I. Adoption of the Agenda

II. Minutes of the February 14, 2013 College Council (attachment A), Pg. 3

III. Report from the Undergraduate Curriculum and Academic Standards Committee (attachments B1 –B19) – Dean Anne Lopes

New Courses
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B2. LIT 2XX  The Horror Film, Pg. 17
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B4. PHI 4XX  Senior Seminar in Metaphysics & Epistemology, Pg. 39
B5. ISP 3XX  Just Intentions: Global Humanitarianism (JCII), Pg. 54
B6. LLS 3XX  Ethical Strains in U.S. Latino/a Literature (JCII), Pg. 72
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IV. Report from the Committee on Graduate Studies (attachments C1 – C4) – Dean Jannette Domingo

Course Revision
C1. CRJ 791  Criminal Justice Thesis Prospectus Seminar, Pg. 241
Programs
C2. A NYSED application for curriculum revisions in the MPA-IO program, Pg. 244
C3. A proposal for a new program: The MS degree in Security Management., Pg. 265
C4. The NYSED application for an online degree in Security Management., Pg. 297

V. Elections to the College Council Committees (attachment D), Pg. 309
   - Elise Champeil was nominated to fill the vacant position on the College Council Executive Committee as one of the seven full-time faculty members, Pg. 314
   - Angela Crossman was named by the ECCC to fill the vacant position on the Committee on Faculty Personnel as one of the alternate at-large faculty members, Pg. 318

VI. Changes to College Council Committees Membership list
   - Michael Scaduto was nominated to fill the vacant position on the Budget and Planning Committee as one of the two higher education officer representatives, Pg. 321

VII. New Business

VIII. Administrative Announcements – Provost Jane Bowers

IX. Announcements from the Faculty Senate – Professor Karen Kaplowitz

X. Announcements from the Student Council – President Mehak Kapoor
The College Council held its fifth meeting of the 2012-2013 academic year on Thursday, February 14, 2013. The meeting was called to order at 1:50 p.m. and the following members were present: Emiliya Abramova, Zeeshan Ali, Andrea Balis, Salahdine Baroudi, Warren Benton, Adam Berlin, Jane P. Bowers, Nicholas Calabro, Katarzyna Celinska, Shu-Yuan Cheng, Lyell Davies, Maria DCruze, Jannette Domingo, Margaret Escher, Robert Terry Furst, Charles Jennings, Shaobai Kan, Karen Kaplowitz, Ammarah Kaarim, Katherine Killoran, Kwando Kinshasa, Maria Kiriakova, Tom Kucharski, Angelos Kyriacou, Anru Lee, Anne Lopes, Cyriaco Lopes, Amie Macdonald, Vincent Maiorino, Nancy Marshall, Roger McDonald, Jean Mills, David Munns, Richard Ocejo, Hyun Lee Park, Robert Pignatello, Melinda Powers, Carina Quintian, Richard Saulnier, Francis Sheehan, Amanda Stapleton, and Shonna Trinch.

Absent were: Jeffrey Aikens, Schevaletta Alford, Erica Burleigh, Anthony Carpi, James Cauthen, Elise Champeil, Kinya Chandler, John Clarke, Lior Gideon, Maki Haberfeld, Jay Hamilton, Veronica Hendrick, Janice Johnson-Dias, Mehak Kapoor, Hashemul Khan, Ma’at Lewis, Yue Ma, Evan Mandery, Michael Maxfield, Brian Montes, Nicholas Petraco, Raul Romero, Thomas Stafford, Staci Strobl, Jeremy Travis, Michelle Tsang, and Antonio Welch.

I. Adoption of the Agenda

A motion was made to amend the agenda as follows:

- Withdraw items D1 and D2 from the agenda and resubmit to the College Council for the March 13, 2013 meeting.
- Nicolas Calabro, the freshman representative was recertified to serve on the College Council.

The amended agenda was seconded and approved unanimously.

II. Minutes of the December 12, 2012 College Council Meeting

It was moved to adopt the minutes as presented. The motion was seconded and approved unanimously.

III. Adoption of the Middle States Self-Study Report (attachment B)

It was moved to adopt the Middle States Self-Study Report as amended. The motion as seconded and approved unanimously.
IV. Report from the Undergraduate Curriculum and Academic Standards Committee (attachments C1 – C27)

A motion was made to present New Courses marked C1-C11 as a slate and remove items C1, C2, and C11 for further discussion. The motion to approve the slate as amended was seconded and approved unanimously.

A motion was made to adopt New Courses marked:

C3. COM 1XX Justice and Communication in Civic Life (JCI)
C4. ISP 2XX Remembering and Forgetting in Public and in Private (LP)
C5. ISP 1XX Ripped from the Headlines (Com)
C6. ISP 2XX Truth and Creativity: How We Create Meaning (CE)
C7. ISP 3XX Making Waves: Troublemakers, Gadflies and Whistleblowers (JCII)
C8. ISP 3XX Violence in the Pursuit of Justice (JCII)
C9. LLS 2XX Revolution and Social Change in Latin American Literature and the Arts (CE)
C10. POL 1XX Struggles for Justice in the Workplace (JCI)

The motion was seconded and approved unanimously.

A motion was made to adopt C1, C2, and C11 as a slate. The motion was seconded and approved unanimously.

A motion was made to adopt courses marked:

C1. BIO 2XX The Incredible Living Machine (SciWld)
C2. CHE 1XX The Extraordinary Chemistry of Ordinary Things (SciWld)
C11. SCI 1XX (114) Scientific Principles of Forensic Science (Life/Phys Sci)

The motion seconded and failed.

In Favor: 34 Oppose: 3 Abstentions: 0

A motion was made to present Courses Being Mapped to Gen Ed Outcomes marked C12-C13 as a slate. The motion was seconded and approved unanimously.

A motion was made to adopt Courses Being Mapped to Gen Ed Outcomes marked:

C12. MAT 108 Social Science Mathematics (changed to Math/Quant Reasoning)
C13. POL 320 International Human Rights (JCII)

The motion was seconded and approved unanimously.

A motion was made to present Course Revisions marked C14-C24 as a slate. The motion to approve the slate was seconded and approved unanimously.
A motion was made to adopt Course Revisions marked:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>C14</td>
<td>CJBS 101 Introduction to the American Criminal Justice System</td>
</tr>
<tr>
<td>C15</td>
<td>SOC 216 Probation and Parole</td>
</tr>
<tr>
<td>C16</td>
<td>HIS 320 The History of Crime and Punishment in the U.S. (JCII)</td>
</tr>
<tr>
<td>C17</td>
<td>LIT 327 Crime and Punishment in Literature (JCII)</td>
</tr>
<tr>
<td>C18</td>
<td>LLS 325 The Latina/o Experience of Criminal Justice (JCII)</td>
</tr>
<tr>
<td>C19</td>
<td>LLS 341 Immigrants, Citizens, Exiles and Refugees in the Americas (JCII)</td>
</tr>
<tr>
<td>C20</td>
<td>SPE 201 Argumentation and Debate (Com)</td>
</tr>
<tr>
<td>C21</td>
<td>ART 113 Digital Photography I (Com)</td>
</tr>
<tr>
<td>C22</td>
<td>ART 115 Introduction to Sculpture (Com)</td>
</tr>
<tr>
<td>C23</td>
<td>ART 110 Ceramics (Com)</td>
</tr>
<tr>
<td>C24</td>
<td>ART 111 Introduction to Drawing (Com)</td>
</tr>
</tbody>
</table>

The motion was seconded and approved unanimously.

A motion was made to present Motions to be Renewed from December 12, 2012 College Council marked C25-C26 as a slate. The motion to approve the slate was seconded and approved unanimously.

A motion was made to adopt Motions to be Renewed from December 12, 2012 College Council marked:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>C25</td>
<td>ISP 2XX Technology and Culture (SciWld)</td>
</tr>
<tr>
<td>C26</td>
<td>MUS 140 Introduction to Guitar (Com)</td>
</tr>
</tbody>
</table>

It was moved to adopt the Academic Standards proposal marked C27. Proposal to Revise the Undergraduate Dean’s List Standards.” The motion was seconded and failed.

In Favor: 33  Oppose: 3  Abstentions: 1

V. Changes to the College Council Committees Membership list

Tom Kurchaski resigned from his position on the Executive Committee of the College Council. Faculty Senate will nominate a faculty member to fill this vacancy at the next Faculty Senate meeting.

The meeting was adjourned at 3:04 p.m.
When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to kkilloran@jjay.cuny.edu.

1. a. **Department(s) or program(s)** proposing this course ___English_________________

b. **Name** and contact information of proposer(s) ___Jonathan W. Gray_________________

Email address(es) ___jgray@jjay.cuny.edu_________________

Phone number(s) ___212-237-8587__________________________

2. a. **Title of the course** ___Comic Books and Graphic Novels: Investigating a Literary Medium____

b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS) ___Comics & Graphic Novels_____________________

c. **Level** of this course ___100 Level ___200 Level __XX_300 Level ___400 Level

   Please provide a brief rationale for why the course is at the level:

Because a consideration of comic books and graphic novels demands an interrogation of both the visual and the literary, the class allows for an engagement with interdisciplinary scholarly resources. Students are asked to write approximately 20 pages of literary analysis that includes references to secondary sources. The class introduces complex literary and cultural theory to the students—encouraging them, for example, to apply Jean Baudrillard’s concept of the simulacrum to a discussion of artifice in *Fun Home* or theories of trauma and memory in *Maus*—and expects them to engage with these concepts both during in-class discussion and in their papers.

d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): ___LIT_____

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

College students live in a multimedia world where their electronic devices—smartphones, laptops, tablets—can perform a variety of functions simultaneously: they play music and videos, browse the internet, send email and text messages, run word-processing programs, and render images and text. Our students exist, then, in a society where multimodal literacy is essential. As Dale Jacobs notes in “Marveling at The Man Called Nova,” multimodal literacy is “the ability to create meaning...
with and from texts that operate in print form and in some combination of visual, audio and spatial forms as well” (181). A class in graphic narrative, much like a class in film, allows for the interrogation of these convergences.

Of course, if students live in a multimedia and multimodal world, they also live in an intensely interdisciplinary one, and a class like “Comic Books and Graphic Novels” offers a rich opportunity for interdisciplinary study. As comic scholar Charles Hatfield notes in “Indiscipline,” “comics study has to be at the intersection of various disciplines (art, literature, communications, etc.)....Comics studies forcefully reminds us that the disciplines cannot be discrete and self-contained” (2). If we mean to produce sophisticated students, students capable of performing as competent consumers and analyzers of multimedia content, comics scholarship has a clear role.

Moreover, there is an increasing demand for courses on comics, both in the academy and at the college. The Modern Language Association’s decision to publish Teaching the Graphic Novel (2009)—an anthology designed to bring faculty members up to speed on this new discipline within English and media studies—speaks to the academy’s acceptance of graphic narrative as a legitimate area of inquiry. In addition, students want to read, think about, and write on comics. The first time “Comics and Graphic Novels” was offered, a second section was added because the first filled on the second day of registration. Since then, the course has been offered twice more on an experimental basis, and it has attracted scores of students, with the most recent class drawing fifty-five students across two sections even though literary electives generally attract eight to twelve students per section. The recent chartering of a Comics and Manga Student Group at John Jay only reinforces this point.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course interrogates comic books and graphic novel as a literary medium. The class investigates the dominant genres in graphic narrative: super-hero tales, historical reportage, autobiography, and postmodern narratives. Students will become acquainted with the specific vocabulary of graphic narratives— a linguistic and visual mode of storytelling related to, but distinct from, the language of cinema, the editorial, and the novel.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

   ENG 102/201 and one of the following: LIT 230, 231, 232, 233, 236, 237, 260

6. **Number of:**
   a. Class hours ___3___
   b. Lab hours ______
   c. Credits ___3___

Approved by UCASC, Feb 1, to College Council, March 13, 2013
7. Has this course been taught on an experimental basis?

____ No    ___ XX_ Yes. If yes, then please provide:

a. Semester(s) and year(s): Spring 07 (two sections), Fall 08 (two sections), Fall 10 (two sections)
b. Teacher(s): Jonathan W. Gray
c. Enrollment(s): Spring 07, 38 total. Fall 08, 30 total, Fall 10, 55 total.
d. Prerequisites(s): ENG 101, ENG 102/201 and Lit 230,231,232, or233

8. Learning Outcomes (approximately 3-5 or whatever is required for mapping to the Gen Ed outcomes). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

Students in this class will:

- Understand the role of literary, legal, religious, scientific and political discourses in shaping their understanding of graphic narrative as it attempts to represent a variety of historical periods.
- Comprehend how historical events and cultural and social norms may have affected both the characters and the representation of those characters in the text.
- Improve their multimodal literacy—their ability to be critical readers of multimedia texts—through the readings, discussions and presentations associated with the course.
- Analyze texts employing the methods, concepts, goals and underlying assumptions of different forms of literary and cultural criticism.
- Utilize theoretical frameworks in the concrete practice of reading and writing about comics and graphic narrative.

9. Will this course be part of any major(s), minor(s) or program(s)?

_____No    ___ XX_ Yes

If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)
This class will run as an English elective.

10a. Will this course be part of JJ’s general education program? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

No ___ XX__ Yes ______ If yes, please indicate the area:

11. How will you assess student learning?

Although different professors will shape assessment to their own preferences, possible means of assessment include short reading quizzes, several short papers, longer papers—including drafts—or a substantial research paper that demands the students situate a texts or texts within an existing critical
or literary argument. Students may also be asked to lead discussion or generate topics for in-class consideration. When run as an experimental class the students were required to produce three papers of 5-7 pages in length, perform several in-class writing assignments (the equivalent of 3-5 pages of writing over the course of the semester) and take several pop quizzes that assess their basic command of the text. An evaluation of these assignments along with attendance and class participation determined the student’s final grade. I’ve included a sample essay question below:

According to Edward Said in “Reflections on Exile,” “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Using Said’s notion of exile as a starting point, consider exile’s effect on the subjects of the various narratives we have read. You might focus on Zill from Pride of Baghdad, Vladek Spiegelman from Maus, and/or Amra from Safe Area Gorazde. You are free to write about one or more of these examples of exile as you see fit.

This assignment forces the students to become familiar with the ways that a literary or cultural theory can be used to discover hidden narrative discourses in a given text. That is, it asks them to carefully review one or more of the above narratives and identify how a particular literary conceit, the notion of exile, functions in that work. Since they are required to cite other secondary sources (in addition to Said), the students must also grapple with competing ideas of exile to make their points clear.

12. Did you meet with a librarian to discuss library resources for the course?
   Yes__XX__ No__

   · If yes, please state the librarian’s name____Ellen Sexton____________________
   · Are there adequate resources in the library to support students’ work in the course
     Yes__XX__ No________

   · Will your students be expected to use any of the following library resources? Check all that apply.
     Ø The library catalog, CUNY+ __x__
     Ø EBSCOhost Academic Search Complete __x__
     Ø Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) __x__
     Ø LexisNexis Universe ______
     Ø Criminal Justice Abstracts ______
     Ø PsycINFO ______
     Ø Sociological Abstracts ______
     Ø JSTOR__x__
     Ø SCOPUS ______
     Ø Other (please name) __MLA, Project Muse, Google Scholar________

Approved by UCASC, Feb 1, to College Council, March 13, 2013
13. Syllabus - See attached.

14. Date of Department curriculum committee approval December 2011

15. Faculty - Who will be assigned to teach this course?
   Jonathan W. Gray
   Paul Narkunas
   Marc Dolan
   Jon-Christian Suggs (emeritus)

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?
   
   _XX_No
   ____Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you consult with department(s) or program(s) offering similar or related courses or majors?
   _xx_Not applicable
   ____No
   ____Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be withdrawn, if this course is approved?
   _xx_No
   ____Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:

   Allison Pease, Chair of English.

   ________________________________________________________________

Approved by UCASC, Feb 1, to College Council, March 13, 2013
Comic Books & Graphic Novels: An Emerging Literary Genre

Literature 300, sec 1, Spring 2010
Tuesday and Thursday 9:25-10:40

Prof. Jonathan W. Gray  jgray@jjay.cuny.edu
Office 7.65.15NB          212.237.8587
Office Hours: 10:00-11:00 and by appointment

Required Texts:
Scott McCloud, Understanding Comics. 878162437
Alan Moore and Brian Bolland, Batman: The Killing Joke. 1563893428
Frank Miller and David Mazzucchelli, Batman, Year One. 1401207529
Alan Moore and Dave Gibbons, Watchmen. 1401219268
Marc Waid and Alex Ross, Kingdom Come. 1401220347
Marjane Satrapi, Persepolis. 037571457X
Art Spiegelman, Maus. 0679748407
Sid Jacobson and Ernie Colon, The 9/11 Report A Graphic Adaptation. 0809057395
Joe Sacco, Palestine. 9781560974321
Daniel Clowes, David Boring. 0375714529
Jaime Hernandez, Locas: A Love & Rockets Book. 156097611X
David Mack, Kabuki: Metamorphosis. 1582402035
Michael Chabon, The Amazing Adventures of Kavalier and Clay. 0312282990

The texts are all available at the John Jay Bookstore. All except that last text can also be found at a good comics shop. I strongly recommend against buying used comics, since a missing or stained page can change the meaning of the entire story.

Prerequisites
ENG 102/201 and any one of the following: LIT 230, 231, 232, 233, 236, 237, 260

Course Description
This course serves as introduction to the study of the graphic novel as a literary form. We will investigate the three dominant genres in graphic narrative: super-hero tales, historical and autobiographical reportage, and postmodern narratives. The best graphic novels investigate themes of justice, morality and minority rights in dystopian societies, making this course appropriate for a college dedicated to criminal justice. Students will become acquainted with the specific vocabulary of graphic narratives-- a linguistic and visual mode of storytelling related to, but distinct from, the language of cinema, the editorial, and the novel.

Learning Outcomes

Approved by UCASC, Feb 1, to College Council, March 13, 2013
This course will familiarize you with the broad range of graphic narrative. Students should draw on the skills and knowledge that they have acquired over the course of their career at John Jay. To that end, this class will require students to:

- Employ close reading skills in order to make sense of the interplay between the literary language and the illustrations that comment on and extend the literary meaning.
- Implement the key terms from criticism in both the literary and the graphic narrative canons, such as tone, point of view, the gutter, and the haptic in their analysis of the text.
- Understand the role of literary, legal, religious, scientific and political discourses in shaping their understanding of graphic narrative as it attempts to represent a variety of historical periods.
- Use the methods, concepts, goals and underlying assumptions of different forms of literary and cultural criticism.
- Use theoretical frameworks in the concrete practice of reading and writing about comics and graphic narrative.
- Demonstrate awareness of how historical events and cultural and social norms may have affected both the characters and the representation of those characters in the text.
- Write critically on graphic literature, including setting up a thesis, incorporating textual evidence, writing a coherent argument, and citing sources correctly.

**Course Requirements**

I expect everyone to show up to class in a timely fashion. Please arrive early to give yourselves a few minutes to settle into your seat. I expect everyone to keep up with the reading in order to produce the most edifying class discussion possible. To encourage this practice, I will give several pop quizzes throughout the semester at the beginning of class. If you enter class after the quiz has been completed, you receive a zero on that day’s quiz. There will be at least five of these, but I will drop the lowest grade. If I sense that a large section of the class is not doing the reading, I will give a quiz at the beginning of every class. You control how many pop quizzes you will have to take. During class discussion, I encourage you to ask questions since the only bad question is the one that goes unasked. However, I also encourage you to listen to your classmates during class discussion. Your peers might answer your question or suggest a perspective that did not occur to you.

In addition to the quizzes, you will write three papers. The papers will be 5-7 pages in length. **Your papers must conform to MLA style.** Your papers must be typed, and you will submit a hard copy to me at the beginning of class on the day the paper is due and also upload a copy to turnitin.com. Papers turned in after the end of class will be marked late and will lose one letter grade. I will not accept papers submitted after the due date, your grade for that assignment will be zero. **DO NOT EMAIL ME YOUR PAPER.** If you turn in a hard copy but fail to upload a copy to turnitin.com on the day your paper is due it will be considered late and your grade will be penalized. If you fail to upload a copy of your paper to turnitin.com, you will receive an F on that assignment. I will provide a handout on using turnitin.com later in the semester.

**CUNY Policy on Academic Integrity**

Plagiarism and other forms of cheating are violations of CUNY’s policy on academic integrity. Academic Dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion. Definitions and Examples of Academic Dishonesty include the following:

Approved by UCASC, Feb 1, to College Council, March 13, 2013
• Copying from another student during an examination or allowing another to copy your work.
• Unauthorized collaboration on a take home assignment or examination.
• Using notes during a closed book examination.
• Taking an examination for another student, or asking or allowing another student to take an examination for you.
• Changing a graded exam and returning it for more credit.
• Submitting substantial portions of the same paper to more than one course without consulting with each instructor.
• Preparing answers or writing notes in a blue book (exam booklet) before an examination.
• Allowing others to research and write assigned papers or do assigned projects, including use of commercial term paper services.
• Giving assistance to acts of academic misconduct/ dishonesty.
• Fabricating data (all or in part).
• Submitting someone else’s work as your own.
• Unauthorized use during an examination of any electronic devices such as cell phones, palm pilots, computers or other technologies to retrieve or send information.

Plagiarism is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:
• Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source.
• Presenting another person’s ideas or theories in your own words without acknowledging the source.
• Using information that is not common knowledge without acknowledging the source.
• Submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting & pasting” from various sources without proper attribution.

If you wish to read the policy in full please go to http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf

By registering for this course you agree to abide by all the requirements stated in the policy and in this syllabus. Violation of this agreement can lead to disciplinary action.

<table>
<thead>
<tr>
<th>Final Grade</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>5%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>20%</td>
</tr>
<tr>
<td>First Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Second Paper</td>
<td>25%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>30%</td>
</tr>
</tbody>
</table>

Course Policies
Because this class depends on classroom discussion, attendance is mandatory for all classes. This course allows 3 unexcused absences. After that, absence four and absence five will each result in the loss of 1/3 of a grade (a B turns into a B-, then into a C+). Six absences will result in a failing grade. Please be
on time for class. I take attendance promptly at the beginning of class (pop quizzes serve as a way to take attendance) and if you are not present when your name is called you are marked absent. Do not...

- leave class for twenty minutes and then return
- leave class early
- eat during class
- answer cell phones, play PSP or Game Boys, or send text messages
- bring children to class

...as these things are disruptive and disrespectful to your fellow students. Failure to adhere to these restrictions will adversely affect your grade.

Course Outline

January

**Tues 30**  Introduction.

February

**Thur 1** Understanding Comics, Chapters 2-4, pp24-117.

Part One: The Hero Redefined

**Tues 6** Batman, Year One. All.

**Thur 8** Batman: The Killing Joke. All.

**Tues 13** Captain America: The Truth. All.

**Thur 15** NO CLASS

**Tues 20** Watchmen. Chapters I-VIII.

**Thur 22** Watchmen. Chapters IX-XII.

**Tues 27** Kingdom Come. Books One and Two. FIRST ESSAY ASSIGNED

March

**Thur 1** Kingdom Come. Books Three and Four.

Part Two: Colonialism, War and the Graphic Novel

**Tues 6** The Amazing Adventures of Kavalier and Clay, Parts I & II pp. 1-161.


**Thur 15** The Amazing Adventures of Kavalier and Clay, Part VI pp 467-627. ESSAY DUE

**Tues 20** Maus I—My Father Bleeds History— all

**Thur 22** Maus II—Here my Troubles Began—all.

**Tues 27** Persepolis—Book One. SECOND ESSAY ASSIGNED

**Thur 29** Persepolis—Book Two.

April

**Tues 3 and Thur 5** NO CLASS, Spring Break


**Thur 12** The 9/11 Report A Graphic Adaptation. Chapters Nine—Thirteen. SECOND ESSAY DUE

**Tues 17** Palestine. Chapters One—Five.

**Thur 19** Palestine. Chapters Six—Nine.
Part Three: Graphic Novels as a Post-Modern Narrative Form

Thur 26  Locas: A Love & Rockets Book. “Vida Loca” parts 1-4. FINAL ESSAY ASSIGNED

May
Tues 1  David Boring. Books One & Two
Tues 8  Kabuki: Metamorphosis. Chapters 1-7.
Thur 10  Kabuki: Metamorphosis. Chapters 8-11.
Tues 15  Writing workshop and topic presentation.
Thur 17  Writing workshop and topic presentation.
Thur 24  FINAL ESSAY DUE.
Graphic Novels Course Proposal
List of Books to Acquire


Approved by UCASC, Feb 1, to College Council, March 13, 2013
JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee  

New Course Proposal Form  

Date Submitted 1-28-13  

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to killoran@jjay.cuny.edu.  

1.  
   a. Department(s) or program(s) proposing this course ___English__________
   b. Name and contact information of proposer(s) ___Jay Walitalo__________
      Email address(es) jwalitalo@jjay.cuny.edu
      Phone number(s) John Jay ext. 1192

2.  
   a. Title of the course ___The Horror Film_______________________________
   b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS)______The Horror Film_______________________________
   c. Level of this course ___100 Level ___X__200 Level ___300 Level ___400 Level

   Please provide a brief rationale for why the course is at the level:

   The course is similar in scope to other 200-level film courses offered by the department. The total amount of formal writing is less than 20 pages.
   
   d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): _____LIT______

3. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   A horror film course would contribute a new genre course to the department’s existing selection of film courses and a new film course to the Film Studies and English minors; it would also complement the film and literature courses already offered. For students who are planning to take or have taken our other film courses, the course would introduce or further illuminate the concept of “genre” in film by emphasizing important features unique to the horror film such as its capacity to connect the avant garde to popular culture.

   The course will also explore the connections between the horror film, folklore, and religious traditions, and thus would be an appealing elective for students studying anthropology or
other related fields. The course’s examination of gender roles and sexuality in the horror film would make it an appealing choice for students in programs that emphasize study in these areas. Finally, with retribution being a central aspect of many horror film narratives, the course would provide an excellent platform for exploring this concept as it relates to social and criminal justice.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course provides students an in-depth study of the horror film, including its defining characteristics, its critical reputation, its status as a genre, its relationship to folklore and religious traditions, its representations of gender, and its narrative traditions, particularly those relating to criminal or social justice themes. As students watch, contemplate, discuss, read and write about horror films, they will move toward a more complete understanding of the horror film’s place and importance in both film and cultural history.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

   **ENG 102/201 and DRA 106 or LIT 275**

6. Number of:
   a. Class hours  ___3___
   b. Lab hours  ___0___
   c. Credits  ___3___

7. Has this course been taught on an **experimental basis**?

   _X_ No  ___ Yes. If yes, then please provide:

   a. Semester(s) and year(s):
   b. Teacher(s):
   c. Enrollment(s):
   d. Prerequisites(s):

8. **Learning Outcomes** (approximately 3-5 or whatever is required for mapping to the Gen Ed outcomes). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   Students will:
Understand the horror film’s importance within the history and study of film, including its defining characteristics, its relationship to folklore and religious traditions, and its representations of gender

- Comprehend horror films as texts situated within diverse and global cultural and economic contexts
- Apply two basic forms of academic writing—the critical essay and the inquiry-based essay—to the study of film
- Master common film terminology (the vocabulary appropriate to the field)
- Understand how horror films have or have not dealt with social justice

The course’s learning objectives will directly relate to and reinforce learning objectives outlined in the Film Minor guidelines:

- Students will understand the horror film’s place and meaning within a diverse and global cultural context
- Students will comprehend the horror film’s place and significance within the larger history of film
- Students will comprehend the main creative elements of film—characterization, narrative structure, dialogue, mise-en-scène, and setting—and write critically about them
- Students will master vocabulary terms specific to film and use these terms to write about screened films, assigned readings, and class discussions
- Students will stipulate the plot structures, themes, and narrative devices specifically associated with the horror film genre

9. Will this course be part of any major(s), minor(s) or program(s)?

   _____No   ___X__Yes

   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

   Film Studies Minor
   English Minor

10a. Will this course be part of JJ’s general education program? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

   No  ___X__  Yes  _____   If yes, please indicate the area:

10c. If yes, frequency and number of sections to be offered for General Education:

   Every semester _____   Number of sections: _____

Approved by UCASC, Feb 1, to College Council, March 13, 2013
Fall semesters only ______  Number of sections: ______
Spring semesters only ______  Number of sections: ______

11. How will you assess student learning?

Students will produce and submit four formal papers—one two-page screening report, two three-page inquiry-based critical summaries, and one four-to-six-page inquiry-based essay/research paper—and a less formal writing journal with a minimum of 15 entries. Each journal entry will have a minimum of 250 words. These assignments, in total, will require students to demonstrate their understanding of the term “horror” in its supernatural and non-supernatural guises; their knowledge of the horror film’s history, evolution and relationship to other film genres; its existence as a text situated within a diverse and global cultural context; its representations of gender; its significance with respect to criminal and social justice; and its relationship to folklore and religious traditions. Students will also take a final exam that will gauge their knowledge of basic film terms. At the end of the course, students will submit a portfolio—containing all of the above assignments—to the instructor for evaluation.

12. Did you meet with a librarian to discuss library resources for the course?

Yes_X__  No___
• If yes, please state the librarian’s name________Kathleen Collins________
• Are there adequate resources in the library to support students’ work in the course
  Yes__X_____  No________
• Will your students be expected to use any of the following library resources? Check all that apply.  YES.

  ➤ The library catalog, CUNY+  __X__
  ➤ EBSCOhost Academic Search Complete  __X__
  ➤ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press)  __X__
  ➤ LexisNexis Universe  __X__
  ➤ Criminal Justice Abstracts  __X__
  ➤ PsycINFO ______
  ➤ Sociological Abstracts ______
  ➤ JSTOR  __X__
  ➤ SCOPUS  __X__
  ➤ Other (please name)
  ________________________________
13. Syllabus – see attached

14. Date of Department curriculum committee approval ___12-20-2012__________

15. Faculty - Who will be assigned to teach this course? ____ Jay Walitalo, John Paul Narkunas, Baz Dreisinger_______

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

   ____No
   ____X_Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

   Film Studies Minor (program coordinated jointly by Department of English and Department of Communications and Theatre Arts)

   Neither department currently offers a horror film course.

17. Did you consult with department(s) or program(s) offering similar or related courses or majors?

   ____Not applicable
   ____No
   ____X__Yes. If yes, give a short summary of the consultation process and results.

   I consulted with Professor Lyell Davies, coordinator for the Film Studies minor, Department of Communications and Theatre Arts. He feels the course would be an excellent addition to the Film Studies program and minor.

18. Will any course be withdrawn, if this course is approved?

   ____X_No
   ____Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:

   Allison Pease, English Department
SYLLABUS FOR PROPOSED COURSE

<table>
<thead>
<tr>
<th>Semester</th>
<th>20XX</th>
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<tbody>
<tr>
<td>Literature 2XX, sec. XX (code#XXXX)</td>
<td></td>
</tr>
<tr>
<td>[Day] X:XXam-X:XXam (Xth+Xth periods)</td>
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<tr>
<td>John Jay College, 445 W 59th, NY NY</td>
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<tr>
<td>Room XXX</td>
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<tr>
<td>Prof. Jay G Walitalo</td>
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<tr>
<td><a href="mailto:jwalitalo@jjay.cuny.edu">jwalitalo@jjay.cuny.edu</a></td>
<td></td>
</tr>
<tr>
<td>Office: 07.63.13; ph: 212.484.1192</td>
<td></td>
</tr>
<tr>
<td>Office Hours: XXX</td>
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</tbody>
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LIT 2XX: THE HORROR FILM

Course Description
This course provides students an in-depth study of the horror film, including its defining characteristics, its critical reputation, its status as a genre, its relationship to folklore and religious traditions, its representations of gender, and its narrative traditions, particularly those relating to criminal or social justice themes. As students watch, contemplate, discuss, read and write about horror films, they will move toward a more complete understanding of the horror film’s place and importance in both film and cultural history.

Course Learning Outcomes
Upon successful completion of the course, students will:

- Understand the horror film’s importance within the history and study of film, including its defining characteristics, its relationship to folklore and religious traditions, and its representations of gender
- Comprehend horror films as texts situated within diverse and global cultural and economic contexts
- Apply two basic forms of academic writing—the critical essay and the inquiry-based essay—to the study of film
- Master common film terminology (the vocabulary appropriate to the field)
- Understand how horror films have or have not dealt with social justice

Course Requirements

- **Come to class.** Our classes are double-period classes; therefore, if you miss a day, you will be marked absent twice. You will be marked “late” if you arrive after attendance is taken at the beginning of each class. If you miss a film screening, it is your responsibility to view the film on your own time.
- **Complete and be ready to discuss all assigned readings.** Please do not read your homework reading assignments in class when you are supposed to be discussing them.
- **Participate in group activities, class discussions and, if required, student-instructor conferencing.**
- **Write a total of four formal papers:** one two-page screening report, two three-page inquiry-based critical summaries, and one four-to-six-page inquiry-based essay/research paper. Details on all papers will be discussed in class. Topics may be assigned by the instructor or (better yet) may evolve from our class discussions.

Approved by UCASC, Feb 1, to College Council, March 13, 2013
• Maintain a writing journal. You will write a journal response for each film screened in class. Detailed directions for the journal will be distributed in class. Although it is less formal, the journal is an important component of the course and will thus be collected and reviewed at mid-term and near the end of the course. Each journal entry must be a minimum of 250 words.

**Required Text**
Available at the JJ Bookstore.

**Course Prerequisites**
ENG 102/201 and DRA 106 or LIT 275

**Grading**
Papers: 70% of course grade
Attendance/participation: 20% of course grade
Final Exam: 10% of course grade
Journal: see explanation below

All final draft papers submitted to the instructor will be given a letter grade. You will also receive a letter grade for your attendance/participation and final exam. The numerical values assigned to each grade will correspond to the grade scale outlined in the John Jay Student Bulletin:

Grade and Numerical Value:

- A  4.0
- A−  3.7
- B+  3.3
- B  3.0
- B−  2.7
- C+  2.3
- C  2.0
- C−  1.7
- D+  1.3
- D  1.0
- D−  0.7
- F  0.0

Explanation of Grades:

- A, A−  *Excellent*
- B+, B, B−  *Very Good*
- C+, C  *Satisfactory*
- C−, D+, D, D−  *Poor* [these are passing grades, but too many of these grades can lead to dismissal from the College because of a low grade point average]
- F  *Failure* [an F is not erased when the course is taken again and passed]
If you are consistently absent or consistently late, your grade will suffer greatly. Here’s how the ‘attendance/participation’ portion of your grade will be determined:

1 unexcused absence: A  
2 unexcused absences: B  
3 unexcused absences: C  
4 unexcused absences: D  
5 or more unexcused absences: F  

An absence is ‘excused’ only with a doctor’s note, jury duty note, etc. **Lateness: 3 lates = 1 unexcused absence.**

Journals and your final course grade: if you receive a final journal grade of “check plus,” your final course grade is raised by 1/3 grade. If your final journal grade is “check,” there is no change in your final grade. If your final journal grade is “check minus,” your final grade is lowered by 1/3 of a grade. If you fail to turn in a journal or turn one in with less than 80% of the entries completed, you will fail the course.

**Policies and Procedures**

Late papers: Late papers are accepted, but you lose a full grade for every class past the due date. Assignments more than 3 class periods late are not accepted (you get an F for that paper). No assignments will be accepted after the last day of class.

Paper Formats: Type and staple (no paper clips or folded corners) all final drafts. Use the ‘Times New Roman’ 12pt. font and standard margins. Double-space. **Do not email papers or assignments** unless instructed otherwise.

Tutoring: All students are encouraged to utilize the tutoring services available at the JJ Writing Center (1.68 NB). Details in class.

Plagiarism: Write everything IN YOUR OWN WORDS. From the John Jay Undergraduate Bulletin: “Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.” Any submitted work that contains plagiarized elements will receive an automatic ‘F’. Repeated infractions will be reported to the college authorities.
Classroom behavior: Personal electronic devices (smart phones, iPods, etc.) are great things to have, but they are not appropriate for use in the classroom. Please turn all these devices off (not on ‘vibrate’) when you come to class and do not answer, play with or engage in text messaging from your phone during class. Do not sit in class with ear buds in your ears or headphones on. Please do not wander in and out of class for any reason; it is distracting to the instructor and your fellow students. Use the bathroom, eat, make calls, etc. before or after class. And, finally, please do not eat in class.

CALENDAR/WEEKLY COURSE OUTLINE

(note: HW=homework you must complete before the next class; most film screenings will be followed by class discussions and in-class response writing in your journal)

Week 1
Intro to class
Discussion/lecture: what is “horror”?; genre theory; expressionism
In-class film screening: Nosferatu (Director: FW Murnau, Germany, 1922)
HW: read Ch.8 – Paul O’Flinn: Production and Reproduction: The Case of Frankenstein

Week 2
Discussion/lecture: auteur theory; other ways to “read” a film; Ch.8 – Paul O’Flinn: Production and Reproduction: The Case of Frankenstein
In-class film screening: Frankenstein (Director: James Whale, US, 1931); The Bride of Frankenstein (Director: James Whale, US, 1935)
Discussion of topics for Paper #1
HW: read Ch.5 – Barbara Creed: “Horror and the Monstrous-Feminine: An Imaginary Abjection”

Week 3
Discussion/lecture: Context: America in the ‘50s/Cold War; Ch.5 – Barbara Creed: “Horror and the Monstrous-Feminine: An Imaginary Abjection”
In-class film screening: Invasion of the Body Snatchers (Director: Don Siegel, US, 1955)
HW: read Ch.7 – Harry Benshoff: “The Monster and the Homosexual”

Week 4:
Discussion/lecture: Psychology in the films of Alfred Hitchcock; Ch.7 – Harry Benshoff: “The Monster and the Homosexual”
Discussion of topics for Paper #2
In-class film screening: Psycho (Director: Alfred Hitchcock, US, 1960)
HW: read Ch.3 – Andrew Tudor: “Why Horror?: The Peculiar Pleasures of a Popular Genre” + Ch.4 – Linda Williams: “When the Woman Looks”

PAPER #1 DUE
Week 5:
Discussion/lecture: Ch.3 – Andrew Tudor: “Why Horror?: The Peculiar Pleasures of a Popular Genre” + Ch.4 – Linda Williams: “When the Woman Looks”
In-class film screening: *Repulsion* (Director: Roman Polanski, Great Britain, 1965)
HW: read Ch. 2 – Noel Carroll: “Why Horror?”

Week 6:
Discussion/lecture: Roman Polanski and the female protagonist; Ch. 2 – Noel Carroll: “Why Horror?”
In-class film screening: *Rosemary’s Baby* (Director: Roman Polanski, US, 1968)
HW: read Ch.1 – Robin Wood: “The American Nightmare: Horror in the ’70s”

Week 7:
Discussion/lecture: Ch.1 – Robin Wood: “The American Nightmare: Horror in the ‘70s”
Discussion of topics for Paper #3
In-class film screening: *The Exorcist* (Director: William Friedkin, US, 1973)
HW: read Ch.10 – Joan Hawkins: “Sleazemania, Eurotrash and High Art: The Place of European Art Films in American Low Culture”

**PAPER #2 DUE**

Week 8:
Discussion/lecture: modernism: “low” and “high” culture; Ch.10 – Joan Hawkins: “Sleazemania, Eurotrash and High Art: The Place of European Art Films in American Low Culture”
In-class film screening: *Don’t Look Now* (Director: Nicolas Roeg, Great Britain/Italy, 1973)
HW: Ch.6 – Carol Clover: “Her Body, Himself: Gender in the Slasher Film”

Week 9:
Discussion/lecture: sub-genre: what is a “slasher film”; “snuff films”; Ch.6 – Carol Clover: “Her Body, Himself: Gender in the Slasher Film”
In-class film screening: *Halloween* (Director: John Carpenter, US, 1978)
HW: read Ch.9 – Peter Hutchings: “The Problem of British Horror”

Week 10:
Discussion/lecture: *The Iceman*: Stanley Kubrick; Ch. 9 - Peter Hutchings: “The Problem of British Horror”
In-class film screening: *The Shining* (Director: Stanley Kubrick, Great Britain, 1980)
HW: read Ch. 14 – Brigid Cherry: “Refusing To Look: Female Viewers of the Horror Film”

Week 11:
Discussion/lecture: The rise of independent filmmaking and its connection to horror; Ch. 14 – Brigid Cherry: “Refusing To Look: Female Viewers of the Horror Film”
In-class film screening: *Henry: Portrait of a Serial Killer* (Director: John McNaughton,
Discussion of topics for Paper #4
HW: read Ch. 12 – Mark Jancovich: “Genre and the Audience: Genre Classifications and Cultural Distinctions in the Mediation of Silence of the Lambs”

PAPER #3 DUE

Week 12:
Discussion/lecture: Mark Jancovich: “Genre and the Audience: Genre Classifications and Cultural Distinctions in the Mediation of Silence of the Lambs”
In-class film screening: Silence of the Lambs (Director: Jonathan Demme, US, 1990)
HW: read Ch. 13 – Linda Williams: “Learning to Scream”

Week 13:
Discussion/lecture: “Guerilla” filmmaking; Ch. 13 - Linda Williams: “Learning to Scream”
In-class film screening: 28 Days Later (Director: Danny Boyle, Great Britain, 2002)
HW: read Ch. 11 – Rhona Berenstein: “The Marketing and Reception of Horror Cinema”

Week 14:
Discussion/lecture: postmodernism: the mixing of styles; Ch. 11 - Rhona Berenstein: “The Marketing and Reception of Horror Cinema”
In-class film screening: Shaun of the Dead (Director: Edgar Wright, Great Britain, 2004)
PAPER #4 DUE

Week 15:
*FINAL EXAM DATE & TIME TBA*

Suggested viewing (or alternate films we may view in class depending on availability):

The Cabinet of Dr. Caligari (Director: Robert Wiene, Germany, 1919)
Cat People (Director: Jacques Tourneur, US, 1942)
The Horror Of Dracula (Director: Terence Fisher, Great Britain, 1958)
The House On Haunted Hill (Director: William Castle, US, 1959)
Black Sunday (Director: Mario Bava, US/Italy, 1960)
Les Yeux Sans Visage – ‘Eyes Without A Face’ (Director: Georges Franju, France, 1960)
Blood And Black Lace (Director: Mario Bava, Italy/France, 1964)
The Innocents (Director: Jack Clayton, Great Britain, 1961)
The Birds (Director: Alfred Hitchcock, US, 1963)
Onibaba (Director: Kaneto Shindō, Japan, 1964)
The Bird With The Crystal Plumage (Director: Dario Argento, Italy/US, 1970)
Frankenstein: The True Story (Director: Jack Smight, Great Britain, 1973)
Night of the Living Dead (Director: George Romero, US, 1968)
Hour Of The Wolf (Director: Ingmar Bergman, Sweden, 1968)
Carrie (Director: Brian DePalma, US, 1976)
The Texas Chainsaw Massacre (Director: Tobe Hooper, US, 1974)

Approved by UCASC, Feb 1, to College Council, March 13, 2013
The Omen (Director: Richard Donner, US, 1976)
Suspiria (Director: Dario Argento, Italy/US, 1977)
The Devil’s Backbone (Director: Guillermo del Toro, Spain, 2001)
Ringua - ‘The Ring’ (Director: Hideo Nakata, Japan, 1998)
Jian Gui - ‘The Eye’ (Directors: Oxide Pang Chun & Danny Pang, Japan, 2002)
Blair Witch Project (Directors: Daniel Myrick & Eduardo Sanchez, US, 1999)
Sleepy Hollow (Director: Tim Burton, US, 1999)
The Hitcher (Director: Robert Harmon, US, 1986)
The Hidden (Director: Jack Sholder, US, 1987)
Dead Ringers (Director: David Cronenberg, Canada, 1988)
Alien (Director: Ridley Scott, US/Great Britain, 1979)
Psychomania (Director: Don Sharp, Great Britain, 1971)
The Haunting (Director: Robert Wise, Great Britain, 1963)
Evil Dead II (Director: Sam Raimi, US, 1987)
Sweeney Todd: The Demon Barber of Fleet Street (Director: Tim Burton, US, 2007)
[REC] (Directors: Jaume Balagueró, Paco Plaza, Spain, 2007)
El Orfanato – ‘The Orphanage’ (Director: Guillermo del Toro, Spain/Mexico, 2007)
Let The Right One In (Director: Tomas Alfredson, Norway, 2008)
Orphan (Director: Jaume Collet-Serra, US, 2009)
Zombieland (Director: Ruben Fleischer, US, 2009)
Antichrist (Director: Lars von Trier, Denmark, 2009)
I Saw The Devil (Jee-woon Kim, South Korea, 2010)
No One Lives (Ryûhei Kitamura, Russia, 2012)
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted 10/12/12

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to killoran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course: Mathematics and Computer Science
   
   b. Name and contact information of proposer(s) Shamik Sengupta
   
   Email address(es) ssengupta@jjay.cuny.edu
   
   Phone number(s) 212-237-8826

2. a. Title of the course Computer Architecture
   
   b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS) COMP ARCH
   
   c. Level of this course 100 Level X 200 Level 300 Level 400 Level

   Please provide a brief rationale for why the course is at the level:

   This course exposes students to knowledge which is moderately abstract and technically demanding. Concepts such as instruction sequencing and processing, as well as the management of computer memory, are presented at a theoretical level. This requires significant maturity in the student, and an ability to connect intricate technical elements with an overarching formal paradigm. Material relating to machine arithmetic requires students to have a considerable facility in mathematics, and course projects require competence in programming. All of the above factors make the course unsuitable for the 100 level. At the same time, this course is introductory with respect to its focus. Thus we believe that the course should be offered at the 200 level.

   d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): MAT

3. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   Computer architecture is a cornerstone of basic computer science, concerned with the operational methods of computer hardware. Without an understanding of these concepts, it is difficult to comprehend how modern computing systems fundamentally operate. Like faculty in similar majors at other
institutions, we want students in our major to be able to trace the organization of a computer from highly abstracted software and programming interfaces down to primitive operations that occur at the machine level.

The practical benefit of this knowledge is that the fundamental concepts behind computer architecture and systems organization provide students with a solid foundation on which an understanding of computer programming and the more complex issues of Computer Information Systems can be built. A competent practitioner in CIS must understand the relationship between hardware and the abstractions of interface design, and must realize how software performance and computing at the physical level are interrelated. Furthermore, it is increasingly important that students have knowledge of certain security issues which have an intimate association with the design of computer architectures.

These facts are confirmed by external reviewers’ comments in the recent self-study of the CIS program, in which an urgent necessity for this course in the program is indicated.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course will discuss the relationship between software and the hardware on which it operates, dealing with fundamental issues in computer architecture and design. The material covered will range from the primitive operations of modern computing machines to important security issues relating to the design of computer architectures. Along the way, we will study binary arithmetic, instructional sequencing, the management of computer memory, and the fundamentals of input and output.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

Prerequisite(s): ENG 101
Pre-requisite or Co-requisite: MAT 271

6. **Number of:**
   a. Class hours _3_
   b. Lab hours _____
   c. Credits _3_

7. Has this course been taught on an experimental basis?
   _X_ No _____ Yes. If yes, then please provide:
   a. Semester(s) and year(s):
   b. Teacher(s):
   c. Enrollment(s):
   d. Prerequisites(s):
8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

At the end of the course, a successful student will be able to do the following.

Course Learning outcome #1: Understand how concrete features of computer hardware connect to higher-level abstractions in computer design. (Course learning outcome 1 is directly related to the program learning objective #1 of the CIS major.)

Course Learning outcome #2: Identify clearly how computer systems are constructed and comprehend how to exploit this knowledge to make efficient use of system resources. (Course learning outcome 2 is directly related to the program learning objective #1 of the CIS major.)

Course Learning outcome #3: Design and implement logic gates and lower level programming languages to demonstrate an understanding of the basic organization of a given machine. (Course learning outcome #3 is directly related to the program learning objective #2 of the CIS major.)

Course Learning outcome #4: Cogently express ideas relating to computer architecture in natural language, formal computer code, and pseudo-code, in a fashion which adheres to norms relating to style, documentation, and readability. (Course learning outcome #4 is directly related to the program learning objective #4 of the CIS major.)

9. Will this course be part of any major(s), minor(s) or program(s)?

   _____ No  _____ X Yes

   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

   Major: Computer Information Systems
   This course will be one of the core courses.

10. Will this course be part of JJ’s general education program? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

    No _____ X Yes _____

    If yes, please indicate the area:
Please explain why this course should be part of the selected area. - NA

11. How will you assess student learning?

The student learning will be assessed through homework assignments, in-class exams, final exams and a term-project. Each assignment addresses a specific set of concepts introduced by the instructor, and students must demonstrate engagement with course materials framing their solutions. These assignments, therefore, develop the students’ creative design, analytical, and critical thinking skills.

12. Did you meet with a librarian to discuss library resources for the course?

Yes____ No_X____

• If yes, please state the librarian’s name ________________________________

• Are there adequate resources in the library to support students’ work in the course
  Yes_X_____ No________

• Will your students be expected to use any of the following library resources? Check all that apply.

  ➢ The library catalog, CUNY+ X
  ➢ EBSCOhost Academic Search Complete _____
  ➢ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) _____
  ➢ LexisNexis Universe _____
  ➢ Criminal Justice Abstracts _____
  ➢ PsycINFO _____
  ➢ Sociological Abstracts _____
  ➢ JSTOR _____
  ➢ SCOPUS _____
  ➢ Other (please name) ________________________________

13. Syllabus

Attach a sample syllabus for this course, based on the College’s model syllabus, found at http://www.jjay.cuny.edu/ModelSyllabus.pdf - See syllabus template available in the Faculty eHandbook at: http://resources.jjay.cuny.edu/ehandbook/planning.php

See appended SYLLABUS.

14. Date of Department curriculum committee approval ___10/10/12______

Approved by UCASC, Feb 1, to College Council, Feb 14, 2013
15. **Faculty** - Who will be assigned to teach this course?

Qualified full-time department faculty, include: Bakiras, Chandrakantha, Georgatos, Graff, Ji, Johnson, Kan, Khan, Kim, Kugan, Mantharam, Sengupta, Shenkin, and others.

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

   - **No**
   - **Yes**. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

   - **Not applicable**
   - **No**
   - **Yes**. If yes, give a short summary of the consultation process and results.

18. Will any course be **withdrawn**, if this course is approved?

   - **No**
   - **Yes**. If yes, number and name of course(s) to be withdrawn.

19. **Approvals:**

   *Peter Shenkin*

   Chair, Proposer’s Department
Sample Syllabus for MAT 2XX (Computer Architecture)

Syllabus Content:

College name and address:
John Jay College of Criminal Justice, 524 West 59th Street, New York, NY 10019

Course title and section:
Computer Architecture

Professor’s name

Office location

Contact hours:
Phone
E-mail address

Course description
This course will discuss the relationship between software and the hardware on which it operates, dealing with fundamental issues in computer architecture and design. The material covered will range from the primitive operations of modern computing machines to important security issues relating to the design of computer architectures. Along the way, we will study binary arithmetic, instructional sequencing, the management of computer memory, and the fundamentals of input and output.

Learning outcomes
The successful student will be able to do the following at the end of the course:

1. Understand how concrete features of computer hardware connect to higher-level abstractions in computer design.
2. Identify clearly how computer systems are constructed and comprehend how to exploit this knowledge to make efficient use of system resources.
3. Design and implement logic gates and lower level programming languages to demonstrate an understanding of the basic organization of a given machine.
4. Cogently express ideas relating to computer architecture in natural language, formal computer code, and pseudo-code, in a fashion which adheres to norms relating to style, documentation, and readability.
Course pre-requisites or co-requisites

Prerequisite(s): ENG 101
Prerequisite or Co-requisite: MAT 271

Requirements / course policies

- **Attendance:** Students are expected to attend and participate in all classes. Attendance is taken at the beginning of each class. Please notify the instructor in advance of any anticipated absence whenever possible. Class participation will be considered in your final grade.

- **Grading policy:** Homework and final project should be finished and turned in on time. Late homework will cause a 10-percent deduction on your grade for each late day.

- **Academic honesty:** Discussions on course materials, homework questions and programming projects are encouraged. It is permissible to get help on debugging and to make use of public accessible programming libraries for your programming assignments. However, you should NOT ask any other person to write code for you. On your project report, you should specify from whom you received help and cite the references and software used. All homework solutions, code and report for programming projects should be finished individually.

Required Texts


Grading

Grades:

- Homework: 20%
- 2 In-class exams: 15% each
- Final Exam: 30%
- Term Project: 20%
## Course calendar

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Topics covered</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lec 1</td>
<td>Introduction: Computer Abstractions and Technology</td>
<td>Chap.1: Computer Abstractions and Technology (pg 3 – 41)</td>
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<tr>
<td>Lec 2</td>
<td>Data Representation &amp; Digital operations</td>
<td>Chap. 2: Instructions: language of the Computers (pg 74 - 93)</td>
</tr>
<tr>
<td>Lec 3</td>
<td>Logic Operations</td>
<td>Chap. 2: Instructions: language of the Computers (pg 94 – 120)</td>
</tr>
<tr>
<td>Lec 4</td>
<td>Arithmetic for Computers</td>
<td>Chap. 3: Arithmetic for Computers (pg 222 – 240)</td>
</tr>
<tr>
<td>Lec 5</td>
<td>Memory; Data Structures, Bitwise Operations</td>
<td>Chap. 3: Arithmetic for Computers (pg 242 – 280)</td>
</tr>
<tr>
<td>Lec 6</td>
<td>In-class Exam 1</td>
<td></td>
</tr>
<tr>
<td>Lec 7</td>
<td>Boolean Algebra, Basic Login Design, Logic Gates, ALU</td>
<td>Appendix C: The Basics of Logic Design (pg C2 – C38)</td>
</tr>
<tr>
<td>Lec 8</td>
<td>Memory Elements: Flip-flops, latches</td>
<td>Appendix C: The Basics of Logic Design (pg C38 – C58)</td>
</tr>
<tr>
<td>Lec 9</td>
<td>The Processor</td>
<td>Appendix C: The Basics of Logic Design (pg C58 – C78)</td>
</tr>
<tr>
<td>Lec 10</td>
<td>Memory Systems</td>
<td>Chap. 4: The Processor (pg 300 -375)</td>
</tr>
<tr>
<td>Lec 11</td>
<td>Memory Systems</td>
<td>Chap. 5: Exploiting memory hierarchy (pg 452 – 525)</td>
</tr>
<tr>
<td>Lec 12</td>
<td>Cache Memory</td>
<td></td>
</tr>
<tr>
<td>Lec 13</td>
<td>Cache Performance, Virtual Memory</td>
<td></td>
</tr>
<tr>
<td>Lec 14</td>
<td>In-class Exam 2</td>
<td></td>
</tr>
<tr>
<td>Lec 15</td>
<td>MIPS 2000 ISA, Assembly Programming</td>
<td>MIPS Assembly Language</td>
</tr>
</tbody>
</table>
College wide policies for undergraduate courses (see the Undergraduate Bulletin, Chapter IV Academic Standards)

A. **Incomplete Grade Policy**

An Incomplete Grade may be given only to those students who would pass the course if they were able to satisfactorily complete the course requirements. It is within the discretion of the faculty member as to whether or not to give the grade of Incomplete.

B. **Extra Work During the Semester**

Any extra credit coursework opportunities during the semester for a student to improve his or her grade must be made available to students at the same time. Furthermore, there is no obligation on the part of any instructor to offer extra credit work in any course. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that the student must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

C. **Americans with Disabilities Act (ADA) Policies**

“Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.”

Source: Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed., City University of New York, p.3. (http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

**Statement of the College Policy on Plagiarism**

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific,
or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (John Jay College of Criminal Justice Undergraduate Bulletin, http://www.jjay.cuny.edu/academics/654.php , see Chapter IV Academic Standards)
JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted 1/25/2012

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to kkilloran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course Philosophy

   b. Name and contact information of proposer(s) James DiGioavanna

      Email address(es) jdigiovanna@jjay.cuny.edu

      Phone number(s) 212 237 8336

2. a. Title of the course Senior Seminar in Metaphysics and Epistemology

   b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS) Sr Sem Metaphysics

   c. Level of this course 100 Level 200 Level 300 Level X 400 Level

      Please provide a brief rationale for why the course is at the level:

      Our major calls for all students to take a senior seminar in advanced topics in philosophy. This course will fulfill that requirement for students who wish to pursue advanced study in metaphysics and epistemology, commonly called “the core areas” of philosophy.

      d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): Phi

3. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   Metaphysics and epistemology are the two most common candidates for “first philosophy,” that is, the area of philosophy that is most fundamental to the discipline, and, by extension, to knowledge itself. That may seem presumptuous, but epistemology is the study of knowledge: what it is, how it is obtained, and why it should be valued. To explain the scientific method is to engage in epistemology; to talk about how it is that two people get to know each other is to
engage in epistemology, and to investigate whether we truly know anything at all is, again, to engage in epistemology. At its most general level, epistemology is the theory of the possibility and nature of knowledge itself, asking what all instances of knowing have in common and what the necessary and sufficient conditions of knowledge are. In its naturalized form, epistemology tracks the practices, in specific areas, acts and disciplines, by which people discern truth from falsehood.

But most hold that knowledge must have an object, and metaphysics is the study of that object. It is the general theory of existence, asking whether our categories of being, including such genera as material objects, selves, numbers, ideas, events, intentions, fictional entities, etc., are merely conventions, or are independent, self-organizing unities.

Because of this, epistemology and metaphysics are inextricably tied together. We cannot ask what exists without providing some justification for how we know it, and we cannot ask what knowledge is without raising the question about what is known, what is a knower, and how these objects interrelate.

A senior seminar on this topic is thus essential to philosophy, and no philosophy major should avoid these topics. Those who wish to specialize in this area, whether they seek to understand the knowledge practices that are in play in institutions like schools and prisons, the means by which the sciences discern their topics, the inherent distinctions between those entities which should be accorded legal rights and those entities which cannot rise to ethical consideration, or merely the general theory of truth, knowledge, and being, must have a course like this available if they wish to interact with the larger philosophical community or understand the relation between philosophy and the applied disciplines.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

Drawing on advanced-level classical and contemporary resources, this course will inquire into the nature of being and knowing. To that end, we will attempt to delineate the distinction between mind-independent and mind-dependent entities in order to ask if and how knowledge is possible, and we will look at persons as the special class of beings that ponders such questions. With some understanding of these beings, we will ask if, with their mix of subjective and objective characteristics, they can ever speak truly about reality itself.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

   Eng 102/201; Phi 231; Phi 105; Phi 330

6. **Number of:**
   a. Class hours  
   b. Lab hours  
   c. Credits  

Approved by UCASC, Feb 1, to College Council, March 13, 2013
7. Has this course been taught on an experimental basis?

__X__ No

___ Yes. If yes, then please provide:

a. Semester(s) and year(s):

b. Teacher(s):

c. Enrollment(s):

d. Prerequisites(s):

8. Learning Outcomes (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

1. Be able to identify, articulate and critique the leading positions on the nature of knowledge (foundationalism, coherentism, mixed theories, etc.)

2. Be able to identify, articulate and critique the leading positions on the nature of being (realism, nominalism, constructivism, idealism, dualism, etc.)

3. Be able to use library resources to research up-to-date philosophical investigations in these topics and produce a paper of a quality equal to that found in national undergraduate philosophy journals.

9. Will this course be part of any major(s), minor(s) or program(s)?

__No

__X__ Yes

If yes, indicate the major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

Philosophy, Part I Capstone Courses

10. How will you assess student learning?

- Students will be asked to write a mid-term paper and a final research paper of publication quality, which will be given letter grades for philosophical content, including depth of research and original contributions to the field, and on quality of presentation.

- Students will be assessed on their in-class discussions.
• Short bi-weekly papers will be assigned to assess reading competence in relation to assigned texts, and to chart student development in philosophical analysis, interpretation and production across the semester.

11. Did you meet with a librarian to discuss library resources for the course?
   Yes__X__  No____

   • If yes, please state the librarian’s name__Ellen Sexton___________________
   • Are there adequate resources in the library to support students’ work in the course
     Yes__X____  No________

   • Will your students be expected to use any of the following library resources? Check all that apply.
     X The library catalog, CUNY+
     X EBSCOhost Academic Search Complete
     X Electronic encyclopedia collections
     X LexisNexis Universe
     – Criminal Justice Abstracts
     – PsycINFO
     – Sociological Abstracts
     X JSTOR
     – SCOPUS
     X Other (please name) _Philosopher’s Index____

12. Syllabus

   Attach a sample syllabus for this course, based on the College’s model syllabus, found at http://www.jjay.cuny.edu/ModelSyllabus.pdf - See syllabus template available in the Faculty eHandbook at: http://resources.jjay.cuny.edu/e handbook/planning.php

13. Date of Department curriculum committee approval
   __04/09/2012_______________________

14. Faculty - Who will be assigned to teach this course? James DiGiovanna, Jonathan Jacobs, Enrique Chavez-Arvizo, Kyoo Lee

15. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?
   __X__No

Approved by UCASC, Feb 1, to College Council, March 13, 2013
16. Did you consult with department(s) or program(s) offering similar or related courses or majors?
   - X Not applicable
   - No
   - Yes. If yes, give a short summary of the consultation process and results.

17. Will any course be withdrawn, if this course is approved?
   - X No
   - Yes. If yes, number and name of course(s) to be withdrawn.

18. Signature/s of Endorsement

Jonathan Jacobs
Chair, Proposer’s Department
Appendix A: Syllabus

JOHN JAY COLLEGE OF CRIMINAL JUSTICE The City University of New York

Phi 4XX.XX: Senior Seminar in Epistemology and Metaphysics
Prof. James DiGiovanna
4. Office NB 8.63.23
5. Office hours: By appt.
6. Phone X8336
jdigiovanna@jjay.cuny.edu

Course description
Drawing on advanced-level classical and contemporary resources, this course will inquire into the nature of being and knowing. To that end, we will attempt to delineate the distinction between mind-independent and mind-dependent entities in order to ask if and how knowledge is possible, and we will look at persons as the special class of beings that ponders such questions. With some understanding of these beings, we will ask if, with their mix of subjective and objective characteristics, they can ever speak truly about reality itself.

Conceptual knowledge goals:
By the end of the semester students should be able to identify, explain, and provide analysis of the following epistemological and metaphysical terms, positions and concepts:
• Realism/Anti-Realism/Nominalism/Phenomenalism
• Idealism/Materialism/Physicalism/Social constructivism
• Correspondence/Coherence
• Ontology/Ontological Commitments
• Truth/Tarskian truth conditions/Truth bearers/Truth makers
• Substance/Being/Modality
• Mind/Body/Mental/Physical/Dualism/Monism
• The distinction between epistemic limits and metaphysical conditions
• Relativism/Objectivity/Subjectivity
• Causality
• Will/Person/Self/Identity

Learning outcomes: Students will
1. Be able to identify, articulate and critique the leading positions on the nature of knowledge (foundationalism, coherentism, mixed theories.)
2. Be able to identify, articulate and critique the leading positions on the nature of being (realism, nominalism, constructivism, idealism, dualism, etc.)
3. Be able to use library resources to research up-to-date philosophical investigations in these topics and produce a paper of a quality equal to that found in national undergraduate philosophy journals.
Course pre-requisites or co-requisites
Eng 102/201; Phi 231; Phi 105; Phi 330

Textbooks
All texts will be available on Blackboard or through JSTOR

Policies on attendance, lateness, quizzes, and classroom behavior
Show up for class. If you miss four or more classes before the midterm paper is due you’ll fail the class (or be asked to withdraw.) Don’t be late. It’s rude, it disrupts the class, and your classmates don’t deserve the level of disrespect that shows for them. Be respectful in class. Participate. Have interesting things to say. If you’re uncertain about something ask a question. None of this works if you’re unprepared for class, so do the readings so that you can participate. Don’t take up excessive amounts of time when other students wish to participate. Respond to other students’ comments, and do so respectfully. Be humble.

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It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has free guides designed to help students with problems of documentation.

(From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36)

Assignments:

1. There will be bi-weekly short papers responding to the reading. These will take a variety of forms:
   1. 10 questions: Write 10 questions you had while reading the material, and then
attempt to answer three of the questions.
2. Reconstruct an argument from the text, and then analyze and respond to it.
3. Connect the week’s reading to previous readings, pointing up similar themes, variation in assumptions, or disagreement about method or results.
4. Outside critique: look at the reading, and point out something important that the author overlooked, or a premise, fact, method, etc. that the author seems unaware of that would have undermined, challenged or bolstered the author’s position.

In each case, a question will be given to serve as a starting point for the paper, but students may write on other topics with permission of the instructor.

2. There will be a five to eight page research paper due midsemester. This will utilize at least three texts from the course and will compare various author’s positions on a central topic.

3. There will be a final, ten-to-twelve page research paper. For this paper you’ll need to use at least 5 outside sources as well as at least two texts from the class. This will be a work of original research in which you’ll find standard positions on a prominent topic or theme in epistemology/metaphysics, and then produce your own original response to the problem.

**Grading**
Your grade will be calculated as follows:
25%: Weekly papers
25% Midsemester paper
40%: Final paper
10% Participation

The weekly papers will receive a grade of V−, V or V+. A grade of V is full credit: complete all assignment with a V and you receive the full 25%. A V+ cancels a V−, a V− is worth half of a V. If you have enough V+’s that you exceed the total, you’ll get extra credit above the 25%.

The midsemester and final paper will be graded on the following rubric

1. Understanding the texts: did you show in your paper that you properly understand not just the conclusions, but the reasons for the conclusions reached in the texts.
2. Critical analysis: can you respond to the arguments and conclusions of the texts by proposing either criticisms of the argument, criticisms of the conclusion that are cognizant of the argument, or rebuttals to arguments against the text?
3. Philosophical creativity: did you add something to the inquiry that was not found in the texts we read?
4. Argumentative strength: did you properly argue for your new position, or for the position of the texts we read in a way that adds to the existing arguments?

Approved by UCASC, Feb 1, to College Council, March 13, 2013
5. Style: is your writing clear and does it use proper academic English?

Each paper is graded on each of these elements. A deficiency in any element will drop the paper one half letter grade. A strong deficiency in any element except for element 3 will drop the paper a full grade. In short, the only way to get an A is to write an original contribution to the topic (it needn’t be unprecedented, it just has to be something beyond the course material). Each deficiency is cumulative, so if your paper has very poor style and very poor argumentation, that will drop your grade two levels.

Course outline on a weekly basis.

Segment 1: The Kantian Revolution in Metaphysics and Epistemology

In this section we’ll look at the founding, in Western philosophy, of the critical attitude towards truth, knowledge and being that comes out of Hume’s extreme skepticism and Kant’s attempt to assimilate Hume’s thought while still accepting a foundation to our knowledge claims. We also see here the first inkling of contemporary forms of *phenomenalism* and *idealism*.

Week 1

• Selections from Immanuel Kant’s *Critique of Pure Reason*, trans. J.M.D. Meiklejohn, 1855. (Public domain, available electronically)
  “Of the difference between analytical and synthetic judgments”; approx. 5 pp.
  “Transcendental aesthetic of space and time”; approx. 22 pp.
  “Of the ground of the division of all objects into phenomena and noumena”; 14 pp

Week 2

*First short paper due: What is the problem of knowing?*

Continue *Critique of Pure Reason*

“Of the paralogisms of pure reason”; approx. 21 pp.
Begin “The ideal of pure reason”; approx. 50 pp.

Week 3:

Continue *Critique of Pure Reason*

Continue “The ideal of pure reason.”

Segment 2: Responses to Kant: Idealism, social constructivism and post-Kantian skepticism

In this section, we’ll look at two ways of addressing Kant’s problem: how can we have knowledge given the radical distinction between knowing and being? Both Hegel and Nietzsche propose that knowing and being are *not* so distinct; rather, according to Hegel, the social nature of knowledge automatically ties us into other beings such that “mind” is a product of the activities of the world. Hegel begins a new tradition of *idealism*, the belief that all is mind, though his version of it eschews subjectivism and places the mental in the social.

Approved by UCASC, Feb 1, to College Council, March 13, 2013
According to Nietzsche, our knowings and ourselves are naturalistically and causally produced by the world around us, such that, while we cannot express a mind-independent truth, we also cannot have a mind that is independent of the material world that creates it. Nonetheless, our linguistic and conceptual apparatus is inherently social, so in some ways he replicates Hegel’s claims, only with a refusal of systematicity.

**Week 4**
Second short paper due: Can We Access The Mind-Independent?
• Selections from Hegel’s *Phenomenology of Spirit*, 1807, trans. Terry Pinkard 2010. (Publicly available via Pinkard’s website, this is the near-final draft of what will be the new Cambridge edition of the text.)
  Preface and Introduction; 43 pp

**Week 5**
Continue Hegel
“A. Consciousness”, and “B. Self Consciousness” through “Mastery and Servitude.” 38 pp

**Week 6**
Third short paper due: Are being and knowing inherently social?
• Selections from Nietzsche’s *Gay Science*, translated from the second edition of 1887 by Oscar Levy. (Public domain work, publically available via several on-line sources)

**Segment 3: 20th Century Problematizations of Being and Knowing**
In this segment, we’ll look at three 20th century responses to the relation between knowing and being. The Austrian/English response, here represented by Ayer and Wittgenstein, was to claim that the logical structure of language guaranteed a form of truth, and, instead of looking at the way language shapes the world, proposed that, in a manner reminiscent of Nietzsche’s critique, the world shapes language, such that logic is not an imposition, but a derivation from experience. As such, metaphysical theses which exceed the empirical are, to quote the logical positivists, “senseless.” Heidegger, coming out of the phenomenological tradition, begins with experiences. Instead of seeking to ground our knowings in the non-mental or raw sensation, he held that the world was infused with meaning, and that this meaning, which is poetic, that is to say, creative in nature, is necessary for any approach to being. In becoming aware of the poetics of being we become aware that being-as-such is merely the possibility of meaning, so that poetic work is found in science, literature and even governance. Also inspired by Nietzsche, Heidegger picks up Nietzsche’s theme of the inherent humanness of all knowing and being as perceived from a human perspective, but holds out the possibility of a ground that exceeds mere humanism. Strawson tries to rehabilitate the purely metaphysical mode that Ayer and Wittgenstein rejected, arguing strongly that we actually cannot think without including metaphysical concepts, especially surrounding such notions as “individual” and “person,” concepts we’ll pick up again in section 5.

Approved by UCASC, Feb 1, to College Council, March 13, 2013
Week 7
Submit topic for mid-term paper
  Chapter 1: Elimination of Metaphysics, 17pp
  Chapter 4: The A Priori, 20pp
  Chapter 5: Truth and Probability, 20pp
  Chapter 7: The Self and the Common World, 17pp
• Ludwig Wittgenstein Tractatus Logico Philosophicus, trans. C.K. Ogden, 1922. (Public domain work, available in hypertext format.)
  Propositions 1 – 5, approx. 50pp

Week 8
Fourth short paper due: Must we be able to verify in order to know?
• Selections from P.F. Strawson, Individuals, Methuen, 1959.
  “The Identification of Particulars,” 15pp
  “Persons,” 20pp

Section 4: The problem of relativism
In Alain Locke, Michel Foucault, and Susan Haack’s work, we see a dispute over the very possibility of knowledge and the existence of non-culturally specific metaphysics. Locke, writing at a time when, as a black man in America, he faced a false but pervasive presupposition about the nature of his being and the possibility of his knowing, was tremendously sensitive to the ways that cultures have made claims of objective truth and access to being in order to act oppressively. He understands that this history of oppression does not undermine truth and being, but rather strengthens our need for their validity, while enlightening us to the fact that we can never rest assured that we have arrived at truth or being. Such false certainty is the hallmark of the oppressor. Foucault takes a more empirical approach, claiming that “genealogy,” the unearthing of the history of concepts, can show us the specific material and historical forces that led us to hold certain beliefs and believe in certain categories, like “sexuality,” “person,” “criminal,” and “madness,” as natural categories, though they are in fact socially constructed. He is left with the riddle of how to explain how is own work can then be considered true, or whether he, too, is merely producing historically constrained social constructions. If the latter is true, it is interestingly self-refuting: if all knowledge is relative to historical conditions, then the knowledge that all knowledge is relative to historical conditions is relative to historical conditions, and thus it cannot be that all knowledge is so relative, for the knowledge that knowledge is relative to historical conditions would then be true knowledge under any historical conditions. Finally, Susan Haack, one of the leading epistemologists and an important feminist philosopher, rejects the idea of localized truths or relativistic truths. Her analysis of the dangers and logical impossibilities of relativism point to the universal nature of philosophical work, and the
necessity of continuing to expand our perspectives so that no person is excluded or, by fiat, deemed incapable of accessing truth.

Week 9

Mid-term paper due: Topic of your choosing
- Alain Locke, “Cultural Relativism and Ideological Peace,” from The Philosophy of Alain Locke: Harlem Renaissance and Beyond, L. Harris (ed.), Philadelphia: Temple University Press, 10 pages
- Michel Foucault, selections from Archaeology of Knowledge, trans. A.M. Sheridan Smith, Pantheon Books, 1972
  Part IV: Archaeological Description, 65pp

Week 10
- Susan Haack “Knowledge and Propaganda: Reflections of an Old Feminist,” from Reason Papers 18, 1993 9 pages
- Susan Haack “Science from a ‘Feminist Perspective’” from Philosophy, vol 67 no 259, 13 pages

Segment 5: Special Topic: Knowing the Being of Persons

The general tools of categories of epistemology and metaphysics can and should be put to work on real problems, or they are mere intellectual exercises. So, at least, goes one common criticism of metaphysical speculation. In this section we’ll focus on the special (in the sense of specific, as opposed to general) topic of the nature of persons. What is a person? Do persons persist across time? Are persons naturally existing entities, or are they mere social constructions? Is the concept of “person” cross-cultural? What is the relation between persons and selves? Can non-humans be persons? Why has the concept “person” come to have sway in the realm of the legal? Historically, how has personhood been granted to, and denied to, various groups? Can one have “partial” personhood? And how does personhood relate to agency and free will?

Week 11

Fifth short paper due: Can knowing and being be relative?
- Simone de Beauvoir, "Introduction to The Second Sex,” in Self and Subjectivity, ed. Kim Atkins, Blackwell, 2005, 10pp

Week 12

Sixth short paper due: What is it to be a self?
• Amelie O. Rorty, introduction to The Identities of Persons, University of California Press, 1976, 16pp

### Segment 5: Alternative Modes of Being and Knowing

In this segment we take up the challenge of radically re-imagining being and knowing without giving up rigor. That is, can we find another way to describe being and knowing that departs from the traditional modes, but which, nonetheless, conforms to our experience and maintains logical consistency and descriptive and argumentative coherence? We start with Ernest Sosa’s “Raft and the Pyramid,” which introduces the topic by cataloguing the existing modes of descriptions of knowing into two broad categories: coherence, or “raft” theories, which hold that knowledge hangs together but needn’t describe, so much as help us navigate, the world, and foundationalist, or “pyramid” theories, which hold that knowledge comes directly from some more-or-less secure foundation, and is built up from there by deduction and inference. He proposes an alternative mode, thinking of knowing as a kind of virtue, but the important thing is that by seeing what the existing descriptions are, he’s able to break out of them and attempt another. The famous Buddhist philosopher Nagarjuna takes up Sosa’s challenge 1700 years before Sosa made it, trying to find a third way between the raft and the pyramid, and ultimately jettisoning the metaphysical categories of causation, independent entities, and even self-hood in an attempt to derive the most fundamental aspects of mind and world outside of the limits of the philosophical dilemma between practical knowledge and the non-human truth. From there we’ll look at the way the quantum revolution in physics has altered our conception of both being and knowing. Werner Heisenberg, the discoverer of the oft-misunderstood “uncertainty principle,” was not only one of the foremost physicists of the 20th (or any!) century, he was also, in keeping with the physicists of ages past, an astute and erudite philosopher who explained the bizarre entanglement of being, knowing, and probability in his work Physics and Philosophy. Perhaps most central to our concerns is his claim that metaphysically crucial terms like “really,” “being,” and “happening,” have limited ranges, and that at some levels they fail to be applicable at all. This is not a claim that knowledge or being is subjective, but rather that knowing and being both have limits that may be uncrossable, and that it is possible that what we understand the world to be is merely the result of our limited capacity interacting with a realm not of steady, causal processes, but of mere, though measurable, possibility. If this is so, it may be that being and knowing cannot be extricated from each other.
Week 13

• Selections from Nagarjuna, Fundamental Wisdom of the Middle Way, trans Jay L. Garfield, Oxford University Press, 1995
  I: Examination of Conditions; II Examination of Motion; III Examination of the Senses, IV Examination of the Aggregates; V Examination of Elements; IX Examination of the Prior Entity; XVIII Examination of Self and Entities; XIX Examination of Time, XX Examination of Combination; XXI Examination of Becoming and Destruction; XII Examination of the Tathagata, approx. 60pp

Week 14

Eighth short paper due: What is the value of imaginatively reconceptualizing being and knowing?

Section 6: Standpoint theories and the limits of knowing being.

In the past 30 years a number of philosophers have held that there are privileged positions of knowing, that is, standpoints from which certain forms of knowledge are possible, and without which some forms of knowledge are impossible. For the most part, these have been feminist and Marxist theorists. In short, for certain social relations, certain parties have greater access to knowledge because their social situation demands and allows it. According to feminist standpoint theorists men are generally in a less desirable position in regards to epistemic reliability about gender and gender relations because they benefit from existing institutions and are less likely to see them critically. Patriarchy, and male privilege, then, are thought by these theorists to be more visible and more knowable to those who are subjected to them, that is, women, since men have the privilege of ignoring the ways in which their privileges come at the expense of women’s. In Marxist standpoint theory, the proletariat is said to have a similar advantage with regard to the workings of capitalism. This is a controversial hypothesis, to say the least, but even if we reject the claims of privileged standpoint, it may well be that claims by dominant powers that existing power structures are natural or necessary can best be unmasked by an epistemic challenge to their claims which takes as part of its structure the proposition that it is only be neglecting the perspective of the oppressed that such claims can find acceptance. Taking the more measured approach, Lorraine Code asks how the “ignorance” of the ruling class or the outsider “can foster immoral beliefs which, in turn, contribute to social-political arrangements of dominance and subordination.” Linda Alcoff also carefully considers if it’s possible for “social identity” to be epistemically relevant, and, while dismissing many cases, does point out that in some circumstances where limited evidence is available social identity might be considered. Meera Nanda worries, though, that these “standpoint” theories are themselves oppressive. She holds that the fascist right in India has been emboldened by claims from the academic left

Approved by UCASC, Feb 1, to College Council, March 13, 2013
that have made knowledge seem like merely a product of power. She worries that social constructivism eliminates those voices that “insist upon respecting the distinctions between myth and science,” and that the emphasis on “local knowledge” merely perpetuates oppression in patriarchal states. Nanda thinks the standpoint of the oppressed should be a firm insistence on the objective truth that those in power actually fear. Similarly, David Coady holds that there can be an actual epistemic injustice, such that certain oppressed standpoints are also epistemically oppressed, that is, given access to fewer epistemic goods, or denied access to certain epistemic goods. If he’s correct, in concert with other standpoint theorists he can show that oppressive social structures limit the knowledge claims of both the oppressors and the oppressed. Finally, and perhaps a bit strangely, we close with Thomas Nagel’s foundational work, “What Is It Like To Be A Bat?” Nagel takes the standpoint position to an extreme, attempting to imagine what it would be like to be an entity that is capable of interacting with an environment through sensory input, but with a form of sensory input and a mode of life and thought that is nearly completely alien to that of any author from any background. This returns us to a metaphysical question: if there are indeed standpoints that are untranslatable into our concepts, then, according to Nagel, the world is ontologically bifurcated and a deep metaphysical distinction is revealed.

Week 15
Final paper topic due
• Code, Lorraine; 2004, “The Power of Ignorance” Philosophical Papers, 33(3), 18 pgs

Week 16
• Nanda, Meera, 2003, “Modern Science as the Standpoint of the Oppressed: Dewey Meets the Buddha of India's Dalits”, 25 pgs
• Nagel, Thomas, 1974 “What is it like to be a bat?” Philosophical Review, 83, 16 pgs
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted __9/1/12__________________

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to killoran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course__ISP________________________

       b. Name and contact information of proposer(s)__Dennis Sherman_____________________________

           Email address(es)____dsherman@jjay.cuny.edu_________________________

           Phone number(s)___237-8457____________________________

2. a. Title of the course ___Just Intentions: Global Humanitarianism __________________

3. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS) _Humanitarianism

   c. Level of this course  ____100 Level    ____200 Level    ___x__300 Level    ____400 Level

   Please provide a brief rationale for why the course is at the level:

   The readings, written assignments, research expectations, and level of classroom activities are sophisticated and challenging; they presuppose solid experience with college level work. This course, with its emphasis on multiple and international perspectives, critical analysis, research, and sophisticated cultural/historical context, is appropriate for upper-division, 300-level courses.

   d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): _ISP _____________

4. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   This is a course that will satisfy the Justice in Global Perspective Option Portion of General Education at John Jay College. The course traces and critically examines the
relationship between international humanitarian efforts and justice in a variety of times and places and emphasizes the challenges faced by both Western and non-Western humanitarian organizations today. The context will not only be global, but also interdisciplinary—stressing connections between history, social science, philosophy, and literature. These qualities fit well with John Jay’s commitment to studying justice in its different meanings and contexts.

5. **Course description** as it is to appear in the College Bulletin.

This course examines and evaluates the relationship between international humanitarian efforts and justice. The course focuses on the moral dilemmas and unpredictable outcomes that may occur when well-intentioned people set out to improve the lives of the less fortunate. The context will be both global and interdisciplinary, stressing connections between history, social science, philosophy, and literature.

6. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites): Eng 101 and 102/201

7. **Number of:**
   a. Class hours  **3**
   b. Lab hours  ____
   c. Credits  **3**

8. Has this course been taught on an **experimental basis**?

   _X_ No  ____ Yes. If yes, then please provide:
   a. Semester(s) and year(s):
   b. Teacher(s):
   c. Enrollment(s):
   d. Prerequisites(s):

8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   Students will:
   - Develop an understanding of the political, ethical, economic, religious, historical, and cultural context for the development of international humanitarian organizations and activities.
• Analyze how humanitarian activities aimed at creating a more just world have helped—and sometimes also damaged—societies and cultures around the globe.
• Differentiate multiple perspectives on humanitarian organizations and activities.

9. Will this course be part of any major(s), minor(s) or program(s)?
   
   _____ No        ___x__ Yes

   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)
   Interdisciplinary Studies Program
   General Education, Justice in Global Perspective
   Human Rights Minor

10. Will this course be part of JJ’s general education program? (remember to complete the CUNY Common Core Form if part of Required or Flexible Core)
    
    No _____    Yes _x_____  If yes, please indicate the area:
It will be part of the College Option, Justice Core 300, Justice in Global Perspective

Required Core: English Composition _____  Quantitative _____  Natural/Life Sciences _____

Flexible Core:

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<tbody>
<tr>
<td>A. World Cultures and Global Issues</td>
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<td>B. U.S Experience in Its Diversity</td>
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<td>C. Creative Expression</td>
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<td>D. Individual and Society</td>
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<td>E. Scientific World</td>
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Please explain why and how this course fits into the selected area:

This is a course that will be part of John Jay’s College Option, Justice Core 300, Justice in Global Perspective program. The qualities of the course are at the heart of what John Jay College, with its commitment to studying justice in the broadest ways, stands for.

By focusing on the development of international humanitarian organizations and activities in political, economic, religious, and cultural context, the course will develop students’ understanding of the challenges facing humanitarians who strive—often with questionable success—to achieve global justice. Students are required to read and discuss material that considers both Western and non-Western points of view.

Approved by UCASC, to College Council, March 13, 2013
The required readings include statistical, historical, philosophical, religious, and social-science studies from a variety of perspectives and the research project entails analysis of primary and secondary-source materials.

11. How will you assess student learning?

Students will be assigned a variety of written assignments as well as an extended research project. Their reading and oral work during classroom activities will be evaluated. They will be assessed on the basis of how well they do the following:

- Describe the political, ethical, economic, religious, and cultural context for the development of international humanitarian organizations and activities using a rubric that measures students’ ability to identify and describe the causes and effects of the most significant changes in international humanitarian activities (week 3).
- Analyze how humanitarian activities have helped—or impeded—struggles for justice around the globe. This will be assessed through a research-based critical evaluation of a humanitarian organization, using a rubric that measures students’ ability to draw on their research to identify and explain significant issues—both successes and problems.
- Conduct primary and secondary-source research (including interviews, where possible) to describe, explain, and evaluate the work of a humanitarian organization. This will be assessed through Project Assignment #2, an annotated bibliography. Assessment will be based on a rubric that measures the thoroughness of students’ research and their understanding (as reflected in a brief annotation) of each source cited.
- Define and explain significant challenges faced by international humanitarian organizations. This will be assessed through an essay (week 6) that measures students’ ability to draw on textual evidence to identify three significant challenges.

12. Did you meet with a librarian to discuss library resources for the course?

No ___ Yes__x__ If yes, please state the librarian’s name___Kathleen Collins__________________

Are there adequate resources in the library to support students’ work in the course

Yes__x_____ No________

Will your students be expected to use any of the following library resources? Check all that apply.
13. **Syllabus**

Attach a sample syllabus for this course, based on the College’s model syllabus, found at [http://www.jjay.cuny.edu/ModelSyllabus.pdf](http://www.jjay.cuny.edu/ModelSyllabus.pdf) - See syllabus template available in the Faculty eHandbook at: [http://resources.jjay.cuny.edu/ehandbook/planning.php](http://resources.jjay.cuny.edu/ehandbook/planning.php)

14. Date of **Department curriculum committee** approval ___9/25/12_________________

15. **Faculty** - Who will be assigned to teach this course? Dennis Sherman, Mary Ann McClure, and eventually others.__________________________

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

   ___No

   ___x___ Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

   POL 320, International Human Rights; we consulted with George Andreopoulos, director of the Human Rights Minor.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

   ___Not applicable

   ___No

   ___x___ Yes. If yes, give a short summary of the consultation process and results.

   Professor Andreopoulos asked us to revise the title, reduce the number of weeks spent on genocide and add additional readings in order to reduce overlap with POL 320. He also gave his approval for the course to be part of the Human Rights Minor in the Electives, Theme 3. Human Security/Access to Justice.
18. Will any course be withdrawn, if this course is approved?

_x__No
___Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:
ASGreen
Chair, Proposer’s Department

G. Andreopolous
Major or Minor Coordinator (if necessary)

Chair or Major Coordinator, Affiliated Department (if necessary)
### John Jay General Education College Option
### Course Submission Form

<table>
<thead>
<tr>
<th><strong>Course Prefix &amp; Number</strong></th>
<th>ISP 3XX</th>
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<tbody>
<tr>
<td><strong>Course Title</strong></td>
<td>Just Intentions: Global Humanitarianism</td>
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<tr>
<td><strong>Department or Program</strong></td>
<td>Interdisciplinary Studies Program</td>
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<td><strong>Discipline</strong></td>
<td>Interdisciplinary</td>
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<td><strong>Credits</strong></td>
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<td><strong>Contact Hours</strong></td>
<td>3</td>
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<tr>
<td><strong>Prerequisites</strong></td>
<td>(ENG 101 required for 200-level, ENG 201 required for 300 &amp; 400-level courses)</td>
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<tr>
<td><strong>Co-requisites</strong></td>
<td>N/A</td>
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<tr>
<td><strong>Course Description</strong></td>
<td>This course examines and evaluates the relationship between international humanitarian efforts and justice. The course focuses on the moral dilemmas and unpredictable outcomes that may occur when well-intentioned people set out to improve the lives of the less fortunate. The context will be both global and interdisciplinary, stressing connections between history, social science, philosophy, and literature.</td>
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<tr>
<td><strong>Sample Syllabus</strong></td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
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</table>

**Indicate the status of this course being nominated:**

- [ ] current course
- [x] revision of current course
- [ ] a new course being proposed

### John Jay College Option Location

Please check below the area of the College Option for which the course is being submitted. (Select only one.)

- [ ] Justice Core
  - [ ] Justice & the Individual (100-level)
  - [ ] Struggle for Justice & Inequality in U.S. (300-level)
  - [x] Justice in Global Perspective (300-level)
  - [ ] Learning from the Past
  - [ ] Communication

### Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.
I. **Justice Core I Freshman Year Seminars: Justice and the Individual**

Justice Core First Year seminar courses are designed to support student’s academic success by helping them to transition to the college environment and academic expectations; specifically:

Please explain how your course meets each of these 5 learning outcomes

Students will:

| • Describe one’s own relationship to significant issues of justice |
| • Identify problems and propose solutions through evidence-based inquiry |
| • Assess the effectiveness of one’s own role in collaborations with people of diverse backgrounds |
| • Demonstrate effective planning and reflection to accomplish specific course outcomes |
| • Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth |

For more information on FYS content of your course, please contact **Kate Szur**, Director, First Year Experience, **Rochelle German**, Associate Director, First Year Experience, or **Daniel Auld**, Director of Student Support Service and Assessment.

II. **Justice Core II: Struggle for Justice and Inequality in the U.S.** - Please explain how your course meets these learning outcomes

Students will:

| • Develop an understanding of the social, political, economic, and cultural contexts of the struggles for justice in the U.S. |
| • Analyze how struggles for justice have shaped U.S. society and culture |
| • Differentiate multiple perspectives on the same subject |

III. **Justice Core II: Justice in Global Perspective** - Please explain how your course meets these learning outcomes

Students will:

| Orally and in writing students will develop and demonstrate an understanding of the religious, philosophical, political, economic, and cultural context of the development of | • Develop an understanding of the social, political, economic, and cultural contexts of the struggles for justice throughout the world |
humanitarian organizations in the past and/or in their present-day. They will, for example, write essays analyzing the relationship between imperialism and 19th-century humanitarian activities (week 3) and assessing the cultural and political challenges facing humanitarian workers today (week 6). They will also concentrate on such contextualized case studies of famine (including politically motivated famines), HIV/AIDS, women’s rights, and genocide, with attention to the circumstances in which these emergencies arise and the conditions that confront humanitarian organizations as they combat these scourges (weeks 8-13).

In classroom discussions, debates, and written assignments, students will analyze and evaluate the sometimes problematic results of humanitarian efforts—e.g., in Rwanda, where refugee camps became killing grounds. In studying the history of humanitarianism (weeks 3-5) they will discuss the ways that humanitarian workers both supported the colonial order and at times supported struggles for independence. In their major project (weeks 8-13) students will conduct research and write a series of essays describing and evaluating the work of a humanitarian organization of their choice.

This course will draw from a wide variety of perspectives in its focus on differing—sometimes conflicting—evaluations of humanitarian work. They will, for example, compare Western and non-Western international relief efforts. They will also compare and contrast differing scholarly perspectives on various humanitarian organizations and activities. Reading different types of material—philosophy (Smith and Rousseau), history, selections from the Bible and Koran, even poems—will add other perspectives on the topic.

### IV. Learning from the Past - Please explain how your course meets these learning outcomes

Students will:

- Demonstrate knowledge of formative events, ideas or works in the arts, humanities, mathematics, natural sciences or social sciences
- Analyze the significance of major developments in U.S. and World History.
- Differentiate multiple perspectives on the same subject

### V. Communications - Please explain how your course meets these learning outcomes

Students will:

- Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.
- Maintain self-awareness and critical distance
- Work collaboratively
- Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target contexts.

- Analyze how struggles for justice have shaped societies and cultures throughout the world
- Differentiate multiple perspectives on the same subject
| | audiences in a diverse society |
JOHN JAY COLLEGE OF CRIMINAL JUSTICE

The City University of New York

899 Tenth Avenue
New York, NY 10019

Course title and section: ISP 3XX JUST INTENTIONS: GLOBAL HUMANITARIANISM.

Professors’ names and office locations:
Professor Dennis Sherman, 212-237-8457. Room 6.05.2 NB
Professor Mary Ann McClure, 212-237-8340. Room 8.63.17

Contact hours:
Phone Professor Sherman: M & W 3-5 pm and by appointment.
Professor McClure: M & Th, 10-12 and by appointment

E-mail addresses: dsherman@jjay.cuny.edu
mamcclure@jjay.cuny.edu

Course description
This course examines and evaluates the relationship between international humanitarian efforts and justice. The course focuses on the moral dilemmas and unpredictable outcomes that may occur when well-intentioned people set out to improve the lives of the less fortunate. The context will be both global and interdisciplinary, stressing connections between history, social science, philosophy, and literature.

Learning outcomes
Students will:
- Develop an understanding of the political, ethical, economic, religious, historical, and cultural context for the development of international humanitarian organizations and activities.
- Analyze how humanitarian activities aimed at creating a more just world have helped—and sometimes also damaged—societies and cultures around the globe.
- Differentiate multiple perspectives on humanitarian organizations and activities.
Course pre-requisites or co-requisites: ENG 101 and 102

Requirements / Your course policies

- Documenting your sources: When citing course texts or research materials, you may simply provide the author’s last name and the page number inside parentheses: e.g. (Smith, 14). Then, at the end of your paper, list full bibliographical information (see the handout for more details) for the works you have cited.

- Excessive lateness and/or absence (more than 2 absences in a double-period course) will affect your final grade. Students who miss 3 or more double-period classes will fail the course.

- Please turn off and put away all cell phones and other electronic devices when class begins. There is no eating in class.

Grading

- Grades in this course are based on the quality of written and oral assignments, quizzes, and on both the quality and amount of class participation. You will receive written instructions for each assignment in which evaluation criteria are spelled out in detail. Written assignments with numerous grammatical errors will be returned without grades for revision.

Grades will be determined by cumulative scores for

<table>
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<th>Assignment</th>
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<tr>
<td>Class preparation and participation</td>
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<td>Week 2 assignment</td>
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<td>Week 3 essay</td>
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<td>Project Assignment #4</td>
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Total: 100 pts

Approved by UCASC, to College Council, March 13, 2013
This course will follow all College policies for undergraduate courses as defined in the Undergraduate Bulletin, Chapter IV Academic Standards), including:

A. **Incomplete Grade Policy**

B. **Extra Work During the Semester**

**Students with Disabilities**

Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.”


**Statement of the College Policy on Plagiarism**

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. ([John Jay College of Criminal Justice Undergraduate Bulletin](http://www.jjay.cuny.edu/academics/654.php), see Chapter IV Academic Standards)

**Required Texts**

Available at the John Jay Bookstore or online from used book sellers such as abebooks.com:


On Blackboard:


• Rousseau, Jean-Jacques. *The Social Contract*, Book 1, Chapter VIII.


COURSE CALENDAR

*NOTE:* ISP classes meet once a week for a double period.
I. Humanitarianism and Justice in Context

Week 1: Abrahamic Religious Imperatives
   Handouts:
   Selections from the Bible (Isaiah 42.6 and 49:6; Jonah; Matthew 5-7; Romans 12); the Koran (2:177, 215, 170; 17: 26-29).

Week 2: Ethical Imperatives, Western and Confucian
   Read Adam Smith, Theory of Moral Sentiments, Part VI, section 2; Jean-Jacques Rousseau, The Social Contract, Book 1, Chapter VIII; Keenan, Neo-Confucian Social Thought, ch. 4 (Blackboard)
   Assignment: Drawing on the readings of Weeks 1 & 2, write a 2-page letter to Paris Hilton persuading her to give up her life of idle luxury and take up a humanitarian activity.

Week 3: Imperialism, Racism, and Western Humanitarianism—Before World War II
   Read: Empire of Humanity, pp. 1-96 and Rudyard Kipling, “The White Man’s Burden”
   Assignment: Write a 5-page essay in which you describe, explain, and analyze the motivations for Western international humanitarian activities before 1945. What were the most significant motivations of Westerners who traveled long distances for the self-declared purpose of helping others? What assumptions did they make about the people they were helping? How effective were these earlier humanitarians?

Week 4: Western Humanitarianism and Cold War Politics
   Read: Empire of Humanity, pp. 97-160.

Week 5: “Liberal” Western Humanitarianism—After 1990
   Read: Empire of Humanity, pp. 161-220.

Week 6: The Chinese Alternative
   Read: The Dragon’s Gift, pp. 1-41.
   Assignment: In what ways does Chinese aid to Africa differ from Western aid as Barnett sees it? Make a list of the significant differences and similarities.
Week 7: A Non-Western Perspective: Does Western Humanitarianism Create Justice?
Read: Anderson, “You Save My Life Today But for What Tomorrow?’ Some Moral
Dilemmas of Humanitarian Aid,” Hard Choices, pp. 137-56;
A Muslim Critique: Jollis, “Mohammed Ibrahim” (Blackboard)
Assignment: Write a 3-page paper describing what you see as the three most significant
challenges that Western humanitarian organizations face today. Be sure to refer to
today’s readings.

Week 8: China and Humanitarian Aid in Africa
Read: Brautigan, The Dragon’s Gift: The Real Story of China in Africa, Int. and Ch. 11.
Assignment: Prepare for a debate on the Chinese approach to international aid in Africa.

II. Research Project and Case Studies in Humanitarianism
Project: On Blackboard you will find a list of international humanitarian organizations,
including both governmental and non-governmental organizations, religious and
secular. The list includes:

- Non-Western organizations and/or organization based in developing countries.
  Choices will include the largest donor nations: Saudi Arabia, China, Turkey,
  Brazil, and India
- Western NGOs and government-sponsored organizations
- United Nations agencies such as WHO and Unicef.

You will be asked to choose the organization that interests you the most. Your
research and writing for the rest of the semester will require you to describe and
evaluate your organization’s work in the areas we will study. Email your choice to the
course professors before Week 9.
See the assignment below for details.*

Week 9. Famine: Causes and Effects
(Blackboard). Go to the WHO and FAO websites for statistics on world hunger: e.g.,
http://www.worldhunger.org/articles/Learn/world%20hunger%20facts%202002.htm

Week 10. Famine Crimes
Read de Waal, *Famine Crimes* and Leaning, “When the System Doesn’t Work.”

(Blackboard)

Project Assignment #1 (See below)

Week 11: HIV/AIDS


Week 12: Gender and Humanitarian Aid

Guest Speaker, “Women for Women International”

Read Alice Edwards, *Violence Against Women Under International Human Rights Law* (Blackboard) and prepare 3-5 questions for the speaker.

Project Assignment #2 (See below)

Week 13: Rwanda: The Perfect Storm


Project Assignment #3 (See below)

Week 14: Poster Session

Project Assignment #4 (See below)

**III. Humanitarianism and Justice**

Week 15: More Good than Harm; More Harm than Good?

Note: Class meets during assigned Final Exam period.

Read David Rieff, Chapters 7 & 8 and take notes on his arguments.

Group exercise: As experts on various humanitarian organizations, the members of each group will present a coherent and persuasive oral response to Rieff in which you reply to his assessments, acknowledging failures where you think he is right and defending the records of humanitarian organizations where appropriate.

*PROJECT ASSIGNMENTS-- for Weeks 8-14*
Week 9: Project Assignment #1
Prepare a basic fact sheet on your organization due. (2-3 pages)
Begin your research by examining your organization’s website.

- What is the organization’s mission? What are its most significant activities?
- What are its revenue sources? Is it affiliated with other organizations?
- How is it governed? If there is a Board of Directors, check their backgrounds on Google. Who are the key personnel? What is their background?

Formulate some follow-up questions. Try to set up an interview, either on the telephone or--if your organization has an office or representative in NYC—in person.

Week 11: Project Assignment #2.
Do a search of newspapers, periodicals, online articles, and scholarly journals for discussions of your organization’s activities. Prepare an annotated bibliography of 2-3 pages in which you cite each source (including full bibliographic information) and summarize its argument and/or information in 2-3 sentences. In some cases you will find too much material; in other cases you will struggle to find enough. Don’t hesitate to ask your professors for help if you are having difficulty.

Week 13: Project Assignment #3
In about 7 pages, describe your organization’s work in one significant area: hunger relief; health and disease control; aid to refugees; human rights and then evaluate in the light of the relevant assigned readings.

Week 14: Assignment #4
Design a poster display for your organization. Your poster should indicate key points about the organization and highlight its accomplishments. The poster session will be open to ISP and other faculty as well as students, so be prepared to answer questions.
New Course Proposal Form

Date: Submitted August 24, 2012

1. a. **Department(s) or program(s)** proposing this course: Latin American and Latina/o Studies Department and English Department

   b. **Name** and contact information of proposer(s): Prof. Belinda Rincon and Prof. Richard Perez

      Email address(es): brincon@jjay.cuny.edu and rperez@jjay.cuny.edu
      Phone number(s): (212) 237-8750 and (646) 557-4408

2. a. **Title of the course:** Ethical Strains in U.S. Latina/o Literature

   b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS) Ethics Latina/o Lit

   c. **Level** of this course  ____100 Level  ____200 Level  X 300 Level  ____400 Level

   Please provide a brief rationale for why the course is at the level:

   This course is part of the minor in U.S. Latina/o Literature. As part of a minor program that focuses on social, cultural, and critical inquiry, this course includes readings in philosophical texts and literary criticism that will expose students to concepts such as ethics, subjectivity, epistemology, ontology, and a host of other theoretical constructs and approaches. In addition to requiring a demanding reading list, the course also requires 25 pages worth of writing that constitutes a majority of the final course grade.

   d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): LLS

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   LLS 3XX Ethical Strains in U.S. Latina/o Literature promotes the stated goals of a John Jay College education that places emphasis on developing students’ ethical practice. The course asks students to make moral judgments and engage in ethical reasoning about personal, national, and global issues. While the course includes readings in Western, Latin American and Latina/o philosophy, it is primarily a literature course that studies philosophical questions through literary analysis. We will read philosophical and theoretical texts to help frame and

Approved by UCASC, March 1, to College Council, March 13, 2013
illuminate our close readings of Latina/o literature. Students’ prior experiences in philosophy courses are welcomed, but not required. In fact, the course differs from existing classes on ethics and literature because of its focus on a specific body of ethnic American literature that examines important issues from the perspective of a minority community.

Latina/o literature provides an illuminating entry into the ethical questions that concern modern life. First, Latina/o literature is deeply attuned to the contradictions inherent in a justice system that promises equality before the law, yet inconsistently protects the rights of racial, ethnic, and sexual minorities. Latina/o literature complicates the moral terrain on which our society rests by interjecting dilemmas that uniquely affect Latina/o communities including questions of citizen obligation, racial oppression, and the history of U.S. imperialism in the Americas. Second, exposing students to a wide range of Latina/o literature equips students with an awareness of multicultural perspectives on morality, community, violence, marginality, law, and human rights among other issues. Ultimately, this course offers students the opportunity to expand their cross-cultural knowledge as they learn about the process of moral decision-making. By covering a range of moral dilemmas, the course seeks to refine students’ introspective skills and their ability to think critically about larger philosophical issues that affect their lives.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course will use Latina/o literature to examine the beliefs that instruct individuals’ moral judgments and actions. Through a range of literary texts students will discuss the social and political issues that confront Latina/o communities: the psychological consequences of colonialism; the moral dilemmas surrounding immigration; the epistemological violence of racism and sexism; and the cultural norms that inform or constrain personal conduct. Specific topics will vary based on the instructor’s specialization and will cover a range of theoretical approaches to the study of moral inquiry in Latina/o literature.

5. **Course Prerequisites or co-requisites**  ENG 201

6. Number of:
   a. Class hours       3
   b. Lab hours         
   c. Credits          3

7. Has this course been taught on an experimental basis?

   X No             ____ Yes. If yes, then please provide:

Approved by UCASC, March 1, to College Council, March 13, 2013
8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

Students will

1. Develop an understanding of the social, political, economic, and cultural contexts of the struggles for justice in the U.S., especially how Latino/a struggles have been articulated in literature.

2. Analyze how struggles for justice have shaped U.S. society and culture, especially how race, gender, sexuality, class, and nationality shape ethical inquiry and moral behavior.


9. Will this course be part of any major(s), minor(s) or program(s)?

   _____ No       X Yes  

   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

This course will be part of the English and Latin American and Latina/o Studies Department course offerings as electives. It will also be part of a new minor on U.S. Latina/o Literature that is being proposed.

10. Will this course be part of JJ’s general education program?

    No _____   Yes X If yes, please indicate the area:

    **College Option:**

    | Justice core:                              |
    |-------------------------------------------|
    | Justice & the Individual                  |
    | Struggle for Justice & Equality in U.S.   |
    | X                                         |
    | Justice in Global Perspective             |
    | Learning from the Past                    |
    | Communication                             |

    **Please explain why this course should be part of the selected area.**

    The course fits the 300-level Justice Core because the course centers on exploring the meaning of justice in a variety of contexts. Students will read Latina/o literature that focuses on pressing social issues and larger moral dilemmas in contemporary U.S. society. Students will also
consider and discuss the personal, social, and political consequences of injustice and unethical behavior.

11. How will you assess student learning?

Although different professors will shape assessment to their own preferences, possible means of assessment include short reading quizzes, tests, journals, several short papers, and longer papers. Students may also be asked to do group presentations, lead discussion, or generate topics for in-class consideration. The main assessment tool will be a series of essay assignments of varying page lengths. Each essay will include drafts and will require students to use a specific literary or theoretical approach to analyzing each text. The final essay assignment will also require substantial research and incorporation of relevant secondary sources.

12. Did you meet with a librarian to discuss library resources for the course?

Yes X  No 

• If yes, please state the librarian’s name: Marta Bladek

• Are there adequate resources in the library to support students’ work in the course

Yes X  No

• Will your students be expected to use any of the following library resources? Check all that apply.
The library catalog, CUNY+ X
EBSCOhost Academic Search Complete X
Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) X
LexisNexis Universe ____
Criminal Justice Abstracts ____
PsycINFO ____
Sociological Abstracts ____
JSTOR X
SCOPUS ____
Other (please name) Project Muse

13. Syllabus - See attached

14. Date of Department curriculum committee approval: February 16, 2012

15. Faculty - Who will be assigned to teach this course?: Belinda Rincon, Assistant Professor of Latin American and Latina/o Studies and English; Richard Perez, Assistant Professor of English; Hernando Estevez, Assistant Professor of Philosophy

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?
   X Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to?
   With whom did you meet? Provide a brief description.

   LIT 311: Literature and Ethics
   PHIL 310: Ethics and the Law

Similar to the English department offering, this course focuses on the study of Literature, while borrowing from many of the interdisciplinary fields (history, politics, philosophy, psychology, sociology) prevalent in the Latin American and Latina/o Studies department.

Prof. Richard Perez met with Bettina Carbonell of the English Department and Hernando Estevez of Philosophy. Each responded with enthusiasm for the new Latino/a course proposed in these pages. Professor Estevez said this course “is a much needed addition to the curriculum of the college.” Professor Carbonell, moreover, thought this course widened the scope of ethical study. They both expressed the desire to have the different ethical courses play off each other and thus encourage students to take multiple classes on ethics. To this end, we agreed to give students interested in the topic a list of ethics courses taught in English and Philosophy.

17. Did you consult with department(s) or program(s) offering similar or related courses or majors?
   X Yes. If yes, give a short summary of the consultation process and results.

The respective chairs of English and Latin American and Latina/o Studies are very excited at the prospect of this course. They feel it is an important curricular contribution to the college and will be deeply beneficial to
our students.

18. Will any course be withdrawn, if this course is approved?  
   X No

19. Approvals: Lisandro Pérez  March 2, 2012

Allison Pease  March 2, 2012

Chair or Major Coordinator, Affiliated Department (if necessary)
## Course Submission Form

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<thead>
<tr>
<th><strong>Course Prefix &amp; Number</strong></th>
<th>LLS 3XX</th>
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<tbody>
<tr>
<td><strong>Course Title</strong></td>
<td>Ethical Strains in U.S. Latina/o Literature</td>
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<tr>
<td><strong>Department or Program</strong></td>
<td>Latin American and Latina/o Studies Department</td>
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<td><strong>Discipline</strong></td>
<td>Latin American and Latina/o Studies; Literature</td>
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<td><strong>Credits</strong></td>
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<td><strong>Contact Hours</strong></td>
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<td><strong>Prerequisites</strong></td>
<td>ENG 201</td>
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<td>(ENG 101 required for 200-level, ENG 201 required for 300 &amp; 400-level courses)</td>
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<td><strong>Co-requisites</strong></td>
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### Course Description
This course will use Latina/o literature to examine the beliefs that instruct individuals’ moral judgments and actions. Through a range of literary texts students will discuss the social and political issues that confront Latina/o communities: the psychological consequences of colonialism; the moral dilemmas surrounding immigration; the epistemological violence of racism and sexism; and the cultural norms that inform or constrain personal conduct. Specific topics will vary based on the instructor’s specialization and will cover a range of theoretical approaches to the study of moral inquiry in Latina/o literature.

### Sample Syllabus
Syllabus must be included with submission, 5 pages max recommended

### Indicate the status of this course being nominated:
- [ ] current course
- [ ] revision of current course
- [x] a new course being proposed

### John Jay College Option Location
Please check below the area of the College Option for which the course is being submitted. (Select one.)

### Justice Core
- [ ] Justice & the Individual (100-level)
- [x] Struggle for Justice & Inequality in U.S. (300-level)
- [ ] Justice in Global Perspective (300-level)
- [ ] Learning from the Past
- [ ] Communication

### Learning Outcomes
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.
I. **Justice Core II: Struggle for Justice and Inequality in the U.S.** - Please explain how your course meets these learning outcomes

Students will:

| Through weekly readings, class discussions, individual presentations, and essay assignments, students will learn the reasoning behind pro-military and antiwar movements, the poverty draft and other economic struggles involved in military service, and how military service impacts U.S. Latina/o communities. | • Develop an understanding of the social, political, economic, and cultural contexts of the struggles for justice in the U.S. |
| Through several assigned readings, students will learn about and discuss how Latina/o military veterans from WWII used their service to advance the rights of Latina/os by opposing segregation, public discrimination, and educational inequities. In class discussions, students will address how this history informs their literary analysis of characters, plots, and themes presented in the assigned texts. | • Analyze how struggles for justice have shaped U.S. society and culture |
| Students will read, discuss, and interpret course readings that present differing perspectives on social issues. For example, we will read essays by philosophers and scholars that debate when and if war is ever justified. In their two essay assignments, students will be expected to articulate their views on issues related to war and connect them to an analysis of the Latina/o war literature and film covered in class. | • Differentiate multiple perspectives on the same subject |
Course Description:
This course will use Latina/o literature to examine the beliefs that instruct individuals’ moral judgments and actions. Through a range of literary texts students will discuss the social and political issues that confront Latina/o communities: the psychological consequences of colonialism; the moral dilemmas surrounding immigration; the epistemological violence of racism and sexism; and the cultural norms that inform or constrain personal conduct. Specific topics will vary based on the instructor’s specialization and will cover a range of theoretical approaches to the study of moral inquiry in Latina/o literature.

Specific Topic: The Ethics of War
Two distinct wars continue to shape U.S. martial history and society: the U.S. War in Viet Nam and the War on Terror. We will study these conflicts through Latina/o literature and film in order to explore the moral dilemmas that war poses to soldiers, their families, and the national community. The course will begin with an overview of the debate on the ethics of war. Namely, we will focus on Just War Theory and whether war can ever be morally justified. We will read theoretical perspectives on war by Jorge Mariscal, Benjamin Olguin, Camilo Mejia, Hector Amaya, and Nelson Maldonado-Torres, among others. Other theorists of war include the Latina and Latino writers, playwrights, poets, and filmmakers who use personal experience and the realm of fiction to present us with justifications for or alternatives to legitimated state violence. Their war narratives raise a series of questions that we will debate and discuss throughout the semester: Are there humanitarian justifications for war? What forms of violence are condoned and encouraged? What are the psychological consequences of choosing a certain course of action? How do the consequences of war reverberate in the families and communities of soldiers and veterans? When does an individual’s obligation to the state supersede his or her obligation to other human beings?

Learning Outcomes:
Students will
- Develop an understanding of the social, political, economic, and cultural contexts of the struggles for justice in the U.S., especially how Latino/a struggles have been articulated in literature.
- Analyze how struggles for justice have shaped U.S. society and culture, especially how race, gender, sexuality, class, and nationality shape ethical inquiry and moral behavior.
- Differentiate multiple perspectives on Latino/a literature and its interpretation.

Assignments:

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<th>Assignment</th>
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<tr>
<td>Essay 1 (10 pages)</td>
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<tr>
<td>Essay 2 (10 pages)</td>
<td>30%</td>
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<tr>
<td>Discussion Leader and Discussion Paper (5 pages)</td>
<td>30%</td>
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<tr>
<td>Class participation and attendance</td>
<td>10%</td>
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Required Readings:

Films: (we will watch excerpts of the following films in class)  
Heroes de Otra Patria (1998)  
The Short Life of Jose Antonio Gutierrez (2006)  
G.I. Jesus (2006)  
The Battle for Haditha (2007)

Assignment Descriptions:  
Essays: You will write two essays of 10 pages each. Each essay will require you to compare two novels from the syllabus, develop a clear, defensible thesis, and incorporate textual evidence. You will also be required to draw from one of the theoretical articles from the syllabus in order to inform your analysis of the literature. All essays will include pre-writing assignments including a working thesis statement, outline, and peer review.

Discussion Leader: You will lead the class discussion at least once during the semester. A sign-up sheet will be distributed by the second week of class. You will prepare a brief statement of your opinions and interpretations of the readings assigned for that day. You will then lead discussion by asking three prepared questions based on major themes in the text and/or specific passages. Your questions should be open-ended questions (rather than questions that can be answered with a simple response or with a “yes” or “no”) that focus on important or implicit themes in the reading. You will submit a written version of your presentation at the end of the class to me (5 pages maximum).

Late Work: Each day you are late turning in an assignment, one letter grade will be deducted. For example, an A paper will earn a B. After the third day, I will not accept the assignment and you will earn a 0 or F for that assignment.

Attendance: Having more than three unexcused absences will result in the automatic lowering of your final course grade by one letter, for example, an A- would drop to a B-, a B+ to a C+, etc. An excused absence is one in which you provide a notice from a doctor or provide some other form of written proof to verify any legitimate absence (i.e., notice of jury duty, etc.). Habitual tardiness is just as bad as excessive absences because it causes a distraction for the whole class. Three tardies will equal one unexcused absence and may result in the lowering of your grade. Attendance will be taken each class.

Classroom Policies  
- No texting or use of cell phones. Points will be deducted from your participation grade each time you are caught texting or using your cell phone in class.  
- Laptop use is permitted during class only if you sit in the front row where I can monitor your usage.

Writing Policies
Because this is a literature course, we will use only the MLA method of documentation for all essay assignments. We will go over the formatting process in class. All essays must be typed, double-spaced, 12 pt. font, Times New Roman, 1-inch margins, and stapled. **Essays not following this format will be returned and considered late.**

**Academic Integrity:**
“Plagiarism is the presentation of someone's ideas, words or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrasing, summarizing, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students unsure of how and/or when to provide documentation are advised to consult with their instructors. The Library has free guides to help students with problems of documentation.” (Source: John Jay College of Criminal Justice Undergraduate Bulletin) **Possible penalties for plagiarizing include automatic failure of the course, a failing grade for the assignment, or other severe consequences that will depend on the circumstances of each incident.**

* This syllabus is subject to change. All changes will be announced in class and posted on Blackboard. It is your responsibility to check your John Jay email and the course Blackboard website for updates, information, and access to selected course readings.

**Section I: War and Militarism**

**Week 1: Just War Theory: jus ad bellum**

Wednesday: “Emergency Ethics,” (33-51), Michael Waltzer

**Week 2: War in the Age of Empire**


**Week 3: Normalizing War and Desensitizing Violence**
“Beyond a Paradigm of War” (237-254), Nelson Maldonado-Torres in *Against War: Views from the Underside of Modernity* (2008)

Section II: Latina/os and the War in Viet Nam

**Week 4: Recognizing the Self in the Other**

*Vietnam Campesino*, Luis Valdez, (98-120)

Wednesday: *Let Their Spirits Dance*, Stella Pope Duarte (1-112)

**Week 5: Mourning the Victims of War**

Monday: *Let Their Spirits Dance*, (113-224)

Wednesday: *Let Their Spirits Dance*, (225-336)

**Week 6: Mourning and Moral Obligation**

Monday: “America’s Wailing Wall” (282-286), Naomi Quiñonez; “The Vietnam Wall” (280-282), Alberto Ríos; “My Cousin Ralph” (229), Arturo Silvano Bobian; “Las cartas de Martin Flores” (53), Pedro Ortiz Vasquez; “Corrido del padre de un soldado” (49-51), Jose Morante; “En memoria de Arturo Tijerina” (139), Patricio Paiz in *Aztlán and Viet Nam: Chicano and Chicana Experiences of the War* (1999), editor George Mariscal
Assignment due: Essay #1 working thesis
(This assignment addresses learning outcome number three. Students are asked to begin building a thesis driven essay.)

Assignment due: Essay #1 outline and peer review
(This assignment addresses learning outcome number three. Students are asked to begin building a thesis driven essay.)

**Week 7: The Soldier, the State, and Patriotic Obligation**

Monday: *Heroes de Otra Patria* (film excerpt); Pedro Pietri, “La Madre de Angel Luna”
Assignment due: Essay #1 final draft (10 pages)
(This assignment will address the first learning outcome by specifically addressing the role identity and nation play in forming moral and ethical questions.)

Wednesday: “Docile Bodies” (179-186), Michel Foucault from *The Foucault Reader* (1984); “‘To Be Better and More Loyal Citizens’: A Tradition of Mexican American Activism” (11-46), Lorena Oropeza in *Raza Si! Guerra No!: Protest and Patriotism during the Viet Nam War Era* (2005)

**Week 8: The Soldier and Patriotic Obligation**

**Week 9: Anti-War Protest as Ethical Stance: The Chicano Moratorium**

**Monday:** “Speech Refusing Induction” (217-219), Rosalio Munoz in *Aztlán and Viet Nam*; “I’d Rather Have My Sons Die for La Raza…than in Vietnam’: The Making of a Moratorium” (113-145), Lorena Oropeza in *Raza Sí! Guerra No!*

**Wednesday:** “Blessed Amerika” (236-237), Adrian Vargas; “A Question Every Chicano Should Ask” (242-244); “Vietnam: Gabacho’s War” (246), Anonymous; “Chicano Moratorium, December 20, 1969” (248), Alejandro Negrete; “Chale Guerra” (293-294), Gregg Barrios; “My Uncle Sam” (51), Magdaleno Avila in *Aztlán and Vietnam*

**Week 10: The Traumas of War: Confronting Death**

**Monday:** “Back in the World, 1971” (129-152), Juan Ramirez from *A Patriot After All: The Story of a Chicano Vietnam Vet* (1999); “I Just Got Back from Vietnam, Baby” (170-174), Ricardo Mario Amezquita in *Aztlán and Viet Nam*

**Wednesday:** “War Stories” (41-48); “Quang Nam Province, Vietnam, January 1969” (49-59), Juan Ramirez in *A Patriot After All*; “Death in Vietnam” (176), Luis Omar Salinas in *Aztlán and Viet Nam*

**Section III: Latina/os and the Wars in Iraq and Afghanistan**

**Week 11: The Traumas of War: The Iraq War**

**Monday:** *G.I. Jesus* (2008, film excerpt)

**Wednesday:** *Elliot, a Soldier’s Fugue* (2007), Quiara Alegría Hudes, (1-72)

**Week 12: Conscientious Objection**

**Monday:** *The Sutras of Abu Ghraib: Notes from a Conscientious Objector* (2007), Aidan Delgado, (1-112)

**Wednesday:** *The Sutras of Abu Ghraib*, (113-224)

**Week 13: Moral Culpability and Recognizing the Pain of Others**

**Monday:** *The Battle for Haditha* (2007, film excerpt)

**Wednesday:** Mejia, Camilo. “Regaining my Humanity” (8-9), Camilo Mejia in *Stop the Next War Now: Effective Responses to Violence and Terrorism* (2005); Chapters 1-2, (3-35), Susan Sontag from *Regarding the Pain of Others* (2003)

**Week 14: Moral Culpability and Recognizing the Pain of Others**

**Monday:** “Precarious Life, Grievable Life,” (1-32), Judith Butler from *Frames of War* (2009)

**Assignment due: Essay #2 working thesis**
(This assignment addresses learning outcome number three. Students are asked to begin building a thesis driven essay.)

Assignment due: Essay #2 outline and peer review
(This assignment addresses learning outcome number three. Students are asked to begin building a thesis driven essay.)

**Week 15: Green-card Soldiers and Posthumous Citizenship**


Wednesday: *The Short Life of Jose Antonio Gutierrez* (2006, documentary excerpt)
Assignment due: Essay #2 final draft (10 pages)
(This assignment will address LO’s two and four. Students will analyze the relationship between ethics and current systems of justice in the first part of the essay and critically examine the justifications for those systems through an ethical lens.)
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted 2/25/2013

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to killoran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course Anthropology

   b. Name and contact information of proposer(s) Ric Curtis

       Email address rcurtis@jjay.cuny.edu
       Phone number(s) 212-237-8962

2. a. Title of the course The Ethnography of Youth and Justice in New York City

   b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS)

   c. Level of this course X 100 Level 200 Level 300 Level 400 Level

   Please provide a brief rationale for why the course is at the level:

   The class is aimed at teaching new students the habits and skills that they need to succeed in college.

   d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): ANT

3. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   For most students, entering college is a milestone that is accompanied by other important changes in their lives, like becoming an adult or living on their own. But it is also a time that can be confusing, with a shifting landscape of rules, regulations, definitions, interdependencies and obligations that define a person. As such, this class is aimed at new students and has several purposes: 1) it asks students to examine issues of justice as they relate to their lives, 2) it introduces students to scholarly research and guides them in practicing the skills that are the tools of research, and 3) it offers a collaborative learning experience that provides a model for how to succeed in college and in life.
4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

The class will examine the tensions around justice that exist between young people who live in New York City and the wider society in which they live. By introducing students to social science research methods and techniques, the class will systematically examine the problems and prospects of growing up in a complex urban environment, and how young people try to achieve justice for themselves and others.

5. **Course Prerequisites or co‐requisites** (Please note: All 200‐level courses must have ENG 101 and all 300 & 400‐level courses must have ENG 102/201 as prerequisites):

None

6. **Number of:**
   a. Class hours ___3___
   b. Lab hours _____
   c. Credits ___3___

7. Has this course been taught on an experimental basis?

   ___X___ No  ____ Yes. If yes, then please provide:
   a. Semester(s) and year(s):
   b. Teacher(s):
   c. Enrollment(s):
   d. Prerequisites(s):

8. **Learning Outcomes** (approximately 3‐5 or whatever is required for mapping to the Gen Ed outcomes). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   By the end of the course, students will:

   1. Describe their own relationship to significant issues of justice affecting young people today.
   2. Identify justice‐related problems facing young people growing up in New York.
   3. Propose solutions for justice‐related problems that youth face through evidence‐based inquiry.

Approved by UCASC, March 1, to College Council, March 13, 2013
9. Will this course be part of any major(s), minor(s) or program(s)?

   X No       ____ Yes

   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

10a. Will this course be part of JJ’s general education program?

   No _____       Yes ___X__ If yes, please indicate the area:

   College Option:

   | Justice core 100-level: Justice & the Individual | X |
   | Justice core 300-level: Struggle for Justice & Equality in U.S. |
   | Justice core 300-level: Justice in Global Perspective |
   | Learning from the Past |
   | Communication |

10b. Please explain why this course should be part of the selected area.

   The class is aimed at incoming students, so the 100 level is most appropriate. And because the class examines youth and justice issues in New York City, it most logically fits within the “Justice and the Individual” option.

10c. If yes, frequency and number of sections to be offered for General Education:

   Every semester ___5__       Number of sections: _____
   Fall semesters only _____       Number of sections: _____
   Spring semesters only _____       Number of sections: _____

11. How will you assess student learning?

   The 6 written assignments about the research that they completed for the class will be assessed using a rubric, including the final paper. All written work will be evaluated using the same rubric. Research data, especially ethnographic observations and
interview data, will be evaluated with a separate rubric developed for the class that examines the quality and quantity of the data that is compiled.

12. Did you meet with a librarian to discuss library resources for the course?

   Yes_____ No X_

   • If yes, please state the librarian’s name____________________________
   • Are there adequate resources in the library to support students’ work in the course
     Yes______ No_______

   • Will your students be expected to use any of the following library resources? Check all that apply.

     ➢ The library catalog, CUNY+ ___X_
     ➢ EBSCOhost Academic Search Complete ___X_
     ➢ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) ___X_
     ➢ LexisNexis Universe ___
     ➢ Criminal Justice Abstracts ___X_
     ➢ PsycINFO _____
     ➢ Sociological Abstracts _____
     ➢ JSTOR ___X_
     ➢ SCOPUS ___X_
     ➢ Other (please name)
       ___Anthrosource

13. Syllabus – see attached

14. Date of Department curriculum committee approval _____1/29/2013_______

15. Faculty - Who will be assigned to teach this course? _____Curtis, Waterston

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

    ___X_No
    ____Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you consult with department(s) or program(s) offering similar or related courses or majors?

    ____Not applicable
    ____No
    ___X_Yes. If yes, give a short summary of the consultation process and results.
The prospective syllabus was shown to several faculty members in Sociology because it could potentially be taught by their faculty too. Several faculty expressed interest in the class and offered suggestions for improvement.

18. Will any course be **withdrawn**, if this course is approved?

   ___ No
   ___ Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:

   **Rick Curtis**

   Name of Chair giving approval, Proposer’s Department
John Jay General Education College Option  
Course Submission Form  

<table>
<thead>
<tr>
<th><strong>Course Prefix &amp; Number</strong></th>
<th>ANT 1XX</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title</strong></td>
<td>The Ethnography of Youth and Justice in New York City</td>
</tr>
<tr>
<td><strong>Department or Program</strong></td>
<td>Anthropology</td>
</tr>
<tr>
<td><strong>Discipline</strong></td>
<td>Anthropology &amp; Culture and Deviance Studies</td>
</tr>
<tr>
<td><strong>Credits</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Contact Hours</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Prerequisites</strong></td>
<td>none</td>
</tr>
<tr>
<td><strong>Co-requisites</strong></td>
<td>The class will examine the tensions around justice that exist between young people who live in New York City and the wider society in which they live. By introducing students to social science research methods and techniques, the class will systematically examine the problems and prospects of growing up in a complex urban environment, and how young people try to achieve justice for themselves and others.</td>
</tr>
<tr>
<td><strong>Sample Syllabus</strong></td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
</tr>
</tbody>
</table>

**Indicate the status of this course being nominated:**  
☐ current course  ☐ revision of current course  ☒ a new course being proposed  

**John Jay College Option Location**  
Please check below the area of the College Option for which the course is being submitted. (Select only one.)  

| **Justice Core** | ☒ Justice & the Individual (100-level) | ☐ Struggle for Justice & Inequality in U.S. (300-level) | ☐ Justice in Global Perspective (300-level) | ☐ Learning from the Past | ☐ Communication |

**Learning Outcomes**  
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.  

1. **Justice Core I Freshman Year Seminars: Justice and the Individual**  
Justice Core First Year seminar courses are designed to support student’s academic success by helping them to transition to the college environment and academic expectations; specifically:  

Please explain how your course meets each of these 5 learning outcomes
| Students will:                                                                 | • Describe one’s own relationship to significant issues of justice |
| Students will write a reflection of 500-700 words that describes the significance of the research that they conduct on youth and justice in their lives | • Identify problems and propose solutions through evidence-based inquiry |
| Students will identify a problem related to youth and justice in NYC at the beginning of the semester and will write 500 words that describe the research problem that they will address through empirical research over the course of the semester | • Assess the effectiveness of one’s own role in collaborations with people of diverse backgrounds |
| Students will write a 500-word reflection on what they learned about working with others to examine issues relevant to justice and young people, including what they think can be done about the problem. | • Demonstrate effective planning and reflection to accomplish specific course outcomes |
| Students will work with others to collect, interpret and write about data collected for their project on youth and justice in New York City. | • Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth |
| Students will engage in co-curricular activities, especially student activities and lectures, to develop academic goals and achieve personal growth | For more information on FYS content of your course, please contact Kate Szur, Director, First Year Experience, Rochelle German, Associate Director, First Year Experience, or Daniel Auld, Director of Student Support Service and Assessment |
John Jay College of Criminal Justice  
City University of New York  

Justice and the Individual:  
The Ethnography of Youth and Justice in New York City  

Prof. Ric Curtis  
Office Hours: 6am – 6pm daily, or by appointment  
Tel.: (212) 237-8962  
email: rcurtis@jjay.cuny.edu  
Room: 9.63.22 NB  

Course Description:  

The class will examine the tensions around justice that exist between young people who live in New York City and the wider society in which they live. By introducing students to social science research methods and techniques, the class will systematically examine the problems and prospects of growing up in a complex urban environment, and how young people try to achieve justice for themselves and others.

More about the Course:  

The primary purpose of this class is for you to participate in a learning experience that provides a model for how to succeed in college and in life. It will do this by asking you to learn the skills that it takes to be a researcher, skills that will be useful for school and in your future career; and then to use those skills to do research on a topic that is important to you: what it means to grow up in a world with changing freedoms, restrictions, opportunities and expectations. We are going to examine the tension that exists between young people and the society in which they live, and examine how people try to achieve justice for themselves and others when the rules and the outcomes sometimes seem unfair.

We are going to spend the first few weeks of this class reading and talking about young people and issues related to justice, and through our discussion of these contemporary issues, we are going to select one of them as the focus of this class for the remainder of the semester. Once we have made our choice, we will embark on an in-depth examination of that issue using the variety of methods and techniques that we will learn about and practice in this class.

By the end of this course, students will be able to:  

- Describe one’s own relationship to significant issues of justice affecting young people today  
- Identify problems facing young people growing up in New York and propose solutions through evidence-based inquiry  
- Assess the effectiveness of one’s own role in collaborations with people of diverse backgrounds  
- Demonstrate effective planning and reflection to accomplish specific outcomes related to the course  
- Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth

Course Expectations, Assignments and Grading:  

To achieve the learning outcomes for this class that are described at the end of this syllabus, you will follow the steps and complete the assignments described below. At each stage of the project, you will be expected to 1) actively participate in discussions, decision making and debate, 2) contribute time and energy to gathering information that is needed for the project, and 3) submit written work on a regular basis. You will be evaluated on the quality and quantity of your participation in the project, and on the timely submission of written work.
**Grading:**

<table>
<thead>
<tr>
<th>Grades will be determined with a 200 point system.</th>
<th>A= 180-200</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each assignment below has points associated with it.</td>
<td>B= 160-179</td>
</tr>
<tr>
<td></td>
<td>C= 140-159</td>
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<td></td>
<td>D=120-139</td>
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<td>F= less than 120</td>
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</tbody>
</table>

**Topics, Readings and Assignments**

<table>
<thead>
<tr>
<th>Wk./Day</th>
<th>Topics and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>The challenges of justice among young people growing up in New York City</strong></td>
</tr>
<tr>
<td>Wed: 8/28</td>
<td>Orientation to John Jay and overview of the class</td>
</tr>
<tr>
<td>Wed: 9/4</td>
<td>Discussion of Gladwell, and Thackeray and Hunter, about empowering youth to affect social change; and discussion about identifying a justice-related problem for youth in NYC that the class will study</td>
</tr>
<tr>
<td>Talk with:</td>
<td>An academic advisor, professor or counselor about this assignment to get their ideas about justice-related problems that young people in New York City face. (5 points)</td>
</tr>
<tr>
<td>2</td>
<td><strong>The Problems of Youth and Justice: Defining the issues</strong></td>
</tr>
<tr>
<td>Mon: 9/9</td>
<td>Discussion of Sampson and Laub: what is deviance among young people?</td>
</tr>
<tr>
<td>Wed: 9/11</td>
<td>Discussion of Wilkinson: Is violence normal or deviant?</td>
</tr>
<tr>
<td>Write:</td>
<td>A 500-700 word description of the research problem that we have selected through classroom discussion. This description will make reference to: 1) the assigned reading, 2) your conversation with professors, counselors or advisors about the assignment, and 3) how this research is relevant to you. (15 points)</td>
</tr>
</tbody>
</table>
### Using research to solve problems of youth and justice

The role of research in scientific inquiry will be discussed with a focus on the range of methods and techniques that may be used to collect data for specific justice-related problem selected by the class.

The ethics of conducting research, especially as regards the class project, will be discussed along with the “Citiprogram” online training in the protection of human subjects.


- **Write:** A 300-500 word description of what kind of “evidence-based inquiry” – that is, what kind of “primary” and “secondary” data – we need to conduct a study of our topic and describe how we are going to collect relevant data. **(10 points)**

- **Submit:** your certificate of completion for the online training in the protection of human subjects [here](https://www.citiprogram.org/Default.asp). **(5 points)**

### Using secondary sources to frame issues of justice and youth

Defining and identifying relevant academic papers, media accounts, images, testimonials or editorials about youth and justice.

Searching for sources through the John Jay Library, Lexis Nexis, Google Scholar or other search engines.


- **Submit:** a list of at least 10 secondary sources that you uploaded to the secondary data storage site

- **Write:** and a short summary that describes each article that you uploaded to the data storage site (50-75 words each). **(10 points)**

### Framing research questions around issues of youth and justice

Discussion of the secondary data that was assembled by the class, including the types of data and the relevance to the project.

Review of what is known about the problem, what is unknown, and what new data the class can contribute to understanding the problem of youth and justice.

- **Review and Read:** the short descriptions that students in the class submitted to the secondary data storage site and review the full text of the most 5 important entries.


- **Write:** a 500-700 word summary that describes the secondary data base assembled by the class, including:
  1. identifying the types of data were collected,
  2. highlighting the major points and conclusions that can be drawn,
  3. formulating at least 2 hypotheses that flow from your reading of this material, and discussing what kinds of additional information or data can be collected to confirm or refute the hypotheses. **(15 points)**

### The role of primary data in research: ethnographic observation and in-depth interviews

Discussion about Ethnographic Observation and writing fieldnotes: What do we look for? What can we do with them?

Designing in-depth interviews; discussion of interview techniques and write-up

- **READ:** Creswell, John W. 2009. "Research Design" 3rd Edition pg.181 (observations/interviews)

- **Write:** Fieldnotes (300-500 words) from ethnographic observations **(10 points)**;

  write 5 questions for in-depth interviews **(5 points)**
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Reading/Activities</th>
<th>Submit/Complete/Write</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Wed: 10/16</td>
<td><strong>The role of primary data in research: surveys</strong></td>
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<tr>
<td></td>
<td>Mon: 10/21</td>
<td>Discussion about the methods, techniques and ethics of conducting surveys</td>
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<td>Discussion about survey design; constructing a survey</td>
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<td></td>
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<td><strong>Read:</strong> Creswell, John W. 2009. “Research Design” 3rd Edition pg.145 (Surveys)</td>
<td><strong>Write:</strong> 5 questions for inclusion in the survey (5 points); write fieldnotes (300-500 words) (10 points)</td>
</tr>
<tr>
<td>8</td>
<td>Wed: 10/23</td>
<td><strong>Collecting primary data on youth and justice</strong></td>
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<td></td>
<td>Mon: 10/28</td>
<td>Class trip: Ethnographic observations in the field; recruit research subjects and administer surveys</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Class trip: Ethnographic observations in the field; recruit research subjects and administer surveys</td>
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<tr>
<td></td>
<td></td>
<td><strong>Submit:</strong> 10 completed surveys</td>
<td><strong>Write:</strong> fieldnotes (300-500 words) for both days (10 &amp; 10 points)</td>
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<tr>
<td></td>
<td></td>
<td><strong>Complete:</strong> 2 ethnographic interviews</td>
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<tr>
<td>9</td>
<td>Wed: 10/30</td>
<td><strong>Managing primary data</strong></td>
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<td></td>
<td>Mon: 11/4</td>
<td>Discussion about data storage and retrieval (paper and electronic formats)</td>
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<td>Discussion about data cleaning and coding</td>
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<td></td>
<td><strong>Read:</strong> examples of coded surveys and codebooks from other research projects on electronic reserve</td>
<td><strong>Write:</strong> two in-depth interview summaries (300-500 words each) (10 &amp; 10 points)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Submit:</strong> 10 coded surveys (10 points)</td>
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<tr>
<td>10</td>
<td>Wed: 11/6</td>
<td><strong>Analyzing data</strong></td>
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<td>Mon: 11/11</td>
<td>Discussion about triangulating data from various sources</td>
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<td>Discussion about identifying themes that emerge from the data</td>
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<td></td>
<td></td>
<td><strong>Read:</strong> Creswell, John W. 2009. “Research Design” 3rd Edition pg.167 (Interpreting Results)</td>
<td><strong>Write:</strong> a 500-700 word summary that describes the primary data. (15 points)</td>
</tr>
<tr>
<td>11</td>
<td>Wed: 11/13</td>
<td><strong>Writing up findings and drawing conclusions about Youth and Justice in New York City</strong></td>
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<tr>
<td></td>
<td>Mon: 11/18</td>
<td>Discussion about conclusions that emerge from the analysis of the various types of data; discussion about which hypotheses are supported or not supported by the data that was collected.</td>
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<tr>
<td></td>
<td></td>
<td>Discussion of integrating data for writing reports</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Activity</td>
<td>Details</td>
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</tr>
<tr>
<td>12</td>
<td>Wed: 11/20</td>
<td>Drafting a final report about Youth and Justice in New York City</td>
<td>Discussion about drafting a final narrative using the various sources of data: What are the youth and justice issues that are informed the research conducted by the class? What conclusions were drawn? What additional research is necessary or desirable going forward? Discussion about editing the final report via peer review process.</td>
</tr>
<tr>
<td></td>
<td>Mon: 11/25</td>
<td></td>
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<tr>
<td>13</td>
<td>Wed: 11/27</td>
<td>Presenting and disseminating findings from research about Youth and Justice in NYC</td>
<td>Discussion about audiences for the findings of the research; methods and venues for disseminating research findings, including professional conferences, peer review journals, open access online journals, popular media, etc. Discussion about poster presentations, class presentations of findings via Powerpoint</td>
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<tr>
<td></td>
<td>Mon: 12/2</td>
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<tr>
<td>14</td>
<td>Wed: 12/4</td>
<td>Youth and Justice in New York City: Using research to affect social change</td>
<td>Reflection on what was learned about the challenges in conducting research on social problems, including the issue of how research may affect social change, or not, or have unintended consequences. Discussion about implications of the conclusions and steps to implementation Discussion of next steps</td>
</tr>
<tr>
<td></td>
<td>Mon: 12/9</td>
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<tr>
<td>15</td>
<td>M/W: TBA</td>
<td>Final Exam Week</td>
<td>Guest speaker: Taking your research to the next level</td>
</tr>
</tbody>
</table>

**Assigned Readings:**


Approved by UCASC, March 1, to College Council, March 13, 2013

   Available online at: http://www.slate.com/articles/arts/books/2012/10/against
   _recreativity_critics_and_artists_are_obessed_with_remix_culture_.html


   6101.2009.01503.x/pdf

    Urban Males’ Perspectives on the Limited Efficacy of the Criminal Justice System to Stop Youth Violence. Annals of the

Accommodations for Students with Disabilities: The College is committed to making reasonable accommodations for
students with disabilities. Students must register with the Office of Accessibility Services, located in NB L. 66.00, (212) 237-
8031, to validate the students’ request and appropriately instruct the professor.

Statement of the College Policy on Plagiarism

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original
author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (John Jay College of Criminal Justice Undergraduate Bulletin, http://www.jjay.cuny.edu/academics/654.php , see Chapter IV Academic Standards)
JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted__October 5, 2012___

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to kkilloran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course__Macaulay Honors College at John Jay__
   b. Name and contact information of proposer(s)__Dara N. Byrne___________________
      Email address(es)______________________
      Phone number(s)_______________________

2. a. Title of the course__MHC 2XX Seminar 4: Shaping the Future of New York City__
   b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS) _________MHC 2XX Shaping Future of NYC____________________
   c. Level of this course _____100 Level ___200 Level _____300 Level ____400 Level

   Please provide a brief rationale for why the course is at the level:

   This fourth seminar in the Macaulay Honors College curriculum gives students an interdisciplinary introduction to the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. The course will have two major elements: a seminar in which students will read and discuss noteworthy books and articles about selected urban topics, and a research workshop in which each student will conduct a semester-long independent research project. At this level, students learn to evaluate competing arguments and evidence and develop critical thinking skills by reading scholarly works that exemplify techniques of critical analysis. Students also learn to investigate and apply research skills and continue to develop their ability to write, read, and critically analyze. The readings and writing assignments challenge students to make use of their own experience with New York City in its physical form and to develop cogent arguments about how the structure of the city impacts its residents. Writing assignments are the appropriate length for Macaulay Honors College courses at this level and will prepare students for upper level work at the 300 and 400 levels.

   d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): ____MHC__________

Approved by UCASC, March 1, to College Council, March 13, 2013
3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

The goal of the Macaulay Honors College Seminar 4 is to develop an understanding of the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. By studying the historical processes of urban change, students will gain a greater understanding of contemporary challenges, and of the strategies and prospects for future improvements. This will be accomplished in four ways:
1. By looking at certain important historical junctures and major economic development initiatives that illustrate how decisions are made and power is distributed in the city. These might include the fiscal crisis of the 1970s, welfare reform, the formation of the Health and Hospitals Corporation, the implementation of the Grid Plan, the redevelopment of Times Square, the creation of Central Park, the construction of the World Trade Center and Battery Park City, among others.
2. By considering New York City in the larger context of the region, the nation, and the world.
3. By examining the institutional agents of change in the city—federal, state, and city government, public authorities, private sector interests, community boards, and community-based organizations—in order to appreciate the roles people take or are given in the decision-making processes of government.
4. By studying inequality and its relationship to race, class, and gender.

Throughout the semester, seminar participants will also engage in a team research project on a current planning or policy issue to understand where the city is going, who will make the decisions, and how fair the outcomes are likely to be. In addition, this course applies students’ experiences in Seminars 1, 2, and 3 of the Macaulay Honors College core curriculum.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course focuses on the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. Students will develop an understanding of the economic, political, and social forces that shaped New York. By studying the historical processes of urban change, students will gain a greater understanding of contemporary challenges, and of the strategies and prospects for future improvements.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites): ENG 201 and restricted to MHC Sophomore Cohort

6. **Number of:**
   a. Class hours ___3___
   b. Lab hours _____

Approved by UCASC, March 1, to College Council, March 13, 2013
c. Credits  __3__

7. Has this course been taught on an experimental basis?
   ____x__ No  ____  Yes. If yes, then please provide:
   a. Semester(s) and year(s):
   b. Teacher(s):
   c. Enrollment(s):
   d. Prerequisites(s):

8. Learning Outcomes (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?
   - Gather, interpret, and assess information from a variety of sources and points of view.
   - Evaluate evidence and arguments critically or analytically.
   - Produce well-reasoned written or oral arguments using evidence to support conclusions.
   - Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.
   - Examine how an individual's place in society affects experiences, values, or choices
   - Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making

9. Will this course be part of any major(s), minor(s) or program(s)?
   ____No  ____x__Yes
   If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)
   Macaulay Honors College at John Jay – Sophomore Cohort

10. Will this course be part of JJ's general education program? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)
    ____No  ____x__Yes  If yes, please indicate the area:
    Required Core: English Composition _____  Quantitative _____  Natural/Life Sciences _____
Flexible Core:

| A. World Cultures and Global Issues |  |
| B. U.S Experience in Its Diversity |  |
| C. Creative Expression |  |
| D. Individual and Society | x |
| E. Scientific World |  |

Please explain why this course should be part of the selected area.

In this seminar, students will concentrate on changes that have occurred at different key, transformative moments in the history of New York City. Seminar 4 pays especially close attention to the physical forms and transformations of the city at the level of design issues, individual buildings, monumental structures and urban plans, and wider considerations of the ‘cultural landscape.’ Each of these transformations helped determine the city’s future, shifting its direction or adding an important ingredient to the city’s physical, social, economic, or cultural life that had not existed before. Key moments include the effects on the city of the subprime mortgage crisis initially triggered in August 2007 but then ignited globally by the failure of the “FIRE” sector (Finance, Insurance, and Real Estate) in September 2008; the events and aftermath of the destruction of the World Trade Center on September 11, 2001; the bankruptcy and fiscal crisis of 1975; massive New Deal-funded construction and physical transformation during the middle decades of the twentieth century under Robert Moses; the completion of such monumental infrastructure projects as Central Park, the Brooklyn Bridge, and the early mass transit (elevated and subway) system in the second half of the nineteenth century; the Manhattan Grid Plan of 1811; the founding of the United States with New York City as an early capital in the late 1700s; or the settlement of the Lenape island of “Mannahatta” by the Dutch after the appearance of Henry Hudson in 1609.

Throughout the semester, students will explore their relationship, as individuals, to their society in New York City. The academic experience is enriched with fieldtrips, guest speakers and videos. Students will attend a series of “Community Voices” events at the Graduate Center and produce both a written and an oral response to their experiences. Class discussions, bi-weekly writing assignments, and term papers encourage students to raise their own questions and probe critical positions on the basis of their own experience with the transformation of New York City. The weekly reading reaction papers will assess how the assigned readings connect to the experiences, values and choices of individuals in the social fabric of the city. Students will gather data from a variety of sources and points of view as they prepare an independent research project, based upon original research. The independent research project will apply the fundamental concepts and methods of a variety of disciplines exploring the relationship between the individual and society, particularly as it pertains to the future of public policy in New York City. This independent research project will also be presented orally before the class.

Approved by UCASC, March 1, to College Council, March 13, 2013
11. How will you assess student learning?

**Seminar participation -- 40%**
Students will be assessed on their ability to present thoughtful questions and well-reasoned arguments based upon the assigned readings. The success of this course depends upon consistent, active, and informed participation by every member of the class, and grades will be calculated accordingly. Each week, no later than two hours prior to class, a brief writing assignment based upon the readings for that week must be submitted. This will include: a) a concise one-paragraph summary of the author's thesis; and b) student’s reaction to the readings.
- overall in-class participation, including seminar discussions of readings: 30%
- Weekly reading reaction papers: 10%

**Research Project -- 50%**
Each student will conduct an independent research project in three stages, based upon original research, about a topic of their choice.
- Stage 1 (History) 10%
- Stage 2 (Current Status/Debate) 10%
- Stage 3 (Proposal) 10%
- Final complete project, including presentation 10%
- Peer editing 10%

**Community Voices -- 10%**
There are four Community Voices events at MHC in connection with Seminar 4. Students must attend at least one. Examples of event themes/lectures are as follows: Energy and Green Living, Development, Urban Agriculture, Transportation/Infrastructure. There are two components to this assignment, a short written component, and an in-class presentation. The written portion should be a brief summary of the main argument presented in the lectures, followed by the students’ reaction to the presentations (3-5 pages).

12. Did you meet with a librarian to discuss library resources for the course?

   Yes___x___ No____

   • If yes, please state the librarian’s name_____ Marta Bladek____________________
   • Are there adequate resources in the library to support students’ work in the course
     Yes___x___ No________

   • Will your students be expected to use any of the following library resources? Check all that apply.
     ➢ The library catalog, CUNY+ ___x___
13. **Syllabus**

Attach a sample syllabus for this course, based on the College’s model syllabus, found at [http://www.jjay.cuny.edu/ModelSyllabus.pdf](http://www.jjay.cuny.edu/ModelSyllabus.pdf) - See syllabus template available in the Faculty eHandbook at: [http://resources.jjay.cuny.edu/ehandbook/planning.php](http://resources.jjay.cuny.edu/ehandbook/planning.php)

14. Date of **Department curriculum committee** approval __October 5, 2012__

15. **Faculty** - Who will be assigned to teach this course? __Qualified John Jay Faculty TBD__

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

   __x__ No
   ____Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

   __x__ Not applicable
   ____No
   ____Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be **withdrawn**, if this course is approved?

   __x__ No
   ____Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:

   ________________
   Chair, Proposer’s Department

Approved by UCASC, March 1, to College Council, March 13, 2013
CUNY Common Core
Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<table>
<thead>
<tr>
<th>College</th>
<th>John Jay College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</td>
<td>MHC 2XX</td>
</tr>
<tr>
<td>Course Title</td>
<td>Macaulay Seminar 4: Shaping the Future of New York City</td>
</tr>
<tr>
<td>Department(s)</td>
<td>Macaulay Honors College</td>
</tr>
<tr>
<td>Discipline</td>
<td>Interdisciplinary</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Pre-requisites (if none, enter N/A)</td>
<td>ENG 201</td>
</tr>
<tr>
<td>Co-requisites (if none, enter N/A)</td>
<td>MHC Sophomore cohort</td>
</tr>
<tr>
<td>Catalogue Description</td>
<td>This course focuses on the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. Students will develop an understanding of the economic, political, and social forces that shaped New York. By studying the historical processes of urban change, students will gain a greater understanding of contemporary challenges, and of the strategies and prospects for future improvements.</td>
</tr>
<tr>
<td>Special Features (e.g., linked courses)</td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
</tr>
</tbody>
</table>

**Indicate the status of this course being nominated:**

- [ ] current course
- [ ] revision of current course
- [x] a new course being proposed

**CUNY COMMON CORE Location**

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Required</th>
<th>Flexible</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>World Cultures and Global Issues</td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>US Experience in its Diversity</td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>Creative Expression</td>
</tr>
<tr>
<td>Individual and Society</td>
<td>Scientific World</td>
</tr>
</tbody>
</table>

**Learning Outcomes**

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

**D. Individual and Society**

A Flexible Core course must meet the three learning outcomes in the right column.

- Students will gather data from a variety of sources and points of view as they prepare an independent research project, based on...
<table>
<thead>
<tr>
<th><strong>upon original research.</strong></th>
<th><strong>and points of view.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluate evidence and arguments critically or analytically, especially in research projects, to understand community institutions, the local economy, and the role of government. Students will submit weekly reading reaction papers based upon the readings for that week.</td>
<td>• Evaluate evidence and arguments critically or analytically.</td>
</tr>
<tr>
<td>Students will produce an independent research project in three stages, based upon original research, using a variety of sources and points of view. The project will also be presented orally before the class.</td>
<td>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
</tr>
</tbody>
</table>

A course in this area (II.D) must meet at least three of the additional learning outcomes in the right column. A student will:

| Develop an understanding of how power differentially affects New York City’s people, its built environment, and its institutions through site visits, case studies, or research projects. The independent research project will apply the fundamental concepts and methods of a variety of disciplines exploring the relationship between the individual and society, particularly as it pertains to the future of public policy in New York City. | • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology. |
| Develop the ability to engage in key contemporary debates that will shape the future of the city through in class discussions, presentations, and colloquia. The weekly reading reaction papers will assess how the assigned readings connect to the experiences, values and choices of individuals in the social fabric of New York City. | • Examine how an individual’s place in society affects experiences, values, or choices. |
| | • Articulate and assess ethical views and their underlying premises. |
| | • Articulate ethical uses of data and other information resources to respond to problems and questions. |
| Develop an understanding of the formal and informal institutions underlying decision making in the city by analyzing historical and contemporary planning and policy issues. Students will attend a series of “Community Voices” events and produce both a written and an oral response to their experiences. | • Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making. |
Seminar Four: Shaping the Future of New York City

Professor Dara N. Byrne
Office: 8.64NB
Office Hours: T Th, 1:30-4:00 & by appointment
Phone: (212) 237-8179
Email: dbyrne@jjay.cuny.edu

COURSE DESCRIPTION

This course focuses on the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. Students will develop an understanding of the economic, political, and social forces that shaped New York. By studying the historical processes of urban change, students will gain a greater understanding of contemporary challenges, and of the strategies and prospects for future improvements.

SPRING 2015

The course this semester will have two major elements: a seminar in which we will read and discuss noteworthy books and articles about selected urban topics, and a research workshop in which each student will conduct a semester-long independent research project. The goal of this seminar is to develop an understanding of the ongoing interplay of social, economic, and political forces that shape the physical form and social dynamics of New York City. This will be accomplished in four ways:

1. By looking at certain important historical junctures and major economic development initiatives that illustrate how decisions are made and power is distributed in the city. These might include the fiscal crisis of the 1970s, welfare reform, the formation of the Health and Hospitals Corporation, the implementation of the Grid Plan, the redevelopment of Times Square, the creation of Central Park, the construction of the World Trade Center and Battery Park City, among others.
2. By considering New York City in the larger context of the region, the nation, and the world.
3. By examining the institutional agents of change in the city—federal, state, and city government, public authorities, private sector interests, community boards, and community-based organizations—in order to appreciate the roles people take or are given in the decision-making processes of government.
4. By studying inequality and its relationship to race, class, and gender.

Throughout the semester, seminar participants will engage in a team research project on a current planning or policy issue to understand where the city is going, who will make the decisions, and how fair the outcomes are likely to be. There will be a separate document detailing the team research project assignment. In addition, our course will very often be discussion-focused, and I expect that you will enrich our discussions by applying your experiences in Seminars 1, 2, and 3 to this course.

COURSE PREREQUISITES

Eng 201 and Macaulay Honors College sophomore cohort

LEARNING OUTCOMES

In the seminar, students will:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.
- Examine how an individual’s place in society affects experiences, values, or choices
- Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making

**REQUIRED TEXTS**


All other readings on the course schedule are uploaded to the Seminar 4 website.


Approved by UCASC, March 1, to College Council, March 13, 2013


**COURSE POLICIES**

**Attendance/Punctuality/Participation**

a. Students must arrive on time for class, and attend classes regularly. Students may miss up to three classes; upon the fourth absence, the student will be withdrawn from the class or given a grade of F.

b. Each two instances of arriving late for class will count as an absence.

c. Pop quizzes may be given at any time, at the professor's discretion. Cheating on a quiz is grounds for immediate failure of the course.

d. In-class exercises cannot be made up outside of class or at a later date for credit.

**Classroom Conduct**

a. No use of cell phones or other electronic devices in class, unless pre-approved by the instructor. Students are expected to be respectful of each other and the professor during class.

b. It is expected that students will not speak when others are speaking, and that all classroom discussants will be cognizant of the importance of forcefully stating an argument without ever attacking another student personally.

c. Active use of derogatory language will not be tolerated: we may discuss derogatory language, and we may analyze it, but we will not use it to hurt others. Violations of these standards of behavior may lead, in extreme cases, to dismissal from the classroom.

**Plagiarism**

College Policy on Plagiarism

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.

(From the John Jay College of Criminal Justice Undergraduate Bulletin)

**Incompletes**

An incomplete will be allowed to students who have passing grades and become seriously ill or suffer tragedies that prevent them from otherwise completing the course. To receive an incomplete, the illness or tragedy must be documented in a written memo. The memo must clearly show that the emergency prevented the student from completing the remainder of the coursework.

**Withdrawal Procedure**

Ceasing to attend class or verbal notice thereof by you does not constitute official withdrawal.

**Accessibilities Students**

Approved by UCASC, March 1, to College Council, March 13, 2013
If you have a documented disability as described by the **Rehabilitation Act of 1973 (P.L. 933-112 Section 504)** and **Americans with Disabilities Act (ADA)** and would like to request academic and/or physical accommodations please contact The Office of Services for Students with Disabilities (212) 237-8185, as soon as possible. Course requirements will not be waived but reasonable accommodations may be provided as appropriate.

**GRADING POLICY**

**Seminar participation -- 40%**
Please come to every class prepared to present thoughtful questions and well-reasoned arguments based upon the assigned readings. The success of this course depends upon the consistent, active, and informed participation by every member of the class, and your grades will be calculated accordingly. As a part of your weekly participation, and to aide you in preparing for seminar discussion you will submit, each week, no later than two hours prior to class, a brief writing assignment based upon the readings for that week. This should include: a) a concise one-paragraph summary of the author's thesis; and b) your reaction to the readings.
- overall in-class participation, including seminar discussions of readings: 30%
- Weekly reading reaction papers: 10%

**Research Project -- 50%**
Each student will conduct an independent research project in three stages, based upon original research, about a topic of your choice. Further details will be explained in class. By February 16/17, you must have decided on your topic. Prior to then, as soon as possible, you should discuss potential topics with me.
- Stage 1 (History), due March 9/10 – 10%
- Stage 2 (Current Status/Debate), due April 6/7 – 10%
- Stage 3 (Proposal), due May 4/5 10%
- Final complete project, including presentation 10%
- Peer editing 10%

**Community Voices -- 10%**
There are four Community Voices events at MHC this term in connection with Seminar 4. I encourage you to attend all of them, but you must attend at least one, following an online signup procedure that will be explained in class. I will do my best to give each of you your first choice, but this may not be possible. The four choices are as follows:
- March 17, 6-8pm – Energy and Green Living
- March 22, 6-8pm – Development
- April 6, 6-8pm – Urban Agriculture
- April 11, 10am-12noon – Transportation/Infrastructure
There are two components to this assignment, a short written component, and an in-class presentation. The written portion should be a brief summary of the main argument presented by each of the speakers, followed by your reaction to the presentations (3-5 pages).

**COURSE SCHEDULE**

Please note: changes to this schedule of assignments may be made via e-mail or announcements in class, or posting on the course website, and you will be responsible for any such changes.

**February 1:** Common Event: City of Water (film), followed by discussion with Majora Carter
Proshansky Auditorium, 365 5th avenue, between 34th and 35th

**February 2/3:** Introduction and discussion of City of Water

**Feb 9/10:** City Building
William Cronon, Nature's Metropolis: Chicago and the Great West
Chapters 1-3 (pp. 23-147)
Chapters 6 (just the "Gateway Rivalry" section, pp. 295-309)
Chapters 7 (pp. 310-340)
Research Project Discussion: How do you find a topic for a research paper? Assignment of next week’s
chapters to small groups

**Feb 16/17:** Housing and Residential Segregation  
John Bauman, Roger Biles, and Kristin Szylvian (eds.) From Tenements to the Taylor Homes: In Search of an Urban Housing Policy in Twentieth Century America (2000), Chapters 1, 4, 5, and 7  
Deadline: Final Topic for Research Project must be submitted today  
In-class debate - Blockbusters: heroes or villains?  
Research Project Discussion: historical research sources and methods

**Feb 23/24:** Classic debates about Urban Design and Planning  
Jane Jacobs, “Downtown is for People” in William H. Whyte (editor), The Exploding Metropolis  
Lewis Mumford, selected readings  
In-class film: William H. Whyte, The Social Life os Small Urban Spaces  
Research Project Discussion: Presentation strategies and techniques, part 1

**Mar. 2/3:** Suburbanization and Metropolitan Decentralization  
Kenneth T. Jackson, Crabgrass Frontier, pp. 73-156, 190-218  
Owen D. Gutfreund, Twentieth Century Sprawl, p. 7-60  
In-class film: “The City”(film)/1939 World’s Fair  
Research Project Discussion: interpreting source material, and use of footnotes

**Mar 9/10:** Individual Research Presentations  
Deadline: Research Project stage #1 due  
Research Project Discussion: presentation techniques

**Mar 16/17:** Robert Moses  
Marta Gutman, “Equipping the Public Realm: Rethinking Robert Moses and Recreation” in Hillary Ballon and Kenneth Jackson (eds), Robert Moses and The Modern City: The Transformation of New York , p. 72-85  
Owen Gutfreund, “Rebuilding New York in the Auto Age: Robert Moses and his Highways” in Hillary Ballon and Kenneth Jackson (eds), Robert Moses and The Modern City: The Transformation of New York , p. 86-93  
Ray Bromley, “Crosstown Expressways” in Hillary Ballon and Kenneth Jackson (eds), Robert Moses and The Modern City: The Transformation of New York , p. 212-220  
Presentation and Discussion of Community Voices #1, Energy and Green Living Research Project Discussion: qualitative methods

**Mar 23/24:** Gentrification  
Lance Freeman, There Goes the Hood: Views of Gentrification from the Ground Up  
Presentation and Discussion of Community Voices #2, Development Research project discussion: quantitative methods

**Mar 30/31:** Spring Break

**April 6/7:** Individual research presentations Deadline: Research Project Stage #2 due

**April 13/14:** Planning for Sustainability: plaNYC  
City of New York, plaNYC Progress Report (2009)
Presentation and Discussion of Community Voices #3, Urban Agriculture
Presentation and Discussion of Community Voices #4, Transportation/Infrastructure
Research Project Discussion: presentation strategies and techniques, part 2

April 20/21: The New Urban Form, part I
   Joel Garreau, Edge City: Life on the New Frontier (1992), Chapter 1, 2, and 12
   Owen Gutfreund, Twentieth Century Sprawl, p87-127

April 27/28: The New Urban Form, part II
   Christine Boyer, “Cities for Sale: Merchandising History at South Street Seaport” in Variations on a Theme Park: The New American City and the End of Public Space (1992), edited by Michael Sorkin

May 4/5: Project Presentations and Discussion
   Deadline: Research Project: Stage #3 due

May 11/12: Project Presentations and Discussion

May 16: Common Event: Seminar 4 Presentations, 5pm-9pm at MHC

May 18/19: Deadline: Revised, Complete, and Final draft of project is due.
NEW COURSE PROPOSAL FORM

Date Submitted: October 5, 2012

When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to kskilloran@jjay.cuny.edu.

1. a. **Department(s) or program(s)** proposing this course: Macaulay Honors College at John Jay
   
   b. **Name** and contact information of proposer(s): Dara N. Byrne
      
      Email address(es): dbyrne@jjay.cuny.edu
      
      Phone number(s): (212) 237-8179

2. a. **Title of the course**: MHC 2XX Seminar 3: Science and Technology in New York City
   
   b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS): Sci & Tech in NYC
   
   c. **Level** of this course: 100 Level x 200 Level 300 Level 400 Level

   Please provide a brief rationale for why the course is at the level:

   This third seminar in the Macaulay’s Honors College curriculum gives students an interdisciplinary introduction to science and technology in New York. At this level, the science learning objectives are general and include introducing students to quantitative reasoning in areas such as graphing, unit conversion, exponential and logarithmic functions, elementary statistics, etc. Research learning objectives include posing researchable questions, literature search, hypothesis building, data collection, basic data analysis, and developing scientific writing skills. The readings and research project in this course provide exposure to disciplines from the physical sciences and the social sciences and apply their knowledge to processes that govern the natural environment or the modern society. The skills developed in this course will prepare students to do more advanced research and writing at the 300 and 400 levels.

   d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): MHC

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)
This course is taught by faculty from disciplines such as Computer Science, Earth and Environmental Science, Physics, Philosophy and/or History of Science, and Biology. Students in this course learn the methodology of science, read scientific literature from multiple disciplines, complete a collaborative research project, and present that project publicly as a poster or PowerPoint presentation in a session held at the Graduate Center. Since New York City is the focus of their investigation, students not only learn about, but also experience, the impact of science on modern society.

Students analyze scientific and technological topics that have had an impact on contemporary New York. These may include technology and computers, urban health issues, the environment, and energy. The class will address the intellectual and historical roots of the semester’s topic(s), as well as the ethical, legal, social, and economic ramifications. Students will read scientific literature and learn the technical concepts necessary to understand and evaluate their readings. The class will also engage students in scientific inquiry. In-class work and homework assignments will be enriched by visits to institutions such as the Hayden Planetarium, the Mount Sinai Medical Center, and other important research centers. These enrichments enable students to evaluate the ways that scientific theory is put into practice.

As these descriptions and the learning objectives (below) show, by examining scientific issues and topics within the context of New York City this class positions itself at the intersection of science and the larger society. Students are engaged not only in learning how to ask and answer questions within the subject discipline but in learning how to prepare and present answers in scientific disciplines through a poster or PowerPoint presentation.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course introduces students to scientific and technological topics that have had an impact on contemporary New York. These may include technology and the computer, urban health issues, the environment, and energy. Students read scientific literature related to their topic and learn the fundamentals of science necessary to understand their readings. The seminar also engages students in the process of scientific inquiry, while giving attention to the historical, ethical, legal, social, and economic ramifications of the topic. Class work is enriched by visits to New York scientific institutions, such as the Museum of Natural History, the Rose Planetarium, the Mt. Sinai Medical Center, and other important research sites. The culminating event of this seminar is the exhibit of collaborative scientific posters.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):
   
   ENG 201 and Macaulay Honors College Sophomore Cohort

6. **Number of:**
   
   a. Class hours \(3\)

Approved by UCASC, March 1, to College Council, March 13, 2013
b. Lab hours _____
c. Credits __3__

7. Has this course been taught on an **experimental basis**?

___x___ No    ___ Yes. If yes, then please provide:

8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.
- Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.
- Understand the scientific principles underlying matters of policy or public concern in which science plays a role.

9. Will this course be part of any **major(s), minor(s) or program(s)**?

____ No    ___x___ Yes

If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

Macaulay’s Honors College – Sophomore Cohort

10. Will this course be part of JJ’s **general education program**?

    No ____    Yes ___x___ If yes, please indicate the area:

**Flexible Core:**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>A. World Cultures and Global Issues</td>
<td></td>
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<tr>
<td>B. U.S Experience in Its Diversity</td>
<td></td>
</tr>
<tr>
<td>C. Creative Expression</td>
<td></td>
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<tr>
<td>D. Individual and Society</td>
<td></td>
</tr>
<tr>
<td>E. Scientific World</td>
<td>X</td>
</tr>
</tbody>
</table>
Please explain why this course should be part of the selected area.

The course focuses on major scientific concepts and their relationship to technological developments affecting New York City. Topics vary according to the scientific expertise of the instructor and may include the following: genetic engineering, ecological determinants, energy issues, AIDS or other diseases. Students will read scientific literature and learn the fundamentals of science necessary to understand the reading. This is addressed in the first of four learning objectives for the course: Students will 1. “Develop and demonstrate an awareness of the messiness and complexity of the progress of scientific knowledge by reading and writing about the intellectual roots of the seminar topic.”

Students will engage in scientific inquiry by working in teams to ask and answer questions relevant to the topic and their lives. While faculty may take different approaches year to year, the analysis of scientific problems and the development of solutions to these problems is consistent across the seminar. This is addressed in the second and third of the four learning objectives for the course: Students will 2. “Practice critical thinking through the evaluation of scientific and technological issues and through the public presentation of their research.” Students will 3. “Learn to research literature on specific science and technology topics and to use the Internet to identify relevant data sources.”

The relationship between scientific inquiry and public policy, or issues of public concern, is an important emphasis of the course. The seminar will look at how an issue differently impacts the social groups living and working in NYC. Faculty may take different approaches, but the impact of scientific principles on public policy or issues of public concern is consistent across the seminar. This is addressed by the fourth of the four learning objectives for the course: Students will 4. “Understand scientific principles by analyzing one or more problems in detail.”

11. How will you assess student learning?

Below is the assessment plan for the sample Seminar 3 syllabus on New York City, Nature and a Sustainable City:

**Class Preparation and Participation -- 20%**
This assessment will be based on three factors: (1) Preparation for class and active engagement in class discussions, (2) Attendance – Students may not miss classes except under extraordinary (legitimate and documented) circumstances, and (3) Punctuality - students will be expected to be on time for class. A pattern of tardiness will count against their final grade.

**Footprint – 10%**
Each student will be expected to complete an assessment of their personal environmental footprint and to identify opportunities to reduce their environmental footprint, and be prepared to discuss their footprint in the second meeting of the seminar. Each student will submit a 3-5 page (double spaced) paper with his/her personal assessment, as specified on the attached Class Schedule.

Approved by UCASC, March 1, to College Council, March 13, 2013
Reaction Papers – 20%
Each student will submit a 3-5 page (double spaced) paper on two of following four subjects, your choice, based on the reading material and other material:
- Land Use, Sprawl and Transportation
- Energy, Climate Change and Air Quality
- Water Supply, Water Quality and Solid Waste
- Food
The Reaction Paper should briefly present the key themes of the reading material, the students’ thoughts and reactions, and issues or questions raised by the reading material. The Reaction Papers should demonstrate that you have read and understood the assigned reading by summarizing the concepts in the material. All papers should be carefully proofread.

Critiques – 30%
At the end of the course, each student will write a 10-12 page (double spaced) critique of PlaNYC and recommend ways to improve it. The paper will be organized around a list of specific recommendations addressed to the Mayor and provide justification for each recommendation.

Research Teamwork – 20%
Each Team will be assigned a “mini” research project and will produce short paper, PowerPoint or set of charts on the assigned subject and present to the Seminar on the schedule specified on the Class Schedule. All of the Teams will focus on a “major” research subject within a single class project entitled Land Use, Food Supply and Greenhouse Emissions and be responsible for producing:
- A PowerPoint that presents the results of the research;
- A Mediawiki page that is coordinated with the other Research Teams and is part of an integrated Mediawiki presentation; and
- A resource library that identifies the top-10 PDFs that are most pertinent to the research subject (no more than 30 pages).

The PowerPoint and resource library will be uploaded to the Seminar website

12. Did you meet with a librarian to discuss library resources for the course?
   
   Yes ___  No___
- If yes, please state the librarian’s name___ Marta Bladek _____________________________
- Are there adequate resources in the library to support students’ work in the course
  Yes ___  No____
- Will your students be expected to use any of the following library resources? Check all that apply.
13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval __October 5, 2012________

15. **Faculty** - Who will be assigned to teach this course? __Qualified John Jay Faculty TBD__

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

   ___x__ No

   _____Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

   ___x__ Not applicable

   ___No

   _____Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be **withdrawn**, if this course is approved?

   ___x__ No

   _____Yes. If yes, number and name of course(s) to be withdrawn.

19. **Approvals:**

   ____________________________________________

   Chair, Proposer’s Department

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*Approved by UCASC, March 1, to College Council, March 13, 2013*
CUNY Common Core
Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<table>
<thead>
<tr>
<th>College</th>
<th>John Jay College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</td>
<td>MHC 2XX</td>
</tr>
<tr>
<td>Course Title</td>
<td>Science and Technology in New York City</td>
</tr>
<tr>
<td>Department(s)</td>
<td>Macaulay Honors College</td>
</tr>
<tr>
<td>Discipline</td>
<td>Interdisciplinary</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Pre-requisites (if none, enter N/A)</td>
<td>English 201</td>
</tr>
<tr>
<td>Co-requisites (if none, enter N/A)</td>
<td>MHC Sophomore cohort</td>
</tr>
</tbody>
</table>

Catalogue Description:
This course introduces students to scientific and technological topics that have had an impact on contemporary New York. These may include technology and the computer, urban health issues, the environment, and energy. Students read scientific literature related to their topic and learn the fundamentals of science necessary to understand their readings. The seminar also engages students in the process of scientific inquiry, while giving attention to the historical, ethical, legal, social, and economic ramifications of the topic. Class work is enriched by visits to New York scientific institutions, such as the Museum of Natural History, the Rose Planetarium, the Mt. Sinai Medical Center, and other important research sites. The culminating event of this seminar is the exhibit of collaborative scientific posters.

Special Features (e.g., linked courses):
Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:
- [ ] current course
- [ ] revision of current course
- [x] a new course being proposed

CUNY COMMON CORE Location
Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Required</th>
<th>Flexible</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>World Cultures and Global Issues</td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>US Experience in its Diversity</td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>Individual and Society</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
</tr>
<tr>
<td></td>
<td>Scientific World</td>
</tr>
</tbody>
</table>

Learning Outcomes
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

E. Scientific World
A Flexible Core course must meet the three learning outcomes in the right column.
Students in this course learn the methodology of science, read scientific literature from multiple disciplines, complete a collaborative research project, and present that project publicly as a poster or PowerPoint presentation in a session held at the Graduate Center. They will gather, evaluate, and interpret various sources of scientific and technological information about New York City. For example, they are asked to “Compare ‘Inventory of NYC Greenhouse Gas Emissions’ for April 2007 with the Inventory of NYC Greenhouse Gas Emissions of February 2009,” in order to assess where and how scientific data is generated, and to be sensitive to its uses.

- Gather, interpret, and assess information from a variety of sources and points of view.

Students analyze scientific and technological topics that have had an impact on contemporary New York. In large part, the student will need to collect and evaluate various sources of environmental data relevant to New York City. They will formally evaluate the strengths and weaknesses of that data, and evaluate the validity of “scientific” and technological” conclusions from that data in a series of four Reaction Papers. For example, in the reaction paper on Sprawl, Land Use and Transportation, students will need to gather and assess information related to the movement of people, goods, traffic, trash, and effluent through the city in order to evaluate characterize the ecotechnological system of the city.

- Evaluate evidence and arguments critically or analytically.

In all papers, the students will be asked to produce written papers, with evidence that justifies both the methods of science and technology used in the evaluation of an ecotechnological system like New York City, as well as think critically about those scientific methods themselves. The question “what is Science?” begins the course, but really flows through every discussion and assignment from the reaction paper on sprawl, land use and transportation to the critical review of “An Inconvenient Truth.”

- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.E) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.

Modern environmental science incorporates many of the methods and concepts of many disciplines of the life and physical sciences. In the exercise where students complete an assessment of their personal environmental footprint they will take formal knowledge of those sciences and use that knowledge to create their own environmental impact study of themselves in the city. This application of the methods of science will illuminate the principles of science behind public and private decisions.

- Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.

Environmental Science is a rich and complex subject because it spans physical, chemical, biological, geological, atmospheric, terrestrial, engineering, economic, political, social and cultural dimensions, all interwoven into global-scale problems of immediate implications for the health of the planet and for the stability of human societies. Although this seminar will emphasize the global nature of these problems, we will repeatedly encounter and examine important implications for NYC. For example, in one of the reactions papers, evaluating the Water Supply, Water Quality and Solid Waste of New York City, the tools of statistical analysis, of water treatment and quality, of chemical treatment of water (fluoride/chloride), and water transportation and disposal will be used to generate a scientific and technological characterization of the water issues facing New York City, and their potential solutions.

- Articulate and evaluate the empirical evidence supporting a scientific or formal theory.

- Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal
The impact of scientific principles on public policy or issues of public concern is consistent across the seminar. This will be specifically addressed in assignments such as the student's critique of PlaNYC. This exercise directly engages real-life applications of science and technology to the people and infrastructure of New York City.

<table>
<thead>
<tr>
<th>privacy, security, or ethical responsibilities.</th>
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<tbody>
<tr>
<td>• Understand the scientific principles underlying matters of policy or public concern in which science plays a role.</td>
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JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
MACAULAY HONORS COLLEGE  
524 W 59TH STREET, 8.64NB  
NEW YORK, NY 10019  

MHC 2XX  
Seminar Three: Science and Technology in New York City  

Professor Dara N. Byrne  
Office: 8.64NB  
Office Hours: T Th, 1:30-4:00 & by appointment  
Phone: (212) 237-8179  
Email: dbyrne@jjay.cuny.edu  

COURSE DESCRIPTION  

This course introduces students to scientific and technological topics that have had an impact on contemporary New York. These may include technology and the computer, urban health issues, the environment, and energy. Students read scientific literature related to their topic and learn the fundamentals of science necessary to understand their readings. The seminar also engages students in the process of scientific inquiry, while giving attention to the historical, ethical, legal, social, and economic ramifications of the topic. Class work is enriched by visits to New York scientific institutions, such as the Museum of Natural History, the Rose Planetarium, the Mt. Sinai Medical Center, and other important research sites. The culminating event of this seminar is the exhibit of collaborative scientific posters.

FALL 2014  

The objective for this course is to give each student an understanding of NYC’s natural environment, a working knowledge of the major urban systems that make living in NYC possible, healthy and enjoyable, and the relation of those systems to the sustainability of the City. The concept of sustainability has a special meaning when applied to NYC. The intense concentrations of the populations and the mass transit mean that the population, on average, produces less pollution other residents of the United States. The intense density of population also means that the natural land features have almost entirely disappeared. The geology, waterways and the climate that characterize the NYC islands at the edge of the Ocean are the reason the City exists, but the concentration of the populations are now affecting these essential features.

In 2007 Mayor Bloomberg announced his PlaNYC: A Greener, Greater New York City, a plan to improve the sustainability of NYC and the quality of life for the eight million existing residents and one million additional people. The plan recognizes that we have an absolute limit on the land within the City that is available for housing, roads and parks to accommodate growth in our population, and political and social constraints may significantly limit our supply of clean water. The Plan focuses on improving the efficiency of our urban systems and reducing their impacts on the air, water and land that will affect the long term sustainability of the City -- as well as “tangible barriers to improving our daily lives: housing that is too often out of reach, neighborhoods without enough playgrounds, the aging water and power systems in need of upgrades, congested roads and subways.”

This seminar course will consider how implementation of PlaNYC has improved the major systems that are essential to the existence of cities: the land use, water, the energy, the transportation, food supply and waste removal systems, as well as examine how the implementation of the Plan has reduced NYC’s impact on the natural environment – the land, air, water, plants and wildlife. At the end of the course, each student will write a critique of PlaNYC and recommend ways to improve it.

COURSE PREREQUISITES: Eng 201 and Macaulay Honors College sophomore standing

LEARNING OUTCOMES  

In the seminar, students will:

Approved by UCASC, March 1, to College Council, March 13, 2013
- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.
- Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.
- Understand the scientific principles underlying matters of policy or public concern in which science plays a role.

REQUIRED READINGS
All reading assignments will be available for the students to download from a seminar website with one exception. Each student will be required to purchase *Omnivore’s Dilemma* by Michael Pollan. We will complement our study of PlaNYC with resource material in the following areas: sprawl, NYC land use regulation, air quality, climate change, energy systems, water quality and water supply systems, solid waste management systems, people transportation systems, freight transportation systems and food supply. The course schedule includes a list of the reading assignments and the date by which the material should be read. I will provide instructions on how to access the seminar website. The list of readings includes:


Approved by UCASC, March 1, to College Council, March 13, 2013


Approved by UCASC, March 1, to College Council, March 13, 2013
http://www.nyoha.org/bioheat.php


**COURSE POLICIES**

**Attendance/Punctuality/Participation**

a. Students must arrive on time for class, and attend classes regularly. Students may miss up to three classes; upon the fourth absence, the student will be withdrawn from the class or given a grade of F.

b. Each two instances of arriving late for class will count as an absence.

c. Pop quizzes may be given at any time, at the professor's discretion. Cheating on a quiz is grounds for immediate failure of the course.

d. In-class exercises cannot be made up outside of class or at a later date for credit.

**Classroom Conduct**

a. No use of cell phones or other electronic devices in class, unless pre-approved by the instructor. Students are expected to be respectful of each other and the professor during class.

b. It is expected that students will not speak when others are speaking, and that all classroom discussants will be cognizant of the importance of forcefully stating an argument without ever attacking another student personally.

c. Active use of derogatory language will not be tolerated: we may discuss derogatory language, and we may analyze it, but we will not use it to hurt others. Violations of these standards of behavior may lead, in extreme cases, to dismissal from the classroom.

**Plagiarism**

College Policy on Plagiarism

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.

(From the John Jay College of Criminal Justice Undergraduate Bulletin)

Approved by UCASC, March 1, to College Council, March 13, 2013
Incompletes
An incomplete will be allowed to students who have passing grades and become seriously ill or suffer tragedies that prevent them from otherwise completing the course. To receive an incomplete, the illness or tragedy must be documented in a written memo. The memo must clearly show that the emergency prevented the student from completing the remainder of the coursework.

Withdrawal Procedure
Ceasing to attend class or verbal notice thereof by you does not constitute official withdrawal.

Accessibilities Students
If you have a documented disability as described by the Rehabilitation Act of 1973 (P.L. 933-112 Section 504) and Americans with Disabilities Act (ADA) and would like to request academic and/or physical accommodations please contact The Office of Services for Students with Disabilities (212) 237-8185, as soon as possible. Course requirements will not be waived but reasonable accommodations will be provided as appropriate.

GRADING POLICY

Class Preparation and Participation -- 20%
This assessment will be based on three factors: (1) Preparation for class and active engagement in class discussions, (2) Attendance – Students may not miss classes except under extraordinary (legitimate and documented) circumstances, and (3) Punctuality - students will be expected to be on time for class. A pattern of tardiness will count against their final grade.

Footprint – 10%
Each student will be expected to complete an assessment of their personal environmental footprint and to identify opportunities to reduce their environmental footprint, and be prepared to discuss their footprint in the second meeting of the seminar. Each student will submit a 3-5 page (double spaced) paper with his/her personal assessment, as specified on the attached Class Schedule.

Reaction Papers – 20%
Each student will submit a 3-5 page (double spaced) paper on two of following four subjects, your choice, based on the reading material and other material:
- Land Use, Sprawl and Transportation
- Energy, Climate Change and Air Quality
- Water Supply, Water Quality and Solid Waste
- Food
The Reaction Paper should briefly present the key themes of the reading material, the students’ thoughts and reactions, and issues or questions raised by the reading material. The Reaction Papers should demonstrate that you have read and understood the assigned reading by summarizing the concepts in the material. All papers should be carefully proofread.

Critiques – 30%
At the end of the course, each student will write a 10-12 page (double spaced) critique of PlaNYC and recommend ways to improve it. The paper will be organized around a list of specific recommendations addressed to the Mayor and provide justification for each recommendation.

Research Teamwork – 20%
Each Team will be assigned a “mini” research project and will produce short paper, PowerPoint or set of charts on the assigned subject and present to the Seminar on the schedule specified on the Class Schedule. All of the Teams will focus on a “major” research subject within a single class project entitled Land Use, Food Supply and Greenhouse Emissions and be responsible for producing:
- A PowerPoint that presents the results of the research;
- A Mediawiki page that is coordinated with the other Research Teams and is part of an integrated Mediawiki presentation; and
• A resource library that identifies the top-10 PDFs that are most pertinent to the research subject (no more than 30 pages).

The PowerPoint and resource library will be uploaded to the Seminar Basecamp Site

COURSE SCHEDULE

Friday, Aug. 28th
**Introductions** – Professor, IT Fellow and Students. Review ground rules and grading for the course, goals for the seminar, assignments, research projects, research teams and PowerPoint and Wiki assessment.
Readings: PlaNYC Introduction (pp 3-13)

Tues. Sept. 1st
**What is “Science”? What is “Technology”? What is the “Environment”?** -

Friday Sept. 4th
**Environment Footprint** - How do you measure a personal environmental footprint? Each student will report on their personal environmental footprint. Difference between measuring a personal environmental footprint and a city or regional environmental footprint, the major sources of greenhouse gas emissions in NYC, how do NYC emissions differ from other regions, what are the implications for a strategy to reduce greenhouse gas emissions in NYC?

Tues. Sept. 8th
**Climate Change** - An Inconvenient Truth Footprint Assessment Paper
Readings: PlaNYC Introduction (pp 3-13)

Friday Sept. 11th
**Climate Change** - Cause of global warming, certainty of the science, climate implications (changes in temperature and storms, possibility of sudden catastrophe), sources of global warming pollution.
Readings: Climate Change (pp 130-139)

Tues. Sept. 15th
**Climate Change - Potential Impacts** - The Arctic as an early indicator of change, melting ice and other changes that can affect the entire world. Potential impacts on NYC. Potential impacts in developing countries.
Readings: IPCC The Physical Science Basis; Sustainability and Energy Conversions; Climate Change Fact Sheet (S. Rahmstorf)

Friday Sept. 18th
**NO CLASS**
Readings: Climate Change and a Global City (Columbia Earth Institute) – Executive Summary; Fact Sheet - Arctic Glaciers, Ice Sheets and Sea Ice (Scott Polar Research Institute); Impacts of a Warming Arctic Executive Summary (pp.1-20)

Tues. Sept. 22nd
**Climate Change - the solutions** - energy infrastructure, conservation and efficiency - national and NYC Mini research Report - correlation of CO2 reductions and other pollutants.
Readings: PlaNYC - Energy (p. 98-115); The New Energy Economy, Putting America on the Path to Solving Global Warming; IPCC - Carbon Dioxide Capture and Storage; Summary for Policy makers

Friday Sept. 25th

Approved by UCASC, March 1, to College Council, March 13, 2013
Climate Change - the solutions - opportunities for the use of alternative fuels in NYC.

Tues. Sept. 29th
NO CLASS

Friday Oct. 2nd
NYC as a Flyway
Readings: PlaNYC - Transportation (p. 72-97)

Tues. Oct. 6th
Transportation - Federal/State/NYC/MTA Programs
Readings: Access to the Regions Core; Cross Harbor Freight Movement Project; East Side Access; Penn Station Access; Scoping Summary Tappan Zee I-287 Corridor

Friday Oct. 9th
Field Trip to Riverside South Park
Readings: Proposal to Complete Riverside South; PlaNYC - Open Space (29-39); PlaNYC - Housing (p. 17-27)

Tues. Oct. 13th
Land Use in NYC - How NYC regulates land use, how the land use process produced the plan for Riverside South in 1992, how it was actually implemented, the current status of the project, potential plans and community benefits for the south end of the development, how the project implements the PlaNYC policies and programs.
Readings: NYC Zoning History; City Planning Environmental Review; City Planning Land Use Review; City Planning Regulations, Article 74-74 General Large-Scale Development

Friday Oct. 16th
Land Use - Sprawl in the region and mega-region surrounding NYC, shifts in population, land use, open space and farmland preservation, and regional transportation.
Readings: Threats to the American Land; A Region at Risk (R. Yaro & T. Hiss) - Environment: Green Infrastructure; Under Siege (p. 61-80); The State of Agriculture in the Hudson Valley

Sat. Oct. 17th
Field Trip - Black Rock Forrest

Tues. Oct. 20th
Black Rock Forrest results. Transportation – Pollution intensity of alternative modes of transportation. Modes of transportation (air, water, highway, rail), comparison of pollution per ton-mile, per person, fuels - comparison of pollution intensities for each type of fuel, per BTU, per ton mile, per passenger mile. Mini Research Reports - 1) What did you learn at Black Rock Forrest; 2) Pollution intensity of transportation modes.

Friday Oct. 23rd
Air Quality - The Clean Air Act, six criteria air pollutants, local and regional sources of air pollution, toxic air pollution, particulate matter, ground level ozone; cars, trucks, buses and off-road vehicles.

Tues. Oct. 27th
Air Quality - NYC sources of pollution, asthma, ozone and particulate matter as special problems in NYC, sources of pollution; PlaNYC contribution to reducing air pollution; relationship between CO2 reductions and reduction of other pollutants; success stories in reducing air pollution. Reaction Paper on Sprawl, Land Use and Transportation.
Readings: PlaNYC - Air (p. 116-129)

Approved by UCASC, March 1, to College Council, March 13, 2013
Friday Oct. 30th
**Air Quality - Health Impacts** - research into the relationship of polycyclic aromatic hydrocarbon exposure and child IQ.
Readings: NRDC Asthma and Air Pollution; NRDC Particulate Pollution FAQ

Tues. Nov. 3rd
**Food - Omnivore's Dilemma** - The history of food supply, the self-sustaining farm, problems with industrial agriculture and the alternatives, use of fertilizer and pesticides, energy implications, nutritional value of organic and free range. Reaction Paper on Energy, Air Quality and Climate Change
Readings: *The Omnivore's Dilemma* (M. Pollan) - Introduction and Industrial Corn (pp. 1-119)

Friday Nov. 6th
**Food** - the self-sustaining farm

Tues. Nov. 10th
**Food** - Are biofuels a potentially significant alternative to fossil fuel? What is their environmental impact: climate, air pollution and land impact? What is the relationship between food supply, prices and biofuels?
Readings: World Facing Huge New Challenge on Food Front (L. Brown) - Earth Policy Institute; Worse Than Fossil Fuel (G. Monbiot); The Agrofuels Trap (L. Carlsen); Ethanol's Failed Promise (R. Brown & J. Lewis) - *Washington Post*; Getting Biofuels Right (NRDC); Food vs. Fuel Under a Low Carbon Fuel Standard (NRDC); Biofuels are Bad for Feeding People and Combating Climate Change

Friday Nov. 13th
**Solid Waste** - NYC's Solid Waste plan, transferring waste out of the City, recycling and waste reduction. Reaction Paper on Food
Readings: Final Comprehensive Solid Waste Management Plan - Executive Summary; Recycling, Waste Prevention and Composting; PlaNYC - Brownfields (p. 40-49)

Tues. Nov. 17th
**Solid Waste** - New technologies for waste disposal, solid waste as a fuel. Mini Research Report on the energy content of NYC Solid Waste
Readings: Live After Fresh Kills; Alternative Technologies for NYC's Waste Disposal

Friday Nov. 20th
**Water Supply** - The history of water supply in NYC, the City reservoirs and distribution systems, the sewage collection and treatment system, combined sewer overflow, the role of conservation and metering. Filtration of the Croton System, Filtration Avoidance Agreement between the City and EPA for the Catskill and Delaware systems, land acquisition as a long term preservation and water quality strategy.
Readings: Bottled Water: Pure Drink or Pure Hype? - NRDC; PlaNYC - Water Network (p. 62-71); PlaNYC - Water Quality (p. 50-61); NYC's Wastewater Treatment System - NYC DEP; History of NYC's Water Supply System

Tues. Nov. 24th
**Water Quality** - Health of the Harbor, measuring pollution, sources of pollution Reaction Paper on Water Supply, Water Quality and Solid Waste
Readings: Health of the Harbor - Hudson River Foundation; Healing the Hudson River - NRDC; Wild NY Ch.3 Strange Neighborhoods

Friday Nov. 27th
**THANKSGIVING - NO CLASS**

Tues. Dec. 1st
**PowerPoint presentations by Research Teams**

Friday Dec. 4th
**PowerPoint Presentations by Research Teams.**

Approved by UCASC, March 1, to College Council, March 13, 2013
Tues. Dec. 8th

**Field Trip to City Hall**
Final Critique and Recommendations for improving PlaNYC
Readings: Biodiesel Op-ed; Support the Bikes in Buildings Bill 1 Int. No. 871 -Bikes and Buildings; A Local Law - Replacement Cycles for Taxicabs; Int. No. 599 - Bioheat

Friday Dec. 11th
Wrap up and evaluation of the course
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York

Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted  August 20, 2012

1. a. **Department(s) or program(s) proposing this course**  ART & MUSIC

   b. **Name** and contact information of proposer(s)  Cyriaco Lopes

       Email address(es)  clopes@jjay.cuny.edu
       Phone number(s)  212-237-8329

2. a. **Title of the course:**  Introduction to Painting: The Language of Paint

   b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS)  Intro to Painting

   c. **Level of this course**  X 100 Level  ____200 Level  ____300 Level  ____400 Level

   Please provide a brief rationale for why the course is at the level:

   The course is an introduction to ideas on painting, and assumes that students have no previous knowledge of the medium.

   d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.):  ART

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   In the narrative of art history painting has been the preeminent medium, the one chosen to describe cultural and artistic developments in different time periods and cultural backgrounds. It is fundamental that students be offered an opportunity to explore the medium and to engage in the discussion of ideas that has been at its core. That is particularly true at a college like John Jay that is in walking distance of two of the most important museums in the world, the Modern

Approved by UCASC, March 1, to College Council, March 13, 2013
and the Metropolitan. Painting is also an important component of our future Art major, which is in the works now as directed by the provost and the administration.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course develops students’ ability to paint while fostering their understanding of painting as a significant form of communication with its own history and theoretical foundation. Students will explore color, structure, space, form, narrative and concept. Class time will be divided between painting exercises and projects, critiques, demonstrations, and discussions of the historical and theoretical contexts in which painting can be understood and analyzed.

5. **Course Prerequisites or co‐requisites** (Please note: All 200‐level courses must have ENG 101 and all 300 & 400‐level courses must have ENG 102/201 as prerequisites): None

6. Number of:
   a. Class hours 3
   b. Lab hours ______
   c. Credits 3

7. Has this course been taught on an experimental basis?

   ____ No       X Yes. If yes, then please provide:
   a. Semester(s) and year(s): Summer 2012, Fall 2011, Spring 2011, Fall 2010, Spring 2010.
   b. Teacher(s): Highgtower, Gimpaya, Bilsborough, Nicolaou, Cloud.
   c. Enrollment(s): About 22 for each section.
   d. Prerequisites(s): None.

8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   Students will:
   - Express themselves clearly in both verbal and visual language;
   - Maintain self‐awareness and critical distance in creating and evaluating their own

Approved by UCASC, March 1, to College Council, March 13, 2013
artwork and the work of others;
- Work collaboratively with classmates through in-class activities and critiques of the artwork made by other students;
- Listen, observe, analyze and adapt visual, oral, and written communications in a variety of situations and cultural contexts for a variety of audiences.

9. Will this course be part of any major(s), minor(s) or program(s)?

_____ No       X Yes
If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

Art Minor – Studio Section

10. Will this course be part of JJ’s general education program? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

No _____ Yes X If yes, please indicate the area:

College Option:

<p>| | |</p>
<table>
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<tr>
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<tbody>
<tr>
<td>Justice core:</td>
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<td></td>
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<tr>
<td></td>
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<td></td>
<td>Justice in Global Perspective</td>
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<tr>
<td>Learning from the Past</td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td>X</td>
</tr>
</tbody>
</table>

Please explain why this course should be part of the selected area.

The “Communications” category in College Options recognizes visual/aesthetic expression as a form of communication. Thus, this category includes many non-verbal forms of communication: e.g., painting, drawing, silent film. In this course students are asked to express themselves both through artworks (thereby fulfilling the goal of using forms of communication that are ‘visual’ and ‘esthetic’) as well as through writing (required essays) and oral critiques.

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Since the concept of non-verbal communication can be surprising in a word-centered culture such as ours, it may be useful to review why the Communications category includes artwork such as painting:

1. Although we tend to think of communication simply in terms of words, visual communication is in fact the oldest known form of communication. We know of drawings that are 40,000 years old and some that may be 60,000 years old. Writing, one of many forms of communication, is only about 5,000 years old.

2. Painting has been revered in ancient China and Japan as one of the most refined forms of intellectual achievement. For centuries it was closely associated (almost inseparable) from poetry. In the West the Renascence was the moment in which artists began to be seen not as craftsmen but as intellectuals on pair with scientists, philosophers and writers. It is in this context that Leonardo famously wrote “pittura è una cosa mentale” (“painting is a mental/intellectual activity”) and Michelangelo wrote, “si dipinge col ciervello et non con le mani” (“We paint with our brain, not with our hands”).

3. Like writing, painting is a way of thinking. Painting has several advantages: it exists materially (as opposed to thought); it can be shared across verbal language barriers; and it can be used to communicate not only ideas but also the process of invention or creation.

4. Finally, artwork such as painting is an important means of cross-cultural communication.

Note: The distinction between studio art classes and liberal arts classes has become obsolete at most top-tier liberal arts institutions. College courses that emphasize art-making are nowadays enriched and informed by historical and theoretical readings and assignments, while Art History courses often include an art-making “lab” session. Thus Yale University and M.I.T., among many other colleges, include art-making courses as options in their General Education programs.

11. How will you assess student learning?

1. Assignments will access technical, artistic and intellectual attainment.

The most important element of evaluation for this course is the Critique Day. Students show their work, one by one, while their classmates comment on specific elements, each having to identify successful and less successful elements of the works of their classmates. The artworks themselves will demonstrate the student’s use of good design skills and complex conceptual thinking. Peer evaluations (each student is called to talk about at least one classmate and all
must participate) guarantee that each student is able to articulate theoretical and historical concepts that inform the evaluation of a work of art. This group critique also ensures that students understand the criteria for grading and share the responsibilities of judging art works.

2. **Two short essays** on museum visits will access the ability to elaborate on artworks beyond the mere expression of taste.

Students are required to attend two assigned museums exhibitions during the semester and post their comments on Blackboard. They are also required to respond to their classmates posts. They must address the following question: “How does the exhibition relates to issues discussed in class?”

3. **Three questions for each of the four readings** will access the students ability to critically address content. They must bring those questions to class, which will be used to direct the discussion for each assigned reading.

4. **Class Exercises** access the understanding of each lesson in the studio and are not graded individually, but must be archived on for the semester.

5. **Artistic/Intellectual Progress** during the semester is accessed through a comparison between the assignments and class exercises throughout the semester.

12. Did you meet with a librarian to discuss library resources for the course?

   Yes____ No X

   • If yes, please state the librarian’s name____________________________
   • Are there adequate resources in the library to support students’ work in the course
     Yes X No____
   • Will your students be expected to use any of the following library resources? Check all that apply.

   ➢ The library catalog, CUNY+ X
   ➢ EBSCOhost Academic Search Complete _____
   ➢ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) ____
   ➢ LexisNexis Universe ____
   ➢ Criminal Justice Abstracts ____
   ➢ PsycINFO _____
   ➢ Sociological Abstracts ____
   ➢ JSTOR X

Approved by UCASC, March 1, to College Council, March 13, 2013
13. Syllabus – see attached

14. Date of Department curriculum committee approval 5/4/12

15. Faculty - Who will be assigned to teach this course? Highgtower, Gimpaya, Bilsborough and Nicolaou.

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

   X No
   ____Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you consult with department(s) or program(s) offering similar or related courses or majors?

   X Not applicable
   ____No
   ____Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be withdrawn, if this course is approved?

   X No  ____Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:

   Lisa Farrington

   Chair, Proposer's Department

Approved by UCASC, March 1, to College Council, March 13, 2013
### John Jay General Education College Option
#### Course Submission Form

<table>
<thead>
<tr>
<th>Course Prefix &amp; Number</th>
<th>ART 1XX (196)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>INTRODUCTION TO PAINTING: THE LANGUAGE OF PAINT</td>
</tr>
<tr>
<td>Department or Program</td>
<td>Art and Music</td>
</tr>
<tr>
<td>Discipline</td>
<td>Studio Arts</td>
</tr>
<tr>
<td>Credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>3 hours</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>None</td>
</tr>
</tbody>
</table>

(ENG 101 required for 200-level, ENG 201 required for 300 & 400-level courses)

<table>
<thead>
<tr>
<th>Co-requisites</th>
<th>None</th>
</tr>
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</table>

<table>
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<tr>
<th>Course Description</th>
<th>This course develops students’ ability to paint while fostering their understanding of painting as a significant form of communication with its own history and theoretical foundation. Students will explore color, structure, space, form, narrative and concept. Class time will be divided between painting exercises and projects, critiques, demonstrations, and discussions of the historical and theoretical contexts in which painting can be understood and analyzed.</th>
</tr>
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</table>

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<thead>
<tr>
<th>Sample Syllabus</th>
<th>Syllabus must be included with submission, 5 pages max recommended</th>
</tr>
</thead>
</table>

**Indicate the status of this course being nominated:**

- ☑ current course
- ❏ revision of current course
- ❏ a new course being proposed

**John Jay College Option Location**

Please check below the area of the College Option for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Justice Core</th>
<th>Learning from the Past</th>
<th>Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>☑ Justice &amp; the Individual (100-level)</td>
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<td>☑ Communication</td>
</tr>
<tr>
<td>☑ Struggle for Justice &amp; Inequality in U.S. (300-level)</td>
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Approved by UCASC, March 1, to College Council, March 13, 2013
### Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

<table>
<thead>
<tr>
<th>I. Communications - Please explain how your course meets these learning outcomes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will express themselves in both verbal and visual languages. Orally, they will draw on assigned readings to critique one another’s work in group portfolio reviews (weeks 8 and 15). They will write a total of six short papers, two of which are on museum visits and four of which are one or two-page responses to questions on the assigned readings (weeks 3, 6, 11, and 13). They will also express themselves using a variety of painting techniques and materials, including, e.g., monochromes (week 2), abstraction (week 6), and color manipulation (week 10).</td>
<td>• Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.</td>
</tr>
<tr>
<td>Students will maintain self-awareness and critical distance. They will demonstrate these abilities in making their own art—and then in explaining it—during critiques (weeks 4, 7, 9, 12, 14, and 15). They will also draw on the theoretical material they have read in responding to the drawings they study on museum visits.</td>
<td>• Maintain self-awareness and critical distance</td>
</tr>
<tr>
<td>Students will work collaboratively in in-class group activities and critiques of the artwork made by other students. They will contribute to the artistic development of classmates by commenting on one another’s work both informally, during class, and more formally</td>
<td>• Work collaboratively</td>
</tr>
</tbody>
</table>

Approved by UCASC, March 1, to College Council, March 13, 2013
Students will listen, observe, analyze, and adapt visual and verbal communications in a variety of situations and cultural contexts for a variety of audiences. They will do so through demonstrating their ability to explain and/or use the technical, formal and intellectual aspects of a variety of painting techniques. On their two required museum visits students will closely study and critique the work of artists of different times and cultural backgrounds. In their museum essays, students will describe the historical/cultural contexts of these works and will write about ways that these paintings might influence their own art-making.

- Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society

Approved by UCASC, March 1, to College Council, March 13, 2013
Syllabus for: Intro to Painting – ART 196

Professor: ________________________________

Office: Department of Art & Music, Suite 325T
Office Hours: By Appointment

COURSE DESCRIPTION:

This course develops students’ ability to paint while fostering their understanding of painting as a significant form of communication with its own history and theoretical foundation. Students will explore color, structure, space, form, narrative and concept. Class time will be divided between painting exercises and projects, critiques, demonstrations, and discussions of the historical and theoretical contexts in which painting can be understood and analyzed.

LEARNING OUTCOMES:

Students will:

- Express themselves clearly in verbal (written and spoken) language and in the visual language of painting;
- Maintain self-awareness and critical distance in relation to their own artwork;
- Work collaboratively with classmates to create and critique works of art.

Assignments:

- Exhibition Assignments: Students are expected to write one essay (2 pages) for each of the two art exhibitions that they are required to attend on their own time during the semester. Each essay must connect the exhibition with assigned readings and issues discussed in class. Points of view must be supported with visual and textual evidence. This assignment takes advantage of the privileged cultural offerings of New York City and connects the content learned in class with the larger world of contemporary cultural production. Since exhibitions change frequently, a list of museums and galleries and the dates of exhibitions

Approved by UCASC, March 1, to College Council, March 13, 2013
you may visit will be provided early in the semester.

- **Critiques:** On critique days students are called to talk about their classmates' artwork, as well as their own, using the information learned in class, which encompasses technical skills, formal and visual issues, as well as theory, plus historical and social context. They must point the most and least successful aspects of the work, always supporting their views with the content of the class and their own research until that point.

- **Reading Responses:** Students are assigned to read some of the important texts of the field, chosen particularly from theory and philosophy of art. For each of the readings students will be given a choice of questions to respond to in a one-page essay. In class we will also engage in a team game in which each of them must ask and answer questions about the reading.

**REQUIRED READINGS:**


**STUDENT RESPONSIBILITIES:** In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

- **Being courteous:** The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please

- **Coming to class prepared:** You will need to complete the readings and assignments on-time and come prepared for each class session.

- **Attendance:** Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: *Students are expected to attend all class meetings as scheduled. Excessive
absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

**Academic Integrity/College Policy On Plagiarism:** Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

**Americans with Disabilities (ADA) Act Policy:** “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.”

Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed.*, City University of New York, p.3.

(http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

**Extra Credit:** Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**GRADES:**

Approved by UCASC, March 1, to College Council, March 13, 2013
1. 6 Assignments (weeks 4, 7, 9, 12, 14, 15). 60%
2. A paper for each of the 2 required museum visits (2 pages each). 20%
3. One paper for each of the 4 readings, where you will answer one out of three questions (one page each). 20%

Students’ paintings should reflect the understanding of the technical, formal and intellectual content of the class. It is expected that you demonstrate confidence in expressing volume, chiaroscuro, perspective, proportions, and composition. Your work will be judged in relation to its capacity to describe and communicate the world around you. Your work will also be evaluated in relation to the history of the medium and its ideas.

A= excellent work  B=above average work  C= average work  D= below average work  
F=Fail

The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: Incompletes are rarely granted, and only on strenuous circumstances. Students will make up an incomplete within the next semester.

OUTLINE:

WEEK 1: The Basics.

  a. Introduction and supply list.
  
  b. Presentation of sample paintings by former students.

WEEK 2: Values and Mark-Making.

  Class Exercise 1: After setting up a palette, begin working in black and white. Start with a drawing; reproduce a cropped portion of a photograph. Consider sensitivity of touch, application of paint, use of brush and palette knife to create monochromatic ‘white’ paintings. Complete it as homework.

  Objective: You will learn to describe bi-dimensionally your experience of volumes and space using the value scale (blacks to greys to whites) to create the illusion of three-dimensionality.

Approved by UCASC, March 1, to College Council, March 13, 2013
WEEK 3: Volumes and Temperature of Color.

**Class Exercise 2:** Working with cones, cubes and cylinders create a warm and a cool still life using raw umber, burnt sienna, and white. Complete it as homework.

**Objective:** In this assignment you will create the illusion of three-dimensionality, like in the previous one, but also add one color to your palette in order to explore expressive possibilities and to describe the quality of lighting in the environment.

**Text #1:** Meyers, “Chapters 1 and 2.” Reading essay due.

WEEK 4: CRITIQUE OF ASSIGNMENT 1: STILL LIFE.

WEEK 5: Introduction to Color.

**Class Exercise 3:** Create a painting made only of flat planes using only a palette knife, geometric shapes and using only primaries tinted with white and black. Explore receding and advancing colors. Complete it as homework.

**Objective:** In perceptual terms cool colors tend to recede; warm colors tend to advance. Adding white and black will neutralize that capacity. Modulating the complex play between those elements will create an illusionistic space.

WEEK 6: Abstraction.

**Class Exercise 4:** Create an abstract painting by switching your painting with a partner every 15 minutes. Complete it as homework.

**Objective:** By creating those collective works, in which you will try to resolve a composition for only a limited amount of time, we will be able to create works that present different styles and ways of thinking, at least as many as the people that worked on it. It is important to think of a painting not only as a transparent window to a narrative, but as a field of action, which encompasses its own history as well as a sensorial field.

**Text #2:** Nickas, “Hubrid Pictures.” Reading essay due.

WEEK 7: CRITIQUE OF ASSIGNMENT 2: ABSTRACTION.

Approved by UCASC, March 1, to College Council, March 13, 2013
WEEK 8: Portrait.

Class Exercise 5: Paint a portrait of a classmate. Complete it as homework.

Objective: This exercise will allow you to explore volume and illusionistic three-dimensionality from a living subject. The pairing also brings questions of emotional and psychological content into the work.

WEEK 9: CRITIQUE OF ASSIGNMENT 3: PORTRAIT.

WEEK 10: Complementary Colors.

Class Exercise 6: Contrast underpaint made with primary colors with overpaint made of secondary and tertiary colors. Complete it as homework.

Objective: This exercise explores colors that mix in the retina, not only the palette. The underpaint will influence the quality of the color in the surface, its warmth, and its vibration. A red underpaint for example will make a green field of grass appear ‘more green’ and alive. We will look at theories of color from chemist Chevreul among others.

WEEK 11: Environmental still life.

Class Exercise 7: Room-size installation with fabric and abstract forms to deal with compositional concerns and the idea of space as subject.

Objective: This exercise allows students to explore the possibilities of painting as installation, as a room environment, which then breaks the illusionistic representation carried since Renascence.

Text #3: Weibel, “Painting in the Nineties between Mediated Visuality and Visuality in Context.” Reading paper due.

WEEK 12: CRITIQUE OF ASSIGNMENT 4: UNEXPECTED MATERIALS.

WEEK 13: Meaning.

Class Exercise 8: Crop an image from the newspapers (or from an internet printout) that speaks about a subject that interests you. Do a painting based on that cropping. Complete it as homework.

Objective: How can we discuss the world we live in through images? The Internet, TV, Cinema, magazines, are media that present the world to us through pictures. Their
ubiquitous presence can drain their power. How can paint, a very planned and slow method of producing an image, give substance to meaning?

Text # 4: Godfrey, “History Painting.” Reading paper due.

WEEK 14: PORTFOLIO REVIEW OF ALL CLASS EXERCISES.

WEEK 15: CRITIQUE OF ASSIGNMENT 5: HISTORY-IN-THE-MAKING PAINTING.
1. a. **Department(s) or program(s) proposing this course:** ART & MUSIC

   b. **Name and contact information of proposer(s)** LISA FARRINGTON

      Email address(es) lfarrington@jjay.cuny.edu
      Phone number(s) 212-237-8329

2. a. **Title of the course:** MUSEUM & CURATORIAL STUDIES

   b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS)

      MUSEUM STUDIES

   c. **Level of this course**

      ___ 100 Level ___ 200 Level ___ 300 Level ___ 400 Level

      Please provide a brief rationale for why the course is at the level: The course requires a rigorous assignment and research schedule on par with the 200 level. Examples include conception and writing of a curatorial mission statement; exhibition press releases; curator’s art historical essay; artist’s biographies and profiles; research paper; museum exhibition review; and oral presentations in the form of art historical gallery lectures. Students will also be required to curate, design, and install an exhibition.

   d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): ART

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   With the nascent preparation of an Art & Justice Major and the opening of the new John Jay Gallery (as well as the continuation of the Student’s and President’s Galleries), John Jay is ideally suited to offer such a course, as all the mechanisms are in place to give students the highest quality intellectual training as curators, historians, and theoreticians devoted to the theme of Art & Justice.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

   This course examines the visual and verbal strategies used by museums and art galleries to communicate with the public. The course explores the numerous behind-the-scenes decisions and activities that go into the creation of a
successful exhibition, including the theoretical conception and practical design of the installation; the preparation of educational materials and programs; and the complex ethical, aesthetic, and economic choices that must be made. Students will gain hands-on curatorial experience through activities connected with John Jay’s President’s Gallery and the College’s new state-of-the-art Shiva Art Gallery.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites): ENG 101

6. **Number of:**
   a. Class hours 3
   b. Lab hours
   c. Credits 3

7. Has this course been taught on an experimental basis?
   - No
   - XX Yes. If yes, then please provide:
     a. Semester(s) and year(s): 2011/2012
     b. Teacher(s): CLAUDIA CALIRMAN, THALIS VRACHOPOULOS
     c. Enrollment(s): INDEPENDENT STUDY ONLY
     d. Prerequisites(s): ENG 101

8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   1. Students will express themselves clearly aesthetically and verbally (both orally and in writing) by designing and explaining an art exhibition.
   2. Students will maintain self-awareness and critical distance regarding curatorial responsibilities and ethical, practical, and aesthetic challenges.
   3. Students will work collaboratively on curatorial projects and artist studio visits.
   4. Students will listen, observe, analyze, and adapt messages regarding art exhibitions in a variety of situations, cultural contexts, and target audiences.

9. Will this course be part of any **major(s), minor(s) or program(s)**?
   - No
   - XX Yes

   If yes, indicate the major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)  **ART MINOR – Studio Art section**

10. **How will you assess student learning?**

Approved by UCASC, March 1, to College Council, March 13, 2013
In conjunction with assessment details outlined above in item #8, students will be assessed on their class participation (10%); writing assignments (including: theoretical mission statement, press releases, curator’s art historical essay, checklist, and artist’s biographies and profiles) (30%); research paper: museum exhibition review (20%); oral presentation in the form of a gallery lecture (20%); and with a final project which requires the curating, conceptualizing, and installation of an exhibition (20%).

11. Did you meet with a librarian to discuss library resources for the course?
   
   Yes XX No ___

   • If yes, please state the librarian’s name: Ellen Sexton
   • Are there adequate resources in the library to support students’ work in the course
     Yes XX No ______

   • Will your students be expected to use any of the following library resources? Check all that apply. YES FOR ITEMS “CHECKED” BELOW

     – ✔ The library catalog, CUNY+
     – ✔ EBSCOhost Academic Search Complete
     – ✔ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press)
     – ✔ LexisNexis Universe
     – Criminal Justice Abstracts
     – PsycINFO
     – Sociological Abstracts
     – ✔ JSTOR
     – SCOPUS
     – Other (please name) Wilson Web Art Index & ARTSTOR

12. Syllabus

   Attach a sample syllabus for this course, based on the College’s model syllabus, found at http://www.jjay.cuny.edu/ModelSyllabus.pdf - See syllabus template available in the Faculty eHandbook at: http://resources.jjay.cuny.edu/ehandbook/planning.php

13. Date of Department curriculum committee approval 5/4/12

14. Faculty - Who will be assigned to teach this course? CLAUDIA CALIRMAN, THALIA VRACHOPOULOS, LISA FARRINGTON

15. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

Approved by UCASC, March 1, to College Council, March 13, 2013
16. Did you consult with department(s) or program(s) offering similar or related courses or majors?
   __XX__ Not applicable
   ___ No
   ___ Yes. If yes, give a short summary of the consultation process and results.

17. Will any course be **withdrawn**, if this course is approved?
   __XX__ No
   ___ Yes. If yes, number and name of course(s) to be withdrawn.

18. Signature/s of Endorsement

   [Signature]

   Chair, Proposer’s Department

Approved by UCASC, March 1, to College Council, March 13, 2013
### John Jay General Education College Option
#### Course Submission Form

<table>
<thead>
<tr>
<th><strong>Course Prefix &amp; Number</strong></th>
<th>Art 2XX (293)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title</strong></td>
<td>Museum &amp; Curatorial Studies</td>
</tr>
<tr>
<td><strong>Department or Program</strong></td>
<td>Art and Music</td>
</tr>
<tr>
<td><strong>Discipline</strong></td>
<td>Art</td>
</tr>
<tr>
<td><strong>Credits</strong></td>
<td>3 credits</td>
</tr>
<tr>
<td><strong>Contact Hours</strong></td>
<td>3 hours</td>
</tr>
<tr>
<td><strong>Prerequisites</strong></td>
<td>ENG 101</td>
</tr>
<tr>
<td>(ENG 101 required for 200-level, ENG 201 required for 300 &amp; 400-level courses)</td>
<td></td>
</tr>
<tr>
<td><strong>Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Course Description</strong></td>
<td>This course examines the visual and verbal strategies used by museums and art galleries to communicate with the public. The course explores the numerous behind-the-scene decisions and activities that go into the creation of a successful exhibition, including the theoretical conception and practical design of the installation; the preparation of educational materials and programs; and the complex ethical, aesthetic, and economic choices that must be made. Students will gain hands-on curatorial experience through activities connected with John Jay’s President’s Gallery and the College’s new state-of-the-art Shiva Art Gallery.</td>
</tr>
<tr>
<td><strong>Sample Syllabus</strong></td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
</tr>
</tbody>
</table>

#### Indicate the status of this course being nominated:
- [ ] current course
- [ ] revision of current course
- [ ] a new course being proposed

#### John Jay College Option Location
Please check below the area of the College Option for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th><strong>Justice Core</strong></th>
<th>[ ] Justice &amp; the Individual (100-level)</th>
<th>[ ] Learning from the Past</th>
<th>[ ] Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[ ] Struggle for Justice &amp; Inequality in U.S. (300-level)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[ ] Justice in Global Perspective (300-level)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Learning Outcomes
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

Approved by UCASC, March 1, to College Council, March 13, 2013
I. Communications - Please explain how your course meets these learning outcomes

Students will:

<table>
<thead>
<tr>
<th>Students will express themselves clearly aesthetically and verbally (both orally and in writing) by organizing an art exhibition, creating a mission statement, developing a pertinent exhibition theme, and writing exhibition reviews, artist’s biographies and profiles, curator’s essays, and checklists.</th>
<th>▶ Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will demonstrate self-awareness and critical distance by presenting to the class their exhibition case study and by leading a discussion regarding curatorial challenges raised by their particular topic.</td>
<td>▶ Maintain self-awareness and critical distance</td>
</tr>
<tr>
<td>Students will demonstrate the ability to work collaboratively by doing studio visits to the Art Faculty at John Jay College and selecting the artists for a final exhibition. They will work in groups to decide which works of art should be included in the exhibition and to develop a theoretical framework to insert the artists’ works.</td>
<td>▶ Work collaboratively</td>
</tr>
<tr>
<td>Students will demonstrate the ability to listen, observe, analyze and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society by analyzing diverse models of display of Latin American Art at different museums such as the Museum of Modern Art’s permanent collection and an art exhibition at El Museo del Barrio. Students will discuss the critical implications of these different approaches and displays learning how the physical disposition of the space and the arrangement of the collections, create definitions, hierarchies, and influence visitor trajectories and experiences. They will also prepare and conduct gallery talks to the students and the Faculty at John Jay College as well as to the general public.</td>
<td>▶ Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society</td>
</tr>
</tbody>
</table>
City University of New York
899 Tenth Avenue, New York, NY 10019

Syllabus for: Museum & Curatorial Studies- Art 293

Professor: _____________________________________________

Office: Department of Art & Music, Suite 325T

Office Hours: By Appointment
Phone:________________________________________________
Email: ________________________________________________

COURSE DESCRIPTION:

This course examines the visual and verbal strategies used by museums and art galleries to communicate with the public. The course explores the numerous behind-the-scene decisions and activities that go into the creation of a successful exhibition, including the theoretical conception and practical design of the installation; the preparation of educational materials and programs; and the complex ethical, aesthetic, and economic choices that must be made. Students will gain hands-on curatorial experience through activities connected with John Jay’s President’s Gallery and the College’s new state-of-the-art Shiva Art Gallery.

LEARNING OUTCOMES

1. Students will express themselves clearly aesthetically and verbally (both orally and in writing) by designing and explaining an art exhibition.
2. Students will maintain self-awareness and critical distance regarding curatorial responsibilities and ethical, practical, and aesthetic challenges.
3. Students will work collaboratively on curatorial projects and artist studio visits.
4. Students will listen, observe, analyze, and adapt messages regarding art exhibitions in a variety of situations, cultural contexts, and target audiences.

REQUIRED READINGS: can be purchased from Barnes & Noble, Amazon.com, or at the John Jay College Library Reserves:


ADDITIONAL REQUIRED READINGS: At John Jay College Library Reserves


Approved by UCASC, March 1, to College Council, March 13, 2013
STUDENT RESPONSIBILITIES: In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

Being courteous: The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please.

Coming to class prepared: You will need to complete the readings and assignments on-time and come prepared for each class session.

Attendance: Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

Academic Integrity/College Policy On Plagiarism: Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

Americans with Disabilities (ADA) Act Policy: “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.” Source: Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed., City University of New York, p.3. (http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

Extra Credit: Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

GRADES: The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: No incomplete will be accepted.
1. Class participation (10%)
2. Writing assignments: mission statement, press release, curator’s essay, checklist, and artist’s biography and profile (30%)
3. Research paper: museum exhibition review (20%)
4. Oral Presentation: gallery talk (20%)
5. Final project: curating, designing, and installing an exhibition (20%)

OUTLINE:
Reading Assignments: Readings will be discussed in class on the date assigned in which they appear in this syllabus. Students should read the materials before class to become familiar with terms and names and have an easier time taking notes and participating in class. Blackboard: the syllabus and other course documents will be available on Blackboard. Students should check weekly for announcements and relevant articles to the course.
1: Introduction: What is the Curator’s role?
Discussion: What are the curatorial criteria used in different art exhibitions: thematic, geographical, gendered, chronological, media-specific? What kind of curatorial voices and narratives are used in different art institutions? How does the curator’s role relate to that of other museum staff involved in the organization of exhibitions? What is the relationship of the curator with the artists? What are the implications of different curatorial methods and philosophies? How does the role of the curator change when exhibiting controversial work? What are the ethical issues at stake for the curator?

2: Working with Art Institutions such as Museums and Art Galleries
Discussion: How artworks are displayed in relationship to the art institutions’ architectural space? How does the physical disposition of the space and the arrangement of the collections create definitions, hierarchies, and influence visitor’s trajectories and experiences? How do the curatorial approaches and institutional self-definitions and self-promotion of different spaces differ? What is a mission statement? How to create exhibitions that fit the institution’s mission?
Readings:
**Assignment:** Write a mission statement relating issues of art and justice.

3: The Studio Visit I
Studio Visits with Members of the Art Faculty at John Jay College
Discussion: How to choose artists for an exhibition? How to decide which works of art to include in the exhibition? How does the curator balance the artist’s intentions and institutional norms/parameters? How to develop a theoretical framework to insert the artist’s work? Who makes the final decision?
Readings:

4: The Studio Visit II
Studio Visits with Members of the Art Faculty at John Jay College
**Assignment:** Write an artist’s biography and profile of one of the artists we visited.

5: Selecting a Topic for an Art Exhibition
Discussion: How to conceptualize an art exhibition? How to create a group show? How to contextualize in the art historical canon? How to generate a press release, a curator’s essay, an artist’s biography and profile, and a checklist of the works selected for an exhibition? Based on your studio visits, what are the common themes that you found among the artists? What are the pertinent topics related to your topic?
Readings:

6: How to Display Museum Collections and Art Exhibitions I
Field Trip to the Museum of Modern Art (MoMA)

Approved by UCASC, March 1, to College Council, March 13, 2013
Discussion: How do museums shape the canon? What are the criteria used to display the permanent collection galleries at MoMA? What does this collection display tell us about the Museum’s institutional history and the development of art history? How does the physical disposition of the space and the arrangement of the collections, create definitions, hierarchies, and influence visitor trajectories and experiences? Were there artists that you were unfamiliar with? Did you learn anything new about familiar artists and how were you surprised by unfamiliar ones? What kind of didactic information was available for visitors? Which do you feel was effective and why? What would you have done differently?

Readings:


http://darkwing.uoregon.edu/~csundt/copyweb/CunardCAA2002.htm (on copyright issues)

7: How to Display Museum Collections and Art Exhibitions II

Field Trip to El Museo del Barrio

Discussion: How to exhibit Latin American Art? Should it be integrated into the permanent collections at canonical museums such as MoMA, or should it have its own niche as in El Museo del Barrio? Is it better to keep it separate or to incorporate it into the “Western” canon? How have the curatorial terms for the presentation of Latin American art changed over the years? Is it still relevant to curate geographically-specific exhibitions? Which artists from Latin America or Non-Western countries are incorporated into the exhibition’s narratives? What are the criteria used: thematic, geographical, gendered, chronological, media-specific? What are the pros and cons? How do museum curators and the collection displays they create shape the canon? What kind of Latin American art should be collected by art institutions and how can collectors and trustees influence that decision?

Readings:


8: Revisiting the Canon: Gender Issues

Discussion: What are the terms used by curators to incorporate art by women into the collections’ displays? How do such approaches fit in with a museum’s broader institutional goals, collecting, and self-presentation? Consider examples you have seen of curatorial strategies for exhibiting the work of women artists. What are some of the criteria used? What kind of curatorial voices and narratives are being used to present the work of women artists in different museums and art exhibitions? You should explore the exhibitions on view at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum of Art.

Readings:

- Jerry Saltz, “Where are All the Women?” *New York Magazine* (Nov. 18, 2007).

http://www.brooklynmuseum.org/casefa/about/index.php (Sackler Center website)
http://www.moca.org/wack/?cat=3 (Wack!)
http://www.moma.org/explore/publications/modern_women (Modern Women project)

9: Displaying African Art in the “Global” Context

Field Trip to The Studio Museum in Harlem

Approved by UCASC, March 1, to College Council, March 13, 2013
Discussion: How does the demand for museums to represent “global art” affect the role of the curator? What are the various ways in which a museum curator may present artists from Non-Western countries in museum collections and temporary exhibitions? How do such approaches fit in with a museum’s broader institutional goals, collecting, and self-presentation? What kind of curatorial voices and narratives are being used? How does this approach compare to that used in other museums you have visited in New York or elsewhere? Bring images from museums you have visited to use in the discussion.

Readings:

http://collections.madmuseum.org/html/exhibitions/508.html (Global Africa Project)

10: The Global Biennials and International Art Fairs
Discussion: What are the issues facing museum curators working on gigantic biennials and international art fairs? How global is global? What are the roles of the globetrotter artist and curator? How can a cohesive theme be developed in such large exhibitions? What is the relevance of national pavilions in the current global art world? How international conflicts such as wars, violence, borders, illegal immigration, drug trafficking, and terrorism have been explored in these exhibitions? How are curatorial practices influenced and informed by the art market?

Readings:

11: Working with New Media and Performance Art
Discussion: What are the challenges of exhibiting and collecting ephemeral art? How can institutions collect and preserve New Media-based art? Can artists re-perform a time-based work of art? What are the boundaries between theatre and performance art? How can performance become part of the art historical canon? What are the roles of photography and documentation in performance art?

Readings:
- Carolina Miranda, “Don’t Objectify Him, Tino Sehgal at the Guggenheim,” Culture.WNYC.org (January 29, 2010).

12: Working with the Registrar and Installer at John Jay College Gallery
Organizing a portfolio with all the materials required for the final curatorial project.

Assignment: Prepare a mission statement, artist’s biography and profile, curator’s essay, checklist, and press release.

13: Working with the Registrar and Installer at John Jay College Gallery
Organizing a portfolio with all the materials required for the final curatorial project.
Assignment: Prepare a mission statement, artist’s biography and profile, curator’s essay, checklist, and press release.

14: Being the Curator
Final Curatorial Project and Oral Presentation. For the final two sessions, students will present their research followed by questions and feed-back on their final curatorial project.
Assignment: Presenting an art exhibition and giving a gallery talk. Students will present to the class their exhibition case study and lead a discussion regarding curatorial challenges raised by your particular topic.

15: Being the Curator
Assignment: Final Curatorial Project and Oral Presentation
Assignment: Presenting an art exhibition and giving gallery talks to students and faculty at John Jay College as well as to the general public. Students will present to the class their exhibition case study and lead a discussion regarding curatorial challenges raised by your particular topic.
When completed, email the proposal form in one file attachment for UCASC consideration and scheduling to killoran@jjay.cuny.edu.

1. a. Department(s) or program(s) proposing this course: ART & MUSIC
   b. Name and contact information of proposer(s) LISA FARRINGTON
      Email address(es) lfarrington@jjay.cuny.edu
      Phone number(s) 212-237-8329

2. a. Title of the course HAITIAN ART
       b. Abbreviated title (not more than 20 characters including spaces to appear on student transcripts and in SIMS)
          HAITIAN ART
       c. Level of this course
          __100 Level  X 200 Level  ___300 Level  ___400 Level

       Please provide a brief rationale for why the course is at the level:

       This is a challenging course that requires interdisciplinary reading, writing, and research well beyond the introductory level. The demands and the intellectual breadth of the course, which includes topics such as colonialism, racial and economic conflict, and the effects of global economic and political trends on small nations, will prepare students for upper-level work in many disciplines.

       d. Course prefix to be used (i.e. ENG, SOC, HIS, etc.): ART

3. Rationale for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

   This course is suitable to John Jay College for the following reasons:
   1. The course has run successfully as an experimental course for several years. It attracts Haitian and non-Haitian students in equal numbers and cooperates with the Haitian Students’ Club on cultural and intellectual events.
   2. The course investigates important issues of justice and diversity—issues which are central to John Jay’s mission.
   3. The Art & Music Department is now preparing an Art & Justice major at the provost’s suggestion and thus we are proposing our experimental courses as permanent ones.

4. Course description as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

   This course examines the rich and complex religious, social, and political art and culture of Haiti in its global and historical context, with an eye toward exploring social controversies and misperceptions surrounding a people and their culture. The course begins with the sculptures of the indigenous Americans who were annihilated by the Spanish shortly after the arrival of Columbus in the 15th century, and culminates in the 20th Century with the burst of creativity that placed Haitian artists on the world stage.

5. Course Prerequisites or co-requisites (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

Approved by UCASC, March 1, to College Council, March 13, 2013
ENG 101

6. Number of:
   a. Class hours 3
   b. Lab hours _____
   c. Credits 3

7. Has this course been taught on an experimental basis?
    No
    XX Yes. If yes, then please provide:
    ART 297
    a. Semester(s) and year(s): FALL 2009-2011
    b. Teacher(s): Lisa Farrington
    c. Enrollment(s): ca. 25 each section
    d. Prerequisites(s): ENG 101

8. Learning Outcomes. What will the student know or be able to do by the end of the course? How do the outcomes relate to the program’s (major; minor) outcomes?

   Students will:
   1. Gather, interpret, and assess information from a variety of sources and points of view in developing an annotated bibliography.
   2. Evaluate evidence and arguments critically or analytically in making a research-based presentation.
   3. Produce well-reasoned written or oral arguments using evidence to support conclusions in an oral presentation and curatorial project.
   4. Identify and apply the fundamental concepts and methods of art history in relation to the history colonialism and cultural history.
   5. Analyze the relationship of Haitian art to the historical development of Haiti.
   6. Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in Haiti and in Haiti’s relationship to other nations and societies.

9. Will this course be part of any major(s), minor(s) or program(s)?
   No
   XX Yes
   If yes, indicate the major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)
   ART MINOR

10. How will you assess student learning?

   Student learning will be assessed through
   1. Quizzes on students’ understanding of assigned readings
   2. A research project that includes an annotated bibliography and an oral presentation
   3. A curatorial project that requires research and analysis

11. Did you meet with a librarian to discuss library resources for the course?
    Yes XX No
    • If yes, please state the librarian’s name ELLEN SEXTON
    • Are there adequate resources in the library to support students’ work in the course Yes XX No
Will your students be expected to use any of the following library resources? Check all that apply. **YES FOR ITEMS “CHECKED” BELOW**

- ✓ The library catalog, CUNY+
- ✓ EBSCOhost Academic Search Complete
- ✓ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press)
- ✓ LexisNexis Universe
- ✓ Criminal Justice Abstracts
- ✓ PsycINFO
- ✓ Sociological Abstracts
- ✓ JSTOR
- ✓ SCOPUS
- ✓ Other (please name) Wilson Web Art Index & ARTSTOR

12. **Syllabus**

Attach a sample syllabus for this course, based on the College’s model syllabus, found at [http://www.jjay.cuny.edu/ModelSyllabus.pdf](http://www.jjay.cuny.edu/ModelSyllabus.pdf) - See syllabus template available in the Faculty eHandbook at: [http://resources.jjay.cuny.edu/ehandbook/planning.php](http://resources.jjay.cuny.edu/ehandbook/planning.php)

13. Date of **Department curriculum committee** approval 5/4/12

14. **Faculty** - Who will be assigned to teach this course: LISA FARRINGTON

15. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)? How does this course differ?

  X No
  ___ Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

16. Did you consult with department(s) or program(s) offering similar or related courses or majors?

  XX Not applicable
  ___ No
  ___ Yes. If yes, give a short summary of the consultation process and results.

17. Will any course be withdrawn, if this course is approved?

  XX No (excluding the Experimental Course no. 297)
  ___ Yes. If yes, number and name of course(s) to be withdrawn.

18. **Signature/s of Endorsement**

Chair, Proposer’s Department

Major or Minor Coordinator

Approved by UCASC, March 1, to College Council, March 13, 2013
Chair or Major Coordinator, Affiliated Department

Approved by UCASC, March 1, to College Council, March 13, 2013
CUNY Common Core
Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College: John Jay College of Criminal Justice of the City University of New York

Course Number: Art 297
Course Title: Haitian Art & Culture
Department(s): Art and Music
Discipline: Art History
Subject Area: World Cultures and Global Issues
Credits: 3 credits
Contact Hours: 3.0
Pre-requisites: English 101

Mode of Instruction: Select only one:
- In-person
- Hybrid
- Fully on-line

Course Attribute: Select from the following:
- Freshman Seminar
- Honors College
- Quantitative Reasoning
- Writing Intensive
- Other (specify): ____________________________

Catalogue Description:
This course examines the rich and complex religious, social, and political art and culture of Haiti in its global and historical context, with an eye toward exploring social controversies and misperceptions surrounding a people and their culture. The course begins with the sculptures of the indigenous Americans who were annihilated by the Spanish shortly after the arrival of Columbus in the 15th century, and culminates in the 20th Century with the burst of creativity that placed Haitian artists on the world stage.

Syllabus:
Syllabus must be included with submission, 5 pages max

Indicate the status of this course being nominated:
- current course
- revision of current course
- a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

- Required
  - English Composition
  - Mathematical and Quantitative Reasoning
  - Life and Physical Sciences

- Flexible
  - World Cultures and Global Issues
  - US Experience in its Diversity
  - Individual and Society
  - Scientific World
  - Creative Expression

Learning Outcomes

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

II. Flexible Core (18 credits)
Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

A. World Cultures and Global Issues

A Flexible Core course must meet the three learning outcomes in the right column.

Students will demonstrate the ability to gather, interpret, and assess information by creating an annotated bibliography of scholarly books and

- Gather, interpret, and assess information from a variety of sources and points of view.

Approved by UCASC, March 1, to College Council, March 13, 2013
Students will demonstrate the ability to evaluate evidence and arguments critically by writing a mock newspaper critique of the art “exhibition” they have curated (Week 15). They will also formulate arguments connecting art works to Haitian history and culture in their oral presentations (weeks 12-13) and in their curatorial essays (week 14).

- Evaluate evidence and arguments critically or analytically.

Students will demonstrate the ability to produce well-reasoned and defended arguments in their research-based oral presentations (weeks 12-13) and in the written and oral arguments in their curatorial project (weeks 14-15).

- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.

- Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.

- Analyze the historical development of one or more non-U.S. societies.

- Analyze the significance of one or more major movements that have shaped the world's societies.

- Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.
City University of New York  
899 Tenth Avenue, New York, NY 10019

Syllabus for: Haitian Art: ART 297
Professor: _____________________________________________
Office: Department of Art & Music, Suite 325T
Office Hours: By Appointment
Phone:________________________________________________
Email: ________________________________________________

COURSE DESCRIPTION:

This course examines the rich and complex religious, social, and political art and culture of Haiti in its global and historical context, with an eye toward exploring social controversies and misperceptions surrounding a people and their culture. The course begins with the sculptures of the indigenous Americans who were annihilated by the Spanish shortly after the arrival of Columbus in the 15th century, and culminates in the 20th Century with the burst of creativity that placed Haitian artists on the world stage.

STUDENT LEARNING OUTCOMES:

Students will:
1. Gather, interpret, and assess information from a variety of sources and points of view in developing an annotated bibliography.
2. Evaluate evidence and arguments critically or analytically in making a research-based presentation.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions in an oral presentation and curatorial project.
4. Identify and apply the fundamental concepts and methods of art history in relation to the history colonialism and cultural history.
5. Analyze the relationship of Haitian art to the historical development of Haiti.
6. Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in Haiti and in Haiti’s relationship to other nations and societies.

ASSESSMENT (See details after goals above as well as below)

(Specific Project/Assignment Instructions are included in the Outline below or will be posted on Blackboard:
1. Class participation (20% of grade)
2. Quizzes on reading (15 % of grade)
3. Annotated Bibliography (20% of grade)
4. Oral presentation (25 % of grade)
5. Final Design Project (20 % of grade)

PREREQUISITE: English 100 Level Course

REQUIRED TEXTS

Cosentino, Donald. Sacred Arts of Haitian Vodou (UCLA, 1995).
Nicholls, D. From Dessalines to Duvalier: Race, Color & National Independence in Haiti (Rutgers, 1996).

Articles and Excerpts: On BLACKBOARD and John Jay Library Reserve

Film: On Reserve at the John Jay Library

Approved by UCASC, March 1, to College Council, March 13, 2013
Haitian Experyans

**STUDENT RESPONSIBILITIES:** In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

**Being courteous:** The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please

**Coming to class prepared:** You will need to complete the readings and assignments on-time and come prepared for each class session.

**Attendance:** Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: *Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester.* (Undergraduate Bulletin, p. 43).

**Academic Integrity/College Policy On Plagiarism:** Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

**Americans with Disabilities (ADA) Act Policy:** Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.” Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed.*, City University of New York, p.3. (http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

**Extra Credit:** Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**GRADES:** The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: Incomplete requests are granted in extreme, documented circumstances only. All incomplete materials must be submitted within 30 days of the end of the semester.

**OUTLINE:**

1. **INTRODUCTION**  *If you miss the 1st day of class, you must review the syllabus carefully on your own.*

2. **PRE-COLUMBIAN ART & AFRICAN ARTISTIC ROOTS**  
   Read before class: Nicholls, D., *From Dessalines to Duvalier*, pp 19-32.

3. **HISTORIC OVERVIEW: HAITIAN HISTORY IN MODERN PAINTING**  
   Read before class & quiz on reading: Nicholls, D. • Fathers of National Independence, 1804 to 1925, • in *From Dessalines to Duvalier*, pp 33-66.

4. **DEWITT PETERS & THE CENTRE D’ART**

Approved by UCASC, March 1, to College Council, March 13, 2013

Note: Your research topic for annotated bibliography and oral presentation will be due next week. The topic must deal with Haitian art in relation to broader issues of politics and/or culture. See list of suggested topics on Blackboard.

5 RENAISSANCE PAINTERS
Assignment Due: Research project topic due. Submit in writing your 1) name and 2) the topic you have chosen.

6 RENAISSANCE PAINTERS (continued) & STE. TRINITE MURALS
Note: Your research project bibliography will be due next week. See instructions below.

7 RENAISSANCE SCULPTORS
Assignment Due: Bibliography
1. Based on your chosen topic, identify at least 4 books or lengthy research articles (see bibliography in this syllabus). Articles and book excerpts must be 1500 words or more. Book reviews are not acceptable.
2. Type a description of your topic and a properly formatted bibliographic entry for each source, including:
   a) For books: author, title, city, publisher and date (& page #s if book is a survey).
   b) For articles: author, title, journal name, volume/number, month/year, and page #s.
3. Proper construction of a bibliographic entry can be found in Kate Turabian, A Manual for Writers of Term Papers (see required reading list)–library reference

8 CATHOLIC SAINTS & AFRICAN LOAS
Note: Annotated Bibliography due next class. See instructions below.

9 VODOU CEREMONY & HOMFOUR
Film: The Divine Horseman; Read before class: Metraux, A., “Supernatural World,” in Voodoo in Haiti, ch 3, pp 82-140
On reserve
Assignment due: Annotated Bibliography
1. Read the books or articles that you submitted earlier in your bibliography assignment. In the case of long books, you will want to identify and read only the relevant sections.
2. In your own words, re-state your topic; then summarize (annotate) each book or article by writing 300 words for each (a total of 1200). If you do not use your own words, you will fail the assignment.
3. Begin each annotation with a full bibliographic entry.
4. Your summaries must be TYPED, double spaced, and proofread.
5. You must submit copies of ALL ARTICLES & BOOK EXCERPTS with your bibliography.

10 MAMBO, HOUNGAN, VEVE & BANNERS
Assignment Due: Step #1 of curatorial project--Invitation design for final presentation. See instructions below*

11 GENRE & CONTEMPORARY ART
Note: You will be called on for your 5-minute research presentation in week 12 or 13. Make sure that your presentation connects the artwork to its political, social, and/or cultural context.

12-13 Student Presentations.
Note: Your homework during these weeks is to prepare your final curatorial project.

14-15 Final Presentation of Design Projects: oral presentation by each student

*Curatorial Project

Approved by UCASC, March 1, to College Council, March 13, 2013
Select a Haitian artist (living or dead) or artistic movement that interests you. Imagine that you are a museum or gallery curator and that you are assembling a small show (4-10 items) of representative work. Organizing your exhibition involves the following:

1. Due week 11: Design an invitation to the exhibit. This should include a 300-word biography of the artist and a 300-word statement of the importance of the artist’s work to Haitian culture.

2. Due week 14:
   a) Checklist of each work of art, including title, date, medium, and size.
   b) Brief description of each work, placing it in political/social/cultural context.
   c) Sketch of the space in which the works will be displayed and a brief explanation of the configuration.

3. Due week 15: Switch roles from curator to newspaper art critic, and write a 300-word review/critique of the show.

Approved by UCASC, March 1, to College Council, March 13, 2013
CUNY Common Core
Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

<table>
<thead>
<tr>
<th>College</th>
<th>John Jay College of Criminal Justice of the City of New York</th>
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<tbody>
<tr>
<td>Course Number</td>
<td>Art 105</td>
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<tr>
<td>Course Title</td>
<td>Modern Art</td>
</tr>
<tr>
<td>Department(s)</td>
<td>Art and Music</td>
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<tr>
<td>Discipline</td>
<td>Art History</td>
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<tr>
<td>Subject Area</td>
<td>Art History</td>
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<tr>
<td>Credits</td>
<td>3 credits</td>
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<td>Contact Hours</td>
<td>3</td>
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<tr>
<td>Pre-requisites</td>
<td>None</td>
</tr>
<tr>
<td>Mode of Instruction</td>
<td>Select only one:</td>
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<td>In-person □ Hybrid □ Fully on-line □</td>
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<tr>
<td>Course Attribute</td>
<td>Select from the following:</td>
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<tr>
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<td>Freshman Seminar □ Honors College □ Quantitative Reasoning □</td>
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<tr>
<td></td>
<td>Writing Intensive □ Other (specify):______________________</td>
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<td>X Other (specify):</td>
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<tr>
<td>Catalogue Description</td>
<td>This course considers the development of art in the modern</td>
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<td></td>
<td>Western world beginning with Europe in the late 18th</td>
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<td>century and ending with American art after World War II.</td>
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<td></td>
<td>The work of such major artists as David, Degas and Monet,</td>
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<td></td>
<td>Van Gogh and Gauguin, Picasso and Brancusi, Jackson</td>
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<td>Pollack and Andy Warhol are studied as the history of</td>
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<td>individual achievement and in the contexts of modern</td>
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<td>life.</td>
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<tr>
<td>Syllabus</td>
<td>attached</td>
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Indicate the status of this course being nominated:

X□ Current course □ revision of current course □ a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Required</th>
<th>Flexible</th>
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<tbody>
<tr>
<td>English Composition</td>
<td>World Cultures and Global Issues □</td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>Individual and Society</td>
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<tr>
<td>Life and Physical Sciences</td>
<td>US Experience in its Diversity □</td>
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<td></td>
<td>Scientific World □</td>
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<td></td>
<td>Creative Expression □</td>
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Learning Outcomes
## C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

<table>
<thead>
<tr>
<th>Assignments and Course Attributes</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will gather information by: (a) directly observing the artworks; (b) reading primary sources documents; (c) reading secondary source documents and (d) viewing slides. Based on the aforementioned, students will be asked to prepare a research paper about a work of modern art displayed at the Museum of Modern Art (Week 11).</td>
<td>• Gather, interpret, and assess information from a variety of sources and points of view.</td>
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<tr>
<td>By utilizing direct observation, examining primary sources such as manuscripts, diaries, journals, exhibition catalogues, contemporary reviews and later secondary sources such as compendiums and art history texts students will be able to analyze creative expression of the modern art form from differing historic, cultural, societal and technological viewpoints. These sources will be incorporated into the research paper as aforesaid (Week 11). In addition, students will have weekly questions to answer based on the readings assigned which will allow the students a formal means of explaining and assessing the facts they have observed and/or read.</td>
<td>• Evaluate evidence and arguments critically or analytically.</td>
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<tr>
<td>Students will produce well reasoned written argument in their formal research paper of 4-5 typewritten pages which will address in properly organized paragraphs with attendant punctuation, grammar and citations not only the formal qualities of the work selected, but also address issues raised at the time work was first displayed. By studying the work itself and primary source material students will have evidentiary support for their own interpretation of the work as it agrees or disagrees with previous scholarship and/or critique.</td>
<td>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
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</table>

A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

<table>
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<tr>
<th>Assignments and Course Attributes</th>
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<tr>
<td>In the midterm, final examination and weekly question assignment students will be required to identify and apply the fundamental concepts and methods used by art historians: to wit, (a) identification of the work, - title, artists, date, medium; (b) style of the work – formal elements - how paint is applied, use of color, use of perspective, influence of other sources for the work (c) context of the work – societal, cultural, political, philosophical, technological ideas and/or occurrences that influenced the artistic choices.</td>
<td>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</td>
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<tr>
<td>In written weekly assignments, midterm and final examinations as well as the research paper students will demonstrate an understanding of how Modern art was strongly influenced by the arts and artifacts of non-western societies and past cultures. Students will answer questions such as how did African tribal masks influence the work Picasso as seen in Demoiselle D’Avignon? Or, how did a Japanese woodcuts/prints influence the work of Impressionists and post Impressionists as seen in the works of Cassatt and Toulouse-Lautrec? Students will be required to describe in detail with specific examples using the works, how the formal qualities are expressed in both the non-western and modern work and explain the link between them. The information will be given to the students as part of the lectures, in viewing the slides as well as in, readings and direct observation of the works</td>
<td>• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</td>
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<td>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</td>
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<td></td>
<td>• Demonstrate knowledge of the skills involved in the creative process.</td>
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<td></td>
<td>• Use appropriate technologies to conduct research and to communicate.</td>
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</table>

In written weekly questions, midterm and final examination as well as the research paper students will be asked to discuss how the work was created. Specifically, what formal techniques of the artists, to wit, brushwork, choice of color palette and use of perspective will be presented so that the students will be able to articulate how the new work and style were created by modern artists.
Syllabus for Modern Art (Art 105)
Professor: Dr. Thalia Vrachopoulos
Office: Department of Art, Music Suite 325T

Office Hours: By Appointment

COURSE DESCRIPTION:
This course considers the development of art in the modern Western world beginning with Europe in the late 18th century and ending with American art after World War II. The work of such major artists as David, Degas and Monet, Van Gogh and Gauguin, Picasso and Brancusi, Jackson Pollack and Andy Warhol are studied as the history of individual achievement and in the contexts of modern life.

LEARNING OUTCOMES:

Students will:

1. Gather, interpret, and assess information about modern art works from a variety of sources and points of view.
2. Evaluate evidence and arguments about modern art works and modernism critically or analytically.
3. Produce well-reasoned written or oral arguments using evidence from their reading, research, and observation of art works to support conclusions.
4. Identify and apply the fundamental concepts and methods of art history in exploring creative expression.
5. Analyze how arts from diverse cultures of the past serve as a foundation for modern art and modernist concepts of art and describe the significance of works of art in the societies that created them.
6. Demonstrate knowledge of the skills involved in creating visual art in general and modern art in particular.

PREREQUISITES: None

REQUIRED READINGS: Available at Amazon.com; Barnes & Noble; John Jay Library and online.


ONLINE RESOURCES:

JSTOR – Art Magazines, various

NYPL - Main Branch & Mid Manhattan (Large collection of art historical books)

The Art History Archive

STUDENT RESPONSIBILITIES: In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

Being courteous: The classroom is a study and intellectual space. No cell phone use or loud discussions, please

Coming to class prepared: You will need to complete the readings and assignments on-time and come prepared for each class session.

Attendance: Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

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all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**GRADES:** The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique. The grade distribution is as follows: 30% midterm exam, 30% research/formal analysis paper, 30% final exam, 10% answer sheets to reading questions.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: No incomplete will be accepted.

**WEEKLY QUESTION RESPONSES:** You will be asked to write a 1-page essay each week in response to a question posed about the readings and lectures. The questions will be posted on Blackboard and will deal with one of the major themes presented in the course= 10% of Grade.

**RESEARCH PAPER:** Students will write an analysis/research paper (4-5 typewritten pages) based on a work of art on view at the Museum of Modern Art (53rd St btw 5th & 6th Ave). Utilizing the analysis guide create an essay following the format of the guide. Further information and the guide to be handed out in class and discussed.. 30% of Grade.

**MIDTERM AND FINAL:** Students will be required to take both a midterm and final examination. which will consist of explaining and analyzing specific works viewed in class, the artists who created the works and formal qualities of the works as discussed in class, seen in the slides and as set forth in readings. 60% of Grade (30% for each exam).

**ATTENDANCE AND CLASS PARTICIPATION:**

- More than THREE (3) absences (which are to be used for emergencies only) constitute failure.
- Three (3) lateness’ constitute one (1) absence.
- Any missed work or missed assignments will lead to an incomplete (INC) for the course.
- Students are expected to attend class, complete reading and writing assignments on time, and actively participate in class discussion and activities. Written assignments **must** be submitted on the scheduled due dates.
- There will be no use of cell phones or other electronic devices during class.
- Professor reserves the right to change items on the syllabus; you will receive proper notification of such changes.

**Week 1 Introduction –**

Why do we study the history of art?  Pages 1-25

**Week 2 The Early Renaissance**

Pages 466-527 & Weekly question assignment

**Week 3 Neo Classicism & Late 18 & Early 19th Century**

Pages 690-709 & weekly question assignment

Approved by UCASC, March 1, to College Council, March 13, 2013
Week 4 Romanticism Late 18th & Early 19th Century
Pages 709-728 & weekly question assignment

Week 5 19th Century Realism
Pages 732-758 & weekly question assignment

Week 6 19th Century Impressionism
Pages 758-781 & weekly question assignment

Submit research paper topic for approval.

Week 7 Midterm

Week 8 Post Impressionism & the late 19th Century
Pages 789-816 & weekly question assignment

Week 9 Turn of the Century: Early Picasso; Fauvism, Expressionism and Matisse
Pages 816-836 & weekly question assignment

Week 10 Cubism Pages 836-41

Synthetic Cubism Pages 841-4 & Weekly question assignment

Other Early Abstract Developments & Early 20th Century Architecture Pages 855-63

Week 11 Dada Pages 863-68

Surrealism Pages 868-75 & weekly question assignment

Surrealist Sculpture and Sculpture Derived From Surrealism Pages 875-881

RESEARCH PAPER DUE: Visit the Museum of Modern Art (directions are on Blackboard) and choose a work from the collection that particularly interests you. Once your choice has been approved, you will conduct online and library research on what was written about the work by critics and scholars when it was first displayed. In your paper you should use your own observations of the work to agree or disagree with what those previous scholars and critics said about it.

A successful paper will draw on evidence from your research and the work itself to make a well reasoned written argument of 4-5 typewritten pages with a clear thesis and properly organized supporting paragraphs. Formal qualities, including correct punctuation, grammar and citations are important. You will find it helpful to consult Barnet, *A Short Guide to Writing about Art* (on Library reserve).

Week 13 US: Regionalism & Social Realism Pages 881-885

American Self Taught Painters Pages 885-86 & weekly question assignment

Approved by UCASC, March 1, to College Council, March 13, 2013
**Mexico** Pages 886-87

**Toward American Abstraction** Pages 887-92

**The Teachers: Hans Hofmann & Josef Albers** Pages 892-93

**Abstract Expressionism: The New School** Pages 893-908

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**Week 14  Figurative Abstraction In Europe** Pages 908-10

**Sculpture** Pages 910-13 & weekly question assignment

**Pop Art In England: Richard Hamilton** Pages 913-15

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**Week 15 Pop Art in the US** Pages 915-26

**Op Art** Page 926 & weekly question assignment

**Minimalism** Page 926-31

**Conceptualism** Pages 931-34

**Action Sculpture: Joseph Beuys** Page 934

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**FINAL EXAM**
CUNY Common Core  
Course Submission Form

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<tr>
<td>Course Number</td>
<td>Art 224</td>
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<tr>
<td>Course Title</td>
<td>African American Women in Art</td>
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<td>Discipline</td>
<td>Art History</td>
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<tr>
<td>Subject Area</td>
<td>U.S. Experience in Diversity</td>
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<td>Credits</td>
<td>3 credits</td>
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<tr>
<td>Contact Hours</td>
<td>3.0</td>
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<tr>
<td>Pre-requisites</td>
<td>ENG 101 or permission of the instructor</td>
</tr>
<tr>
<td>Mode of Instruction</td>
<td>Select only one:</td>
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<tr>
<td></td>
<td>In-person  [X]  Hybrid  [ ]  Fully on-line</td>
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<tr>
<td>Course Attribute</td>
<td>Select from the following:</td>
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<tr>
<td></td>
<td>Freshman Seminar  [ ]  Honors College  [ ]  Quantitative Reasoning  [ ]</td>
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<td></td>
<td>Writing Intensive  [ ]  Other (specify):__________________________</td>
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<td>X [X] Other (specify):__________________________</td>
</tr>
<tr>
<td>Catalogue Description</td>
<td>The course examines the representation of African-American women in art throughout the centuries, particularly the stereotypes of the Mammy, Sapphire and Jezebel; and the history of African-American women artists from slavery to the present, as they struggled to combat these negative stereotypes through their lives and art. A study of the American slave experience and Post-Reconstruction will lay the foundation for understanding the myriad misconceptions about African-American women and how their images have been manipulated in art and popular culture. Each class will present a series of visual art images via slide presentations and films of the artwork discussed. Whenever possible, gallery or museum visits will be incorporated into the course.</td>
</tr>
<tr>
<td>Syllabus</td>
<td>Syllabus must be included with submission, 5 pages max</td>
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<td>Indicate the status of this course being nominated:</td>
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<td>X [X] current course  [ ] revision of current course  [ ] a new course being proposed</td>
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<tr>
<td>CUNY COMMON CORE Location</td>
<td></td>
</tr>
<tr>
<td>Required</td>
<td>Flexible</td>
</tr>
<tr>
<td>English Composition</td>
<td>World Cultures and Global Issues</td>
</tr>
<tr>
<td>Mathematical and Quantitative Reasoning</td>
<td>Individual and Society</td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>XX US Experience in its Diversity</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
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<tr>
<td>Learning Outcomes</td>
<td></td>
</tr>
<tr>
<td>In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.</td>
<td></td>
</tr>
<tr>
<td>II. Flexible Core (18 credits)</td>
<td>Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.</td>
</tr>
<tr>
<td>B. U.S. Experience in its Diversity</td>
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</tbody>
</table>

Approved by UCASC, March 1, to College Council, March 13, 2013
A Flexible Core course must meet the three learning outcomes in the right column.

| Students will demonstrate the ability to gather, interpret, and assess information by creating an annotated bibliography of scholarly books and articles relating to an African American women artist or theme. Students will research scholarly books and articles using university web and library resources, as detailed in the annotated bibliography assignment in the syllabus. Students will be required to analyze this data and summarize and critique it; presenting it to the class in an oral presentation at the close of the semester, also detailed in the syllabus. | • Gather, interpret, and assess information from a variety of sources and points of view. |
| Students will demonstrate the ability to evaluate evidence and arguments critically by writing a mock newspaper critique of the art “exhibition” they have curated (Week 15). They will also formulate arguments connecting art works to African-American women art history and culture in their oral presentations (weeks 12) and in their curatorial essays (week 14) | • Evaluate evidence and arguments critically or analytically. |
| Students will demonstrate the ability to produce well-reasoned and defended arguments in their research-based oral presentations (weeks 12) and in the written and oral arguments in their curatorial project (weeks 14-15). | • Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

<p>| Students will demonstrate the ability to identify and apply the fundamental concepts and methods of art history in the context of the creative and sociopolitical history of African American women in visual culture. They will do so in response to questions on two quizzes and in their curatorial project, which requires them to select, describe, and contextualize works of art (weeks 14-15). Students will examine, through visual art and culture produced by, and about, African-American women over the past four centuries how issues of race and gender have shaped the lives of women of color, the careers of black women artists, and U.S. perception of black women (including stereotypical perception of the Mammy, the Matriarch and the Jezebel— the three canonical mythic icons association with black American women). | • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature. |
| Students will demonstrate their ability to analyze and explain major themes in the history of African American women through their Annotated Bibliography and Oral Presentations. Themes include, but are not limited to 1) The Effects of Slavery on women and art production; 2) The effects of Racism and 3) Sexism on the Advancement of Women Artists; 4) White Patronage of Black Art During the Harlem Renaissance; 5) Expatriates and the Exodus of Black Artists During the Jim Crow Era; 6) The Black Arts Movement of the 1970s; 7) Black Feminist Art; 8) Miscegenation and the Mixed Race Artist of Antebellum Age; 9) The Black Portrait in the Federalist Era; 10) The WPA of the 1930s and Advantages for Women Artists; 11) Post-Identity in the 21st Century; 12) The Image of Black Women in Hip Hop Culture; 13) The Mammy Stereotype in Visual Culture; 13) The Black Jezebel; 14) and the Matriarch. | • Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
| Readings, image analyses, class discussions and Quiz (week 3) will require students to study and demonstrate their knowledge of the specific hardships of women during slavery in the U.S. and the persistence of creative expression during this period. | • Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
| | • Explain and evaluate the role of the United States in international relations. |
| | • Identify and differentiate among the legislative, judicial, and executive branches of government. |</p>
<table>
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<th>government and analyze their influence on the development of U.S. democracy.</th>
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<td></td>
<td>• Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.</td>
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</tbody>
</table>
COURSE DESCRIPTION: The course examines the representation of African-American women in art throughout the centuries, particularly the stereotypes of the Mammy, Sapphire and Jezebel; and the history of African-American women artists from slavery to the present, as they struggled to combat these negative stereotypes through their lives and art. A study of the American slave experience and Post-Reconstruction will lay the foundation for understanding the myriad misconceptions about African-American women and how their images have been manipulated in art and popular culture. Each class will present a series of visual art images via slide presentations and films of the art work discussed. Whenever possible, gallery or museum visits will be incorporated into the course.

STUDENT LEARNING OBJECTIVES—FLEXIBLE CORE:
1. Gather, interpret, and assess information from a variety of sources and points of view.
   Students will research scholarly books and articles using university web and library resources, as detailed in the annotated bibliography assignment in the syllabus. Students will be required to analyze this data and summarize and critique it; presenting it to the class in an oral presentation at the close of the semester, also detailed in the syllabus. Students will become well versed in the content described in the Course Description through lectures, discussions, weekly readings, assignments and quizzes
2. Evaluate evidence and arguments critically or analytically.
   Students will learn to examine visual art and visual culture images as language; and to glean from these images their iconographic meaning as this relates to the artists who created them and the cultures and historic periods that shaped them.
   Students will learn to analyze and interpret works of art within interdisciplin ary contexts through critical reading of the assigned material, formal and iconographical visual analysis of art works, the use of art historical methodologies of feminism and sociopolitical revisionism, and in-class visual analysis exercises, both oral and written
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.
   Based on semester-long research, students will produce a thoroughgoing annotated bibliography and an oral presentation based on this research. They will also be required to produce a final research and curatorial project on a topic to be predetermined with the instructor. This final project must be presented in hard copy form, and include exhibition design and detailed written thematic discussion, biographies of artists, exhibition checklist with complete data on each work of art, a description of the impact of the art on the intended audience, and a self-critique.
   Students will articulate their acquisition of the course material in written and verbal forms through writing and assignments, class participation, and the final oral presentation.

STUDENT LEARNING OBJECTIVES FROM CATEGORY B: U.S. Experience in Diversity
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.

Approved by UCASC, March 1, to College Council, March 13, 2013
Students will learn the methodologies of art historical analysis including formalism, iconography, history, biography and autobiography, sociopolitical revisionism, and deconstruction. They will examine, through visual art and culture produced by, and about, African-American women over the past four centuries how issues of race and gender have shaped the lives of women of color, the careers of black women artists, and U.S. perception of black women (including stereotypical perception of the Mammy, the Matriarch and the Jezebel— the three canonical mythic icons association with black American women).

5. Analyze and explain one or more major themes of U.S. history from more than one informed perspective.

Students will be required to choose a topic relating to the course material on African American Women in Art and visual culture (in consultation with instructor). Based on this topic they will create and annotate a bibliography and present a final oral presentation on the topic chosen. Themes include, but are not limited to 1) The Effects of Slavery on women and art production; 2) The effects of Racism and 3) Sexism on the Advancement of Women Artists; 4) White Patronage of Black Art During the Harlem Renaissance; 5) Expatriates and the Exodus of Black Artists During the Jim Crow Era; 6) The Black Arts Movement of the 1970s; 7) Black Feminist Art; 8) Miscegenation and the Mixed Race Artist of Antebellum Age; 9) The Black Portrait in the Federalist Era; 10) The WPA of the 1930s and Advantages for Women Artists; 11) Post-Identity in the 21st Century; 12) The Image of Black Women in Hip Hop Culture; 13) The Mammy Stereotype in Visual Culture; 14) The Black Jezebel; and the Matriarch

6. Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.

With readings, image analyses and class discussions, students will learn the specific hardships of women during slavery in the U.S. and the persistence of creative expression during this period. Also integral to the course is an examination of The Great Migration of the early 20th century and its effect on the women artists of the Harlem Renaissance.

ASSESSMENT (See details after goals above as well as below)

1. Annotated Bibliography and related research
2. Exams and Quizzes
3. Oral Presentation of semester research
4. In-class participation including image critique and analyses, knowledge of readings, readings critique and analyses, exams and quizzes
5. Final research and oral presentations projects on chosen topic (in consultation with faculty) on the African American Woman in Art
6. Readings as detailed in syllabus and participation in subsequent analyses and discussions in class

ASSESSMENT DETAILS (Specific Project/Assignment Instructions are included in the Outline below or will be posted on Blackboard):

1. Class Participation, Assignments, & Quizzes (25% of grade)
2. Annotated Bibliography (25% of grade)
3. Oral presentation (25% of grade)
4. Research project (25% of grade)

PREREQUISITE: English 100 Level Course

REQUIRED TEXT can be purchased from Oxford University Press, Barnes & Noble, Amazon.com, or borrowed from Library.


ADDITIONAL REQUIRED READINGS: can be purchased or borrowed from Library Reserves.


Approved by UCASC, March 1, to College Council, March 13, 2013

**STUDENT RESPONSIBILITIES:** In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

**Being courteous:** The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please

**Coming to class prepared:** You will need to complete the readings and assignments on-time and come prepared for each class session.

**Attendance:** Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

**Academic Integrity/College Policy On Plagiarism:** Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

**Americans with Disabilities (ADA) Act Policy:** “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.” Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed.*, City University of New York, p.3. (http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

**Extra Credit:** Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**GRADES:** The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Approved by UCASC, March 1, to College Council, March 13, 2013
Incomplete Grade Policy: Incomplete requests are granted in extreme, documented circumstances only. All incomplete materials must be submitted within 30 days of the end of the semester.

OUTLINE:

1. INTRODUCTION & REVIEW OF SYLLABUS
   *If you miss 1st day of class, you must carefully review the syllabus on your own.*

2. THE BLACK WOMAN: MYTH AND REALITY
   - Read: *Creating Their Own Image*, ch. 1

3. ENSLAVED WOMEN ARTISTS
   - Read: *Creating Their Own Image*, ch. 2

4. 19TH CENTURY PROFESSIONAL VANGUARD
   - (Quiz)
   - Read: *Creating Their Own Image*, ch. 3

5. WOMEN OF THE HARLEM RENAISSANCE
   - Read: *Creating Their Own Image*, ch. 4
   - Assignment Due: Choose a topic for your Oral Presentation from the list at the back of the syllabus. Your topic must deal with the subject matter of the course. Submit in writing for approval your 1) name and 2) the topic you have chosen.

6. SEXUAL & RACIAL EQUITY DURING THE GREAT DEPRESSION
   - Read: *Creating Their Own Image*, ch. 5

7. THE ART OF BLACK POWER
   - Read: *Creating Their Own Image*, ch. 6
   - Assignment Due: Bibliography
     1. Based on your chosen topic & using the bibliography in your syllabus or other library sources of your choice, research at least 4 scholarly books or lengthy research articles (see bibliography in this syllabus). Articles and book excerpts must be 2000 words or more. Short articles and all book reviews are not acceptable.
     2. Type a description of your topic & a properly formatted bibliographic entry for each source:
        a) For books: author, title, city, publisher and date (& page #s if book is a survey).
        b) For articles: author, title, journal name, volume/number, month/year, and page #s.
     3. Proper construction of a bibliographic entry can be found in Kate Turabian, *A Manual for Writers of Term Papers* (see required reading list) library reference

8. BLACK FEMINIST ART
   - Read: Farrington, *Creating Their Own Image*, ch. 7

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Read: hooks, bell, *Ain’t I a Woman?* ch 5, pp 159-196 **book reserve**
Film: Faith Ringgold: *The Last Story Quilt*
**Note:** Annotated Bibliography due next class.

9 **ABSTRACTION**
Read: Farrington, *Creating Their Own Image*, ch. 8
Film: Howardena Pindell: *Atomizing Art*
**Assignment Due—Annotated Bibliography**
1. Read the *books or articles* that you submitted earlier in your bibliography assignment.
2. *In your own words,* re-state your topic; then summarize (annotate) each book or article by writing 1000 words for each. **If you do not use your own words, you will fail the assignment. Be specific and detailed in your summaries.**
3. Begin each annotation with a full bibliographic entry.
4. Your summaries must be TYPED, double spaced, and proofread.
5. You must submit copies of ALL ARTICLES & BOOK EXCERPTS with your bibliography.

10 **CONCEPTUALISM**
Read: *Creating Their Own Image*, ch. 9
**In-class debate on Kara Walker.** Winning team will receive extra credit.

11 **EXPLORATIONS IN MEDIA AND MEANING**
Read: Farrington, *Creating Their Own Image*, ch. 11
Film: Emma Amos

12 **Student Presentations**

13 **POST-BLACK ART**
Read: Farrington, *Creating Their Own Image*, ch. 12
**Assignment:** Submit a title & brief description of the theme of your Final Project. This should be typed and no more than 1-2 sentences. Your topic must be on African-American women visual artists or images of women of African descent in American art.

14-15 **Student Presentations & Final Research Project Due**

Approved by UCASC, March 1, to College Council, March 13, 2013
CUNY Common Core
Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<table>
<thead>
<tr>
<th>College</th>
<th>John Jay College of Criminal Justice</th>
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</thead>
<tbody>
<tr>
<td>Course Prefix and Number</td>
<td>SPA 211</td>
</tr>
<tr>
<td>(e.g., ANTH 101, if number not assigned, enter XXX)</td>
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<tr>
<td>Course Title</td>
<td>Intermediate Spanish I for Heritage Students</td>
</tr>
<tr>
<td>Department(s)</td>
<td>Foreign Languages and Literatures</td>
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<tr>
<td>Discipline</td>
<td>Foreign Languages and Literatures</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
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<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Pre-requisites (if none, enter N/A)</td>
<td>ENG 101, and SPA 112 or placement exam</td>
</tr>
<tr>
<td>Co-requisites (if none, enter N/A)</td>
<td>N/A</td>
</tr>
<tr>
<td>Catalogue Description</td>
<td>This is the first half of the Intermediate Spanish sequence to increase proficiency in the language skills (listening, reading, speaking, writing, and culture) essential to communicative language learning. Open only to heritage students.</td>
</tr>
<tr>
<td>Special Features (e.g., linked courses)</td>
<td>N/A</td>
</tr>
<tr>
<td>Sample Syllabus</td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
</tr>
</tbody>
</table>

Indicate the status of this course being nominated:

X A current course

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Required</th>
<th>Flexible</th>
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<tbody>
<tr>
<td>English Composition</td>
<td>X World Cultures and Global Issues</td>
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<tr>
<td>Mathematical and</td>
<td>and Society</td>
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<tr>
<td>Individual</td>
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Approved by UCASC, March 1, to College Council, March 13, 2013
Quantitative Reasoning | US Experience in its Diversity | Scientific World | Creative Expression
---|---|---|---
| | | | 

**Learning Outcomes**

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

## II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

### A. World Cultures and Global Issues

A Flexible Core course must meet the three learning outcomes in the right column.

**CUNY COUNCIL ON WORLD LANGUAGE:** Students will gather information about target language culture from a variety of relevant print and electronic sources to capture different modes of organizing reality through another language system. By employing discovery approaches and focusing attention on high-frequency linguistic structures and lexical items, students will assess and interpret salient features of contemporary target culture and express them appropriately: social relationships and systems, linguistic variations and personal identity, climate and health, geography and travel, social rituals or traditions, standard routines and notions of time, modes of attire, modes of work and leisure, workplace settings and practices, urban vs. rural and other environments, etc. Lexical and structural comparisons between the target language and English provide a platform for rational inquiry on languages and their cultural underpinnings. Sources of information include print, auditory, visual, audiovisual and electronic materials in both the target language and English; graphs, news reports, literature, articles, radio and television broadcasts, and Internet blogs are typical resources used in the intermediate courses of the target language. **JOHN JAY COLLEGE:** In addition to the CUNY Council requirements, our department wants to

- Gather, interpret, and assess information from a variety of sources and points of view.
**emphasize the following:** Through readings, class discussions, writing assignments (*composiciones*), and oral presentations students will gather, interpret, and assess information on the themes of Latinos in the USA (*week 2*), Caribbean music (*week 4*), Mayan culture (*week 6*); dictatorship and democracy in Latin America (*week 7*); environmental issues in Latin America (*week 5*); immigration (*weeks 12*). Sources include but are not limited to short films (see “films” column), short-stories, essays and newspapers articles (see “lecturas” column).

<table>
<thead>
<tr>
<th><strong>CUNY COUNCIL ON WORLD LANGUAGE:</strong> Students will use critical reasoning to identify and analyze structural, semantic and cultural evidence in oral and written texts as they expand their ability to communicate in the target language; with English as a foil, this critical evaluation clarifies how elements of the target language fit specific linguistic and cultural situations. The iterative practice of evaluative and critical acts leads students to reflect on cultural stereotypes and to avoid the erroneous one-to-one correspondences between languages and cultures. <strong>JOHN JAY COLLEGE:</strong> In addition to the CUNY Council requirements, our department wants to emphasize the following: Students will participate in class discussions, read texts, produce compositions (<em>weeks 4, 6, 9 &amp; 12</em>) and oral presentations (<em>week 13</em>), all of which require evaluating evidence and arguments critically. In addition, they will have to evaluate evidence and arguments critically in the midterm (<em>week 8</em>) and final exam (<em>week 15</em>).</th>
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<tbody>
<tr>
<td><strong>• Evaluate evidence and arguments critically or analytically.</strong></td>
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| **CUNY COUNCIL ON WORLD LANGUAGE:** Using the information they have gathered students will produce oral and written texts that reference the cultural, semantic, and structural elements studied and discussed. Oral presentations, simulations, journal entries, blogs, descriptions, and letters are among the genres students employ to expand and express their newly acquired linguistic and cultural awareness. In addition to the CUNY Council requirements, our department wants to emphasize the following: Students will participate in class discussions, read texts, produce compositions (*weeks 4, 6, 9 & 12*) and oral presentations (*week 13*), all of which require evaluating evidence and arguments critically. In addition, they will have to evaluate evidence and arguments critically in the midterm (*week 8*) and final exam (*week 15*). |
| **• Produce well-reasoned written or oral arguments using evidence to support conclusions.** |
cultural insights. In addition, on a meta-cognitive level, students are expected to explain their (cultural and linguistic) choices in specific communicative situations, based on evidence in the linguistic and cultural systems of the target language. Thus, well-reasoned arguments are an integral and important aspect of elementary language study. **JOHN JAY COLLEGE:** In addition to the CUNY Council requirements, our department wants to emphasize the following: Students will participate in class discussion, oral presentations (week 13), complete written assignments (weeks 4, 6, 9 & 11), take a midterm exam (week 8) and a final exam (week 15), all of which require producing well-reasoned written and oral arguments using evidence to support conclusions.

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

<table>
<thead>
<tr>
<th>CUNY COUNCIL ON WORLD LANGUAGE:</th>
<th>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.</th>
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</thead>
<tbody>
<tr>
<td>Foreign language study introduces students to the concept of language itself as a subject of rational inquiry, sometimes for the first time in their lives, in a way that is rarely achieved by study of the first language alone. The information that students gather about English and the target language will concern phonological systems and structural and semantic distinctions which often follow principles that are not found in English. The phonological, structural, semantic, and cultural concepts learned through contrastive analysis will be applied through oral and written pieces of students' own creation in the target language: interactive exchanges, simulations, blogs, and a variety of culturally appropriate texts.</td>
<td>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.</td>
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**JOHN JAY COLLEGE:** In addition to the CUNY Council requirements, our department wants to emphasize the following: Students will be able to identify and apply fundamental grammatical, syntactic, and morphological concepts such as the imperfect tense, prepositions, imperative, direct and indirect object,
relative pronouns, which are generally introduced by foreign language study (see “grammatical” section on the syllabus).

**CUNY COUNCIL ON WORLD LANGUAGE:** Students will analyze, compare and contrast several practices and products of the target language societies to those of the United States and other cultures that they may know first-hand. Readings, video clips, interviews and other resources from within (and sometimes from outside) the target language cultures illustrate issues of diversity and prompt students to investigate cultural features from multiple points of view. Students will demonstrate an understanding of these multiple perspectives through a variety of oral and written assignments, such as journal entries, blogs, group projects, and oral presentations. **JOHN JAY COLLEGE:** In addition to the CUNY council requirements, our department wants to emphasize the following: Culture (see weekly “temas” (themes) section) is the core of this course and is the unifying context for the activities, learning, and skill building that take place in the course. Class discussions draw from materials in the films, activities in the text, as well as from students’ personal experiences and opinions. Since students will analyze, compare and contrast several cultural practices, history, literature, and other products of the target language societies to those of the United States and other cultures that they may know first-hand, they will be necessarily considering more than one point of view.

- Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.

- Analyze the historical development of one or more non-U.S. societies.

- Analyze the significance of one or more major movements that have shaped the world’s societies.

- Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.

- Speak, read, and write a language other than English, and use that language to respond to
speak, read, and write appropriate level discourse in the target language on a range of salient cultural topics. Students will demonstrate their ability to respond to situations in the target culture through reports, oral presentations, and scenarios. They will also show their ability to respond to informational and literary texts through written assignments, such as descriptions, narrations, journal entries, blogs, and letters. Furthermore, students will explore and respond to other cultural products, such as non-print media, music, film, and other art forms. In addition to the CUNY Council requirements, our department wants to emphasize the following: Throughout the course, through class discussions, oral presentations (week 13), compositions (weeks 4, 6, 9 & 11), midterm (week 8), final exams (week 15), and readings (see “lecturas” (readings) section of the syllabus) students will demonstrate their ability to speak, read, and write in a language other than English and to respond to cultures other than one’s own.
JOHN JAY COLLEGE OF CRIMINAL JUSTICE, CUNY
524 West 59th street, 7th floor, New York, NY 10019
SYLLABUS FOR "INTERMEDIATE SPANISH I FOR HERITAGE STUDENTS"

Professor: Dr. Silvia Dapía
Semester: Fall 2013
Course Code: SPA 211
Course Section: 01

Classroom and Time: 
Professor’s office: 07.65.03
Office Hours: By Appointment
Professor’s e-mail: sdapia@jjay.cuny.edu

Course Prerequisite: ENG 101, and SPA 112 or placement exam

Course Description: This is the first half of the Intermediate Spanish sequence to increase proficiency in the language skills (listening, reading, speaking, writing, and culture/history) essential to communicative language learning. Open only to heritage students.

Required Texts:

Learning Outcomes: In compliance with CUNY Council on World Language Study, students will:
▪ Gather, interpret, and assess information from a variety of sources and points of view
▪ Evaluate evidence and arguments critically or analytically
▪ Produce well-reasoned written or oral arguments using evidence to support conclusions
▪ Identify and apply the fundamental concepts and methods of foreign language study
▪ Analyze the target-language culture and describe daily interactions from more than one point of view
▪ Speak, read, and write in the target language, and use that language to respond to cultures other than their own

Important note: The use of the target language dominates the teaching/learning process. The instructor manipulates various strategies to communicate the message across through the use of pictorials, non-verbal and body language, illustrations, examples, synonyms, antonyms, and explanations. English is used sparingly in two contexts. One is to explain abstract concepts and the other is to provide study skills assistance if need be.

The Language Lab: The Lab has a staff of trained tutors who work with students to help them become more effective in their use of the target language. The Language Lab is a valuable resource for any student of foreign languages, and I encourage you to use it. Check out:
http://www.jjay.cuny.edu/academics/596.php

Course Requirements:
1. Participation (10 % of the final grade): Students are expected to participate in class regularly. Cell phones should be set to vibrate, so as not to interrupt the class if they happen to ring/receive text. Students are expected to attend class regularly. Generally it is not advisable to miss more than 3 classes in a given semester. Attendance will be taken every day and will be kept as a record. Classroom participation will count as 10% of the final grade and will be based on consistent, meaningful participation in classroom discussions, activities, etc.

Evaluation Criteria for Participation

Exemplary
▪ initiates and maintains interaction with students and instructor from beginning of class
▪ shows leadership in group activities
▪ never uses English in discussions and group activities
▪ asks questions only in the target language
▪ is always prepared and demonstrates a minimum of errors
▪ attempts to use complete sentences with connectors, conjunctions; always elaborates on answers

Proficient
▪ shows willingness to participate
▪ cooperates fully in discussions and group activities although may not necessarily be the leader

Approved by UCASC, March 1, to College Council, March 13, 2013
- answers readily when called upon and has few errors
- elaborates somewhat on answers
- occasionally resorts to English

**Marginal**
- participates more passively than actively
- tends to use English, especially in small group activities when the instructor is not nearby
- gives one
- is frequently not well prepared

**Unacceptable**
- participates grudgingly or not at all
- speaks mostly English in discussions and small group activities
- generally does not cooperate in group activities
- has many errors, makes no effort to correct.

2. **Online Student Manual-Homework (10%)** — You will have to complete Student Manual assignments of the chapters covered. The exercises target culture, reading, listening, writing, and speaking abilities. In the online activity manual, you get immediate feedback on exercises and can attempt an activity up to three times before the due date, with your highest grade recorded in the system. Since you can do these online exercises repeatedly throughout the semester, they also serve as excellent study tools for quizzes and tests. Deadlines are posted next to the activities.

3. **Writing Assessment Projects (10%)** — During the course of the semester, you will also have 4 written compositions that deal with material covered in class. Instructions for each writing assignment will be posted in Blackboard.

### Evaluation Criteria for Composition

<table>
<thead>
<tr>
<th>Content</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimal information; information lacks substance (superficial); inappropriate or irrelevant information; or not enough information to evaluate.</td>
<td>Unacceptable F</td>
</tr>
<tr>
<td>Limited information; ideas present but not developed; lack of supporting details or evidence.</td>
<td>Marginal D-C</td>
</tr>
<tr>
<td>Adequate information; some development of ideas; some ideas lack supporting detail.</td>
<td>Proficient B</td>
</tr>
<tr>
<td>Substantial information; good development of ideas with supporting details or evidence.</td>
<td>Exemplary A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Series of separate sentences with no transitions; disconnected ideas, no apparent order to the content; or not enough to evaluate.</td>
<td>Unacceptable F</td>
</tr>
<tr>
<td>Limited order to the content; lacks logical sequencing of ideas; ineffective ordering; very choppy, disjointed.</td>
<td>Marginal D-C</td>
</tr>
<tr>
<td>An apparent order to the content is intended; somewhat choppy, loosely organized but main points stand out although sequencing of ideas is not complete</td>
<td>Proficient B</td>
</tr>
<tr>
<td>Logical and effective order to the content is intended; main points and details are connected; fluent</td>
<td>Exemplary A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Inadequate, repetitive; literal translation; abundance of invented words or words in English; or not enough to evaluate.</td>
<td>Unacceptable F</td>
</tr>
<tr>
<td>Erroneous word use or choice leads to confused or obscured meaning; some literal translations and invented words; limited use of words studied.</td>
<td>Marginal D-C</td>
</tr>
<tr>
<td>Some erroneous word usage or choice, but meaning is not confused or obscured, some use of words studied.</td>
<td>Proficient B</td>
</tr>
<tr>
<td>Precise and effective word use/choice; broad; extensive use of words studied.</td>
<td>Exemplary A</td>
</tr>
</tbody>
</table>

| Language                                                                  |       |

Approved by UCASC, March 1, to College Council, March 13, 2013
Abundance of errors in use and form of the grammar presented in lesson; sentence structure does not correspond to the target-language structure; erroneous use of language makes the work mostly incomprehensible; no evidence of having edited the work for language; or not enough to evaluate.  

Frequent errors in use and form of the grammar presented in lesson; erroneous use of language often impedes comprehensibility; work was poorly edited for language.  

Generally accurate language; erroneous use of language does not impede comprehensibility; some editing for language evident but not complete.  

Very few errors in the grammar presented in lesson; work was well edited for language.  

Unacceptable  

F  

Marginal  

D-C  

Proficient  

B  

Exemplary  

A  

4. **Quizzes (10%)** — 4 quizzes will be given. **There is no make-up quizzes.**  

5. **Oral Presentations (20%)** — There will be a final oral exam presentation. Power Point will be required. The student will choose the topic in consultation with the instructor. Instructions will be posted in Blackboard  

Criteria for Oral Assessment  

<table>
<thead>
<tr>
<th>Exemplary</th>
<th>Proficient</th>
<th>Marginal</th>
<th>Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C-D</td>
<td>F</td>
</tr>
</tbody>
</table>

**Task Completion**  

Superior completion of the task, responses appropriate and with elaboration  

Completion of the task, responses appropriate and adequately developed  

Partial completion of the task, responses mostly appropriate yet underdeveloped  

Minimal or no attempt to complete the task, responses frequently inappropriate  

**Comprehensibility**  

Responses readily comprehensible, requiring no interpretation on the part of the listener  

Responses comprehensible, requiring minimal interpretation on the part of the listener  

Responses mostly comprehensible, requiring interpretation on the part of the listener  

Responses barely comprehensible or in English.  

**Fluency and Pronunciation**  

Speech continuous with few pauses or stumbling and no or almost no pronunciation errors  

Some hesitation, but manages to continue and complete thought and occasional pronunciation errors  

Speech choppy and/or slow with frequent pauses and frequent pronunciation errors  

Speech halting and uneven with long pauses or incomplete thoughts and few words pronounced correctly  

**Grammar**  

No or almost no grammatical errors  

Occasional grammatical errors  

Frequent grammatical errors  

Few correct grammatical structures  

**Vocabulary**  

Rich use of vocabulary with frequent attempts at elaboration  

Adequate and accurate use of vocabulary  

Somewhat inadequate use of vocabulary  

Most vocabulary usage is not appropriate and makes comprehension challenging to the listener  

6. **Midterm (20%)** — There is a midterm exam. If you are absent, you must contact your instructor within 24 hours of the original scheduled time for the test. **You will be able to take the test at a later date provided you submit written documentation of a serious illness or legal obligation.**
7. **Final Exam (20%)** — If you are absent from the final exam, you must contact your instructor within 24 hours of the original scheduled time for the test. You must provide written documentation of a serious illness or legal obligation. **Students must take the exam within 24 hours of the originally-scheduled time.**

8. **Final Grade Weighting:**
   - 10% Participation
   - 10% Online Student Manual / Homework
   - 10% Compositions or Writing Assessment Projects
   - 10% Quizzes
   - 20% Oral Presentations
   - 20% Midterm
   - 20% Final Exam

The John Jay *Undergraduate Bulletin* allows for the following grades only:

- A, A-: Excellent
- B+, B, B-: Very Good
- C+, C: Satisfactory
- C-, D+, D, D-: Poor
- F: Failure
- WU: Withdrew Unofficially
- P: PASS
- R: REPEAT

**Plagiarism:**

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified.

*Use of an internet translation website or cutting and pasting for any part of an assignment is also considered cheating, as well as consulting other sources that are outside the scope of the course (including native speakers). The written work required for the course must fulfill the stated assignment and must be the student’s original work.*

**Incomplete Grade Policy**

An Incomplete Grade may be given only to those students who would pass the course if they were to satisfactorily complete course requirements. It is within the discretion of the faculty member as to whether or not to give the grade of Incomplete.

**Americans with Disabilities Act (ADA) Policies**

Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS).

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**TENTATIVE CLASS SCHEDULE**

*Please note the daily syllabus may be subject to change.*

*Please pay attention in class or Blackboard announcements*

*For date and time of the final, consult the university examination schedule*

<table>
<thead>
<tr>
<th>SEMANA</th>
<th>TEMAS</th>
<th>FILMS</th>
<th>LECTURAS</th>
<th>GRAMÁTICA</th>
<th>TAREA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semana 1</td>
<td>Presentación del curso Syllabus</td>
<td></td>
<td>Poema 20 Pablo Neruda, Chile, poesía</td>
<td>1.1 The present tense</td>
<td><strong>Review</strong></td>
</tr>
<tr>
<td>Semana 2</td>
<td>Estados Unidos Corriente latina</td>
<td>Momentos de estación (8 min.) Argentina, 2001 Dir: Gustavo Cabaña</td>
<td>Aqueronte José Emilio Pacheco, México, cuento</td>
<td>2.1 The preterite 2.2 The imperfect 2.3 Pret. Vs. Imperfect 2.4 Progressive forms</td>
<td><strong>Script # 1</strong></td>
</tr>
<tr>
<td>Semana 3</td>
<td>Juchitán: La ciudad de las mujeres</td>
<td>Adiós mamá (8 min.) México 1997 Director: Ariel Gordon</td>
<td>La desesperación de las letras</td>
<td>3.1 The subjunctive in noun clauses</td>
<td><strong>Compo-</strong></td>
</tr>
<tr>
<td>Semana 4</td>
<td>Ritmos del Caribe</td>
<td>Encrucijada (10 min.) México 2002</td>
<td></td>
<td></td>
<td>sición #</td>
</tr>
</tbody>
</table>

Approved by UCASC, March 1, to College Council, March 13, 2013
<table>
<thead>
<tr>
<th>Semana 5</th>
<th>La herencia de los mayas</th>
<th>El rincón de Venezuela (19 min.) Venezuela-EE.UU. 2005 Dir.: Reyther Ortega</th>
<th>Eclipse Augusto Monterroso, Guatemala, cuento</th>
<th>3.2 Commands and 3.3 Possessive adjectives and pronouns</th>
<th>Script # 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semana 6</td>
<td>La selva amazónica: biodiversidad curativa</td>
<td>Raiz (17 min.) España 2003 Director: Gaizka Urresti</td>
<td>La luna Jaime Sabines, México, poesía</td>
<td>4.1 The subjunctive in adjective clauses 4.2 Reflexive verbs 4.3 To become: ponerse, volverse, and llegar a ser</td>
<td>Compo- sición # 2**</td>
</tr>
<tr>
<td>Semana 7</td>
<td>Chile: dictadura y democracia</td>
<td>Hiyab (8 min.) España 2005 Director: Xavi Sala</td>
<td>La mejor tinta Armando Valladares, Cuba, poesía</td>
<td>5.1 The future 5.2 The conditional 5.3 Relative pronouns 5.4 Qué vs. cuál</td>
<td>REVIEW FOR MID-TERM</td>
</tr>
<tr>
<td>Semana 8</td>
<td>MIDTERM REVIEW and MIDTERM</td>
<td>El hombre que volaba un poquito (20 min.) España 2001 Director: Sergio Catá</td>
<td>La Mirada Juan Madrid, España, cuento</td>
<td>7.1 The present perfect 7.2 The present perfect subjunctive 7.3 Uses of se 7.4 Past participles used as adjectives</td>
<td>Compo- sición # 3***</td>
</tr>
<tr>
<td>Semana 9</td>
<td>Recursos naturales: una salida al mundo</td>
<td>Happy Cool (14 min) Argentina 2004 Director: Gabriel Dodero</td>
<td>La intrusa Pedro Orgambide, Argentina, cuento</td>
<td>8.1 The past perfect 8.2 The past perfect subjunctive 8.3 Uses of the infinitive 8.4 Prepositions</td>
<td>Script # 3</td>
</tr>
<tr>
<td>Semana 10</td>
<td>La ciudad redescubierta</td>
<td>Espíritu deportivo (11 min.) México 2004 Director: Javier Bourges</td>
<td>El beso de los dragones Wilfredo Machado, Venezuela, cuento</td>
<td>9.1 The future perfect 9.2 The conditional perfect 9.3 Si clauses 9.4 Transitional expressions</td>
<td></td>
</tr>
<tr>
<td>Semana 11</td>
<td>Nacionalismo y deporte</td>
<td>Un pedazo de tierra (24 min.) Argentina, 2001 Director: Jorge Gaggero</td>
<td>Algo muy grave va a suceder en este pueblo Gabriel García Márquez, Colombia</td>
<td>10.1 The passive voice 10.2 Negative and affirmative expressions 10.3 Summary of the indicative and the subjunctive 10.4 Pero vs. sino</td>
<td>Compo- sición # 4****</td>
</tr>
<tr>
<td>Semana 12</td>
<td>España: Nueva ola de inmigrantes</td>
<td>Presentación oral</td>
<td>Presentación oral</td>
<td>Presentación oral</td>
<td></td>
</tr>
<tr>
<td>Semana 13</td>
<td>Presentación oral</td>
<td>Presentación oral</td>
<td>Presentación oral</td>
<td>Presentación oral</td>
<td></td>
</tr>
<tr>
<td>Semana 14</td>
<td>Revisión</td>
<td>Revisión</td>
<td>Revisión</td>
<td>Revisión</td>
<td></td>
</tr>
<tr>
<td>Semana 15</td>
<td>Examen final</td>
<td>Examen final</td>
<td>Examen final</td>
<td>Examen final</td>
<td></td>
</tr>
</tbody>
</table>
Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus. (Please note: for significant content changes please also submit a syllabus. For inclusion in the CUNY Pathways General Education program at John Jay please include a syllabus the CUNY Common Core or John Jay College Option Form.

Please submit to Kathy Killoran (kkilloran@jjay.cuny.edu) via email in the Office of Undergraduate Studies.

Date Submitted: 5 December 2012

1. Name of Department or Program: Political Science

2. Contact information of proposer(s):

   Name(s): Monica W. Varsanyi
   Email(s): mvarsanyi@jjay.cuny.edu
   Phone number(s): 212.237.8232

3. Current number, title, and abbreviated title of course:
   (Abbreviated title can be found on SIMS)

   POL 244 The Politics of Immigration (POLITICS IMMIGRATION)

4. Current course description:

   Debates over immigration in the United States are often heated and contentious. After taking this course, students will understand the full range of positions in these debates, and will be able to develop and clearly articulate their own position on contemporary immigration politics. Students will learn essential terms used in migration studies, explore historical political debates over immigration, and analyze the contemporary politics of immigration in the United States, including debates over border militarization, unauthorized (“illegal”) immigration, amnesty, employer sanctions, sanctuary cities, guest worker programs, the shifting balance of power between federal, state, and local governments; and immigration law and policy. Students will read a variety of scholarly and popular texts, as well as key Supreme Court decisions.

   a. Number of credits: 3

   b. Number of class hours (please specify if the course has lab hours): 3

   c. Current prerequisites: ENG 201, & GOV 101 or POL 101 or permission of the instructor

Approved by UCASC, Feb 1, to College Council, Feb 14, 2013
5. Describe the nature of the revision:
   - revised title
   - revised course description
   - revised abbreviated title
   - revised learning outcomes
   - revised prerequisites

6. Rationale for the proposed change(s): The proposed revisions bring the class in line with how it is currently taught. The revised learning outcomes are greatly simplified from when the course was originally approved by UCASC in 2009 (at that time, we were required to provide both Knowledge and Performance Objectives). The college wide prerequisite for all 200-level courses is ENG 101.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

   a. Revised course description:

   Debates over immigration in the United States are often heated and contentious. Students will learn the full range of positions in these debates, and will be able to develop and clearly articulate their own position on contemporary immigration politics. Students will trace the development and impact of immigration law and policy in the U.S., explore historical political debates over immigration, and analyze the contemporary politics of immigration in the United States, including debates over border militarization, unauthorized (“illegal”) immigration, refugees and asylum seekers, immigration enforcement, amnesty, and the shifting balance of power between federal, state, and local governments. Students will read a variety of scholarly and popular texts, as well as key Supreme Court decisions.

   b. Revised course title: The Law and Politics of Immigration

   c. Revised abbreviated title (original can be found on SIMS, max of 20 characters including spaces!): LAW POL IMMIGRATION

   d. Revised learning outcomes

   Students will:
   (1) understand the evolution of immigration law and policy in the United States.
   (2) become familiar with historical and contemporary political debates over immigration to the United States, and critically analyze the positions of different interest groups in these debates.
   (3) understand the gap between immigration law and policy on the books, and its implementation and enforcement “on the ground”.
   (4) develop a well-articulated position (both written and oral) on debates over contemporary immigration reform.
   (5) evaluate the impact of immigration on the development of the United States, in both historical and contemporary contexts.

   e. Revised assignments and activities related to revised outcomes NA
f. Revised number of credits: NA

g. Revised number of hours: NA

h. Revised prerequisites: ENG 101, & GOV 101 or POL 101, or permission of the instructor

8. Enrollment in past semesters:

Fall 2010 – 31 students
Fall 2011 – 32 students

9a. Will this course be offered as part of the new JJ General Education program (Common Core or College Option)?

(reminder - complete the CUNY Common Core or JJ College Option form if appropriate)

No ___XX__ Yes ___ If yes, please indicate the area:

10. Does this change affect any other departments?

_____ No ___XX__ Yes (if so what consultation has taken place)?

The course is to be included in the Law and Society major. A letter of support from the Program Coordinator, Prof. Jim Cauthen, is inserted below.

11. Date of Department or Program Curriculum Committee approval: 12/4/12

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:

Prof. Harold Sullivan

James Cauthen <jcauthen@jjay.cuny.edu>
To: Monica Varsanyi
POL 244
December 4, 2012 9:24 PM

Dear Monica,

I approve of the inclusion of your course, "The Law and Politics of Immigration (POL 244)," into Part Five of the Law and Society major. The major governance committee reviewed your revision form, and we feel the course will be a valuable addition to the program.

Thanks.

Jim
James N.G. Cauthen
Associate Professor
Department of Political Science
Coordinator, Law and Society Major

Approved by UCASC, Feb 1, to College Council, Feb 14, 2013
James Cauthen <jcauthen@jjay.cuny.edu>
POL 244: The Law and Politics of Immigration  
Fall Semester 201x

Dr. Monica W. Varsanyi  
Office: 3244N  
Email: mvarsanyi@jjay.cuny.edu  
Phone: 212.237.8232  
Office Hours: xx

Course Description: Debates over immigration in the United States are often heated and contentious. Students will learn the full range of positions in these debates, and will be able to develop and clearly articulate their own position on contemporary immigration politics. Students will trace the development and impact of immigration law and policy in the U.S., explore historical political debates over immigration, and analyze the contemporary politics of immigration in the United States, including debates over border militarization, unauthorized (“illegal”) immigration, amnesty, employer sanctions, sanctuary cities, guest worker programs, and the shifting balance of power between federal, state, and local governments. Students will read a variety of scholarly and popular texts, as well as key Supreme Court decisions.

Learning Outcomes  
Students will:  
(1) understand the evolution of immigration law and policy in the United States.  
(2) become familiar with historical and contemporary political debates over immigration to the United States, and critically analyze the positions of different interest groups in these debates.  
(3) understand the gap between immigration law and policy on the books, and its implementation and enforcement “on the ground”.  
(4) develop a well-articulated position (both written and oral) on debates over contemporary immigration reform.  
(5) evaluate the impact of immigration on the development of the United States, in both historical and contemporary contexts.

Required Texts: All readings are available via the Library’s Electronic Reserve (password: POLIMM).

Prerequisites: ENG 101, and GOV101/POL101, or permission of instructor.

Course Requirements and Policies

Exams: There will be a midterm and a final exam, including both objective and essay portions. No makeup midterms or finals will be offered, and no late exams will be accepted.

Assignments: There are three writing assignments required for the class. I will post the topics on Blackboard approximately two weeks before the papers are due. Please post your papers on Blackboard and Turnitin.com by the specified due date and time. Do not hand in a hard copy of your paper. Late papers will lose 2% per day late, up to a week, at which point you will receive a zero on the assignment.

Class Attendance and Participation: Regular class attendance and participation in class discussions are expected and required. I will take attendance every day at the beginning of class, and it is your responsibility to make sure your attendance has been noted.

Plagiarism: And speaking of proper citation, I will not tolerate plagiarism in your written work. Seriously. Among other things, plagiarism includes copying text (phrases, sentences, paragraphs, etc.) and ideas directly from a source without citing them and/or claiming text and ideas as your own. It is imperative that you cite your sources properly. Whether intentional or unintentional, claiming another’s work as your own is plagiarism. Intentional plagiarism will result in a failing grade and expulsion from the course. Plagiarism and cheating are violations of CUNY’s policy on academic integrity. By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See the Undergraduate Bulletin for further explanation.

Students with Disabilities: Qualified students with disabilities will be provided reasonable academic
accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.

**Extra Work During the Semester:** Any extra credit coursework opportunities during the semester for a student to improve his or her grade must be made available to all students at the same time. Furthermore, there is no obligation on the part of any instructor to offer extra credit work in any course. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**Incomplete Grade Policy:** An Incomplete Grade may be given only to those students who would pass the course if they were to satisfactorily complete course requirements. It is within the discretion of the faculty member as to whether or not to give the grade of Incomplete. Please see the Undergraduate Bulletin, p. 230 for a complete statement of this policy.

**Grading**
Three Short Essays (15% each): 45%
Midterm Exam: 22.5%
Final Exam: 22.5%
Attendance and Participation: 10%

---

**Course Outline and Readings**

**Part 1: Understanding migration and membership: Who are “we the people”?**

<table>
<thead>
<tr>
<th>Date</th>
<th>Section</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 8/30</td>
<td>Introduction to the Course</td>
<td>FILM: Crossing Arizona</td>
</tr>
</tbody>
</table>
| R 9/1 | Migration Foundations    | James P. Smith and Barry Edmonston (eds), “Background to contemporary U.S.
immigration,” in The New Americans: Economic, Demographic, and Fiscal Effects of
Immigration (National Academy of Sciences, 1997), pp. 20-75. Assignment #1 distributed today. |
| R 9/15| Assimilation and Incorporation 2 | In-class activity today. No required reading. BUT: bring Carens, Walzer, and Huntington to class with you, as we will be discussing these readings in class. |
### Part 2: Setting the Stage: History and Context of Immigration to the US

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Assignment</th>
</tr>
</thead>
</table>
ASSIGNMENT #1 DUE TONIGHT BY MIDNIGHT |
| T 9/27 | 1890s through 1920s 1 | FILM: New York: A Documentary Film, part 4. |
| R 9/29 |  | NO CLASS TODAY |
| T 10/4 |  | NO CLASS TODAY (CLASSES FOLLOW A FRIDAY SCHEDULE TODAY) |
Assignment #2 distributed today. |
Midterm Review Sheet distributed in class today. |
| R 10/20 | Midterm | IN CLASS |

### Part 3: Contemporary Immigration Politics: Issues, Debates, Challenges, Solutions

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 10/25</td>
<td>Immigration post-1996 1</td>
<td>FILM: Well-Founded Fear</td>
</tr>
</tbody>
</table>
George J. Borjas (Nov 1996) “New economics of immigration: Affluent Americans gain,  

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 11/24</td>
<td>NO CLASS TODAY (THANKSGIVING)</td>
<td></td>
</tr>
<tr>
<td>R 12/8</td>
<td>In-class Immigration Debate</td>
<td>ASSIGNMENT #3 DUE IN CLASS TODAY</td>
</tr>
<tr>
<td>T 12/13</td>
<td>Final Thoughts</td>
<td>No readings</td>
</tr>
</tbody>
</table>

Final Exam: TBA
Course Revision Form

Date Submitted: February 5, 2013

1. Name of Department or Program: Communication and Theatre Arts

2. Contact information of proposer(s):

   Name(s): Dara N. Byrne, PhD  
   Email(s): dbyrne@jjay.cuny.edu  
   Phone number(s): (212) 237-8179

3. Current number, title, and abbreviated title of course:

   SPE 113 Speech Communication

4. Current course description:

   Development of clear, confident and effective oral communication through instruction in both the theory and practice of voice and diction, oral interpretation, public speaking, and group discussion

   a. Number of credits: 3  
   b. Number of class hours (please specify if the course has lab hours): 3  
   c. Current prerequisites: none

5. Describe the nature of the revision:

   Course assignments and readings have been revised to map more closely to the new General Education learning outcomes in the Communications Area. The assignments are scaffolded to improve students’ understanding of the material, to give more feedback between instructors and students, and to include a deeper understanding of diverse issues impacting the oral communication process. The course description, title and prefix are being changed.

6. Rationale for the proposed change(s):

   This course has been revised to become more consistent with new directions in the General Education Communication Area. Additionally, the course reflects current
standards in oral communications as developed by the National Communication Association.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

   a. Revised course description:

   The goal of this introductory oral communication course is to improve students’ communication skills and to develop their understanding and appreciation of the importance of oral communication in their personal and professional lives. Students learn practical models for presenting their ideas and influencing audiences. Learning to research, organize ideas and to argue or defend positions is essential for one’s preparation for public service.

   b. Revised course title: **COM 113 Oral Communication**

   c. Revised abbreviated title (original can be found on SIMS, max of 20 characters including spaces!): **Oral Communication**

   d. Revised learning outcomes

      1. Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.
      2. Maintain self-awareness and critical distance
      3. Work collaboratively
      4. Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society

   e. Revised assignments and activities related to revised outcomes

**Learning Outcome 1, 3, and 4**

   Partner Presentation (10%)
   This introductory transition speech introduces each student to their classmates as they share their plan for succeeding at John Jay. After an in-class interview, students develop and deliver a 3-4 minute speech on their partner’s dream job, prospective major, campus life and experiences, and any outside challenges they will have to address to succeed at John Jay.

**Learning Outcome 1, 2, 3 and 4**

   Informative and Persuasive Presentations (50%)
   Part 1 Written section (20%): The written component of these research projects will be submitted in a professional manner. The project is assigned in stages. Each stage builds on the previous one eventually developing into a portfolio of their work
on the project. Each portfolio will include an audience analysis worksheet, library worksheet, draft outline, final preparation outline and speaking outline. All written work should be proofread, typed on 8.5 x 11 inch paper in 12 Times New Roman with 1 inch margins.

**Part 2** Oral presentation (30%): Final Oral presentations of research will be delivered extemporaneously (from a speaking outline).

To prepare for all speeches students collaborate in class peer review workshops.

**Learning Outcome 2 and 4**

Self and peer reflections (5 =10%)
There are five required reflection papers, two peer and three self-reflections. Each student will respond to questions concerning their own and a partner’s project presentation. Responses will critically assess whether there was a logical relationship of the ideas presented, soundness and relevance of evidence presented and if they were able to distinguish fact and opinion during the presentation. Each reflection should be an exercise in critical thinking, observation and writing.

**Learning Outcome 2 and 4**

Speaker Observation (10%)
During the semester each student will attend a lecture or discussion on campus aimed at either disseminating information or advocating for a cause. Students will prepare a 500 word written summary of their observations and will discuss their observations in class. This summary will critically analyze the presenter, content, delivery and conclude with their personal experience of the event.

**Learning Outcome 2**

- Quizzes (4 =10%)
There will be four in-class quizzes. Quizzes will cover the assigned readings and lectures.

  f. Revised number of credits: N/A

  g. Revised number of hours: N/A

  h. Revised prerequisites: None

8. Enrollment in past semesters:

In fall 2012, there were 47 sections of SPE 113. In spring 2013 there were 33 sections of SPE 113.
9a. Will this course be offered as part of the new JJ General Education program (Common Core or College Option)?

<table>
<thead>
<tr>
<th>No ____</th>
<th>Yes ____</th>
<th>If yes, please indicate the area:</th>
</tr>
</thead>
</table>

**College Option:**

<table>
<thead>
<tr>
<th>Justice Core 100-level: Justice and the Individual</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Justice Core 300-level: Struggle for Justice &amp; Inequality in the U.S.</td>
<td></td>
</tr>
<tr>
<td>Justice Core 300-level: Justice in Global Perspective</td>
<td></td>
</tr>
<tr>
<td>Learning from the Past</td>
<td></td>
</tr>
<tr>
<td>Communications</td>
<td>X</td>
</tr>
</tbody>
</table>

9b. Please explain why and how this course fits into the selected area:

The goal of this introductory oral communication course is to improve students’ communication skills and to develop their understanding and awareness of the importance of oral communication in their professional lives. In this course, students learn how others have used public speaking to influence the outcomes of a range of situations, whether political and social issues to professional responsibilities. As students with an interest in public service, they will also learn practical models for presenting their ideas and influencing larger audiences. Learning to organize ideas and to argue or defend positions is crucial to the relationship between personal experience and public service.

In our increasingly diverse world, the ability to analyze problems from a variety of perspectives, and to inform, persuade, and motivate others through public speaking, is more critical than ever. In this course students critically engage with audience-centered approaches to public speaking and learn to combine aspects of traditional notions of rhetorical practice with more contemporary and globally influenced communication techniques. Students will become more proficient in communicating what they have learned to others. Not only will they write and deliver their own presentations, but they will also study those of others, both well-known public figures and students. Students are expected to listen closely to the presentations of classmates and will respond to them, critically but constructively, and will learn to view public speaking as part of a larger, on-going public dialogue. All flexible core and majors courses at John Jay have various requirements for effective oral and written communication. This course serves as a basis for realizing those requirements by teaching students essential strategies for gathering, selecting, organizing, and presenting research effectively.

By the end of this course students will know, understand, and be able to articulate the basic oral communication concepts. The two major assignments, the informative and persuasive presentations, require students to express themselves in oral and written

Approved by UCASC, March 1, to College Council, March 13, 2013
form. There is a scheduled library class to identify best sources for topics and best practice in communication research. Presentations require a minimum of 5-6 scholarly peer reviewed sources. Throughout the course, assigned readings and consequent discussion informs the research assignment and furthers student knowledge and understanding of oral communication issues that impact them. Students assess the outcome of their presentations through self-reflection and peer/group critique assignments. Students partner for peer reviews of draft presentations and learn to give informed but appropriate feedback. Students conduct and discuss detailed audience analyses for both presentations in order to identify audience diversity. They utilize the analyses to work with and craft presentations effective for the diverse target audience in a John Jay classroom. Karen Sue Young’s (2004) text, *Oral Communication: Skills, Choices and Consequences*, or a similar hybrid (communication theory and skills) textbook can be used for this class as it provides beginners with the building blocks for becoming more proficient, ranging from the awareness of how the communication process works in diverse contexts to constructing more professional presentations.

9c. If yes, frequency and number of sections to be offered for General Education:

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Number of Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every semester _<strong>x</strong></td>
<td><em><strong>40</strong></em></td>
</tr>
<tr>
<td>Fall semesters only</td>
<td></td>
</tr>
<tr>
<td>Spring semesters only</td>
<td></td>
</tr>
</tbody>
</table>

10. Does this change affect any other departments?

___x___ No  _____ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: February 25, 2013

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal: Seth Baumrin

Approved by UCASC, March 1, to College Council, March 13, 2013
John Jay General Education College Option
Course Submission Form

<table>
<thead>
<tr>
<th>Course Prefix &amp; Number</th>
<th>COM 1xx (113)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Oral Communication</td>
</tr>
<tr>
<td>Department or Program</td>
<td>Communication &amp; Theatre Arts</td>
</tr>
<tr>
<td>Discipline</td>
<td>Communication</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>None</td>
</tr>
<tr>
<td>Co-requisites</td>
<td>None</td>
</tr>
<tr>
<td>Course Description</td>
<td>The goal of this introductory oral communication course is to improve students' communication skills and to develop their understanding and appreciation of the importance of oral communication in their personal and professional lives. Students learn practical models for presenting their ideas and influencing audiences. Learning to research, organize ideas and to argue or defend positions is essential for one's preparation for public service.</td>
</tr>
<tr>
<td>Sample Syllabus</td>
<td>Syllabus must be included with submission, 5 pages max recommended</td>
</tr>
</tbody>
</table>

Indicate the status of this course being nominated:
- [ ] current course  [ ] revision of current course  [ ] a new course being proposed

John Jay College Option Location
Please check below the area of the College Option for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Justice Core</th>
<th>Learning from the Past</th>
<th>Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Justice &amp; the Individual (100-level)</td>
<td>- Learning from the Past</td>
<td>- Communication</td>
</tr>
<tr>
<td>- Struggle for Justice &amp; Inequality in U.S. (300-level)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Justice in Global Perspective (300-level)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Learning Outcomes
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

1. **Communications** - Please explain how your course meets these learning outcomes

Students will:
By the end of this course students will know, understand, and be able to articulate the basic oral communication concepts. The two major assignments, the informative and persuasive presentations, require students to express themselves in oral and written form. There is a scheduled library class to identify best sources for topics and best practice in communication research [Weeks 3, 5, 7, 12-15]. Presentations require minimum 5-6 scholarly peer reviewed sources. See Informative and Persuasive Presentations [Weeks 3-7 & 10-15]

By the end of this course students will know, understand, and be able to articulate the basic oral communication concepts. The two major assignments, the informative and persuasive presentations, require students to express themselves in oral and written form. There is a scheduled library class to identify best sources for topics and best practice in communication research [Weeks 3, 5, 7, 12-15]. Presentations require minimum 5-6 scholarly peer reviewed sources. See Informative and Persuasive Presentations [Weeks 3-7 & 10-15]

Throughout the course assigned readings, consequent discussion informs the research assignment and furthers student knowledge and understanding of oral communication issues that impact them.

Students assess the outcome of their presentations through self-reflection and peer/group critique assignments. [Weeks 6-7]

Group/partner and class discussions of communication and application to student’s life [Weeks 1 - 7]

Student partner for peer reviews of draft presentations and learn to give informed but appropriate feedback.

Study the speeches of others, both well-known public figures and students and citizens. Students are expected to listen closely to the speeches of classmates and will respond to those speeches, critically but constructively, and will learn to view speaking about key issues as part of a larger, on-going public dialogue.

Throughout the semester students will be asked to identify, discuss, research and present information and evidence-based opinion on a diverse range of communication practices in their immediate, national and global communities.

Students conduct and discuss detailed Audience Analysis for both presentations in order to identify audience diversity. [Weeks 4-7, 10]. They utilize analysis the results to work with and craft presentations effective for the diverse target audience in a JJ classroom.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>5.</td>
<td>Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.</td>
</tr>
<tr>
<td>6.</td>
<td>Maintain self-awareness and critical distance</td>
</tr>
<tr>
<td>7.</td>
<td>Work collaboratively</td>
</tr>
<tr>
<td>8.</td>
<td>Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society</td>
</tr>
</tbody>
</table>
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
DEPARTMENT OF COMMUNICATION & THEATRE ARTS
899 TENTH AVENUE
NEW YORK, NY 10019

Oral Communication
COM 1xx (113)

Professor: Dara N. Byrne, PhD
Semester: Fall 2013
Course Section: Com 1xx 22
Classroom: 3.76NB
Class time: 10:30-1:30
Professor’s office: 8.64NB
Office Hours: Thursdays 10:30-4:00p or by appointment
Professor’s phone and e-mail: (212) 237-8179; dbyrne@jjay.cuny.edu

COURSE DESCRIPTION

The goal of this introductory oral communication course is to improve students’ communication skills and to develop their understanding and appreciation of the importance of oral communication in their personal and professional lives. Students learn practical models for presenting their ideas and influencing audiences. Learning to research, organize ideas and to argue or defend positions is essential for one’s preparation for public service.

LEARNING OUTCOMES:

- Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.
- Maintain self-awareness and critical distance
- Work collaboratively
- Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society

REQUIRED READINGS:


Online Readings

Frederick Douglass – “The Church and Prejudice”
http://www.frederickdouglass.org/speeches/index.html

Mahatma Gandhi -- “Statement in the Great Trial 1922”
http://www.mkgandhi.org/speeches/gto1922.htm

Lyndon Baines Johnson -- “We Shall Overcome”
http://www.americanrhetoric.com/speeches/lbjweshallovercome.htm

Abraham Lincoln -- “Last Public Address” http://www.abrahamlincolnonline.org/lincoln/speeches/last.htm

Approved by UCASC, March 1, to College Council, March 13, 2013
Daw Aung San Suu Kyi -- “Freedom from Fear”
http://www.ovimagazine.Com/art/2498

Sojourner Truth -- “Ain’t I a Woman”

COURSE ASSIGNMENTS:

Partner Presentation (10%)
This introductory transition speech introduces each student to their classmates as they share their plan for succeeding at John Jay. After an in-class interview, students develop and deliver a 3-4 minute speech on their partner’s dream job, prospective major, campus life and experiences, and any outside challenges they will have to address to succeed at John Jay.

Informative and Persuasive Presentations (50%)
Part 1 Written section (20%): The written component of these research projects will be submitted in a professional manner. The project is assigned in stages. Each stage builds on the previous one eventually developing into a portfolio of their work on the project. Each portfolio will include an audience analysis worksheet, library worksheet, draft outline, final preparation outline and speaking outline. All written work should be proofread, typed on 8.5 x 11 inch paper in 12 Times New Roman with 1 inch margins.
Part 2 Oral presentation (30%): Final Oral presentations of research will be delivered extemporaneously (from a speaking outline).

Self and peer reflections (5 =10%)
There are five required reflection papers, two peer and three self-reflections. Each student will respond to questions concerning their own and a partner’s project presentation. Responses will critically assess whether there was a logical relationship of the ideas presented, soundness and relevance of evidence presented and if they were able to distinguish fact and opinion during the presentation. Each reflection should be an exercise in critical thinking, observation and writing.

Speaker Observation (10%)
During the semester each student will attend a lecture or discussion on campus aimed at either disseminating information or advocating for a cause. Students will prepare a 500 word written summary of their observations and will discuss their observations in class. This summary will critically analyze the presenter, content, delivery and conclude with their personal experience of the event.

Quizzes (4 =10%)
There will be four in-class quizzes. Quizzes will cover the assigned readings and lectures.

In-Class Participation (10%)
In general, missing more than 3 classes will significantly affect class participation. Class participation includes actively participating in class including being adequately prepared. The grade for class participation is based on attendance and prepared participation in the collective process.

City University of New York Grade definitions
A, A-, B+ Excellent (87-100%)
B, B-, C+ Very Good (71-86%)
C, C-, D+ Satisfactory (57-70%)
D, D- Poor (Passing, but too many “Ds” can lead to dismissal)(40-56%)
F Failure (not erased when course is retaken and passed)(below 40%)
WU Withdrew Unofficially

COURSE POLICIES:

Approved by UCASC, March 1, to College Council, March 13, 2013
Attendance/Punctuality/Participation
Regular attendance for this course is expected. All students are also expected to be in class and in their seats at the beginning of each class period. Excused absences such as those due to personal emergencies (severe personal or family illness, personal or family tragedies, work-related emergencies) must be documented within a week of the absence and must clearly state that the emergency required that the student miss the course on the date and at the time of the absence. If it appears that vacation or other personal plans may conflict with an exam, please make necessary adjustment plans now; leaving early for break is not grounds for making up work. Students will be graded on class participation therefore regular attendance is a fundamental component of this course. The text will be used as a supplement; therefore, poor class attendance can severely affect your grade.

Classroom Conduct
Students and the course instructor share responsibility for maintaining an appropriate, orderly, learning environment. Students who fail to adhere to the behavioral expectations outlined by the instructor may be subject to discipline in accordance with the procedures described in the Student Handbook.

Plagiarism
ALL TYPED ASSIGNMENTS ARE SUBMITTED TO TURNITIN.COM TO DETECT PLAGIARIZED CONTENT BEFORE THE INSTRUCTOR READS OR GRADES THE ASSIGNMENT.

You plagiarize when you steal or use someone’s presentation as your own. In addition to being dishonest, plagiarism is unfair to your peers who spend hours preparing original presentations. If you are found guilty of plagiarism you will receive an F in the course. You may even be dismissed from the University with a notation of the offense on your transcript. If you are in doubt about the legitimate use of sources for your presentations, check with the instructor. As a guiding principle, give credit for ideas or materials that you use from other sources, including visuals used in PowerPoint presentations.

Cell Phones
Please respect your classmates and professor and turn off cell phones during class.

Presentation Days
All students are expected to present on their assigned presentation day. Any student who fails to deliver a presentation on the assigned day will receive no credit for the presentation assignment.

In-Class Exercise/Presentation Day Attendance
In-class exercises and presentation day attendance cannot be made up outside of class or at a later date for credit. There is no exception. If you are absent (excused or unexcused) on a required presentation or miss an in-class exercise, the instructor recommends completing the optional extra credit assignment to replace missed points.

The Writing Center: The Writing Center, located in room 1.67NB, is a service that provides free tutoring to students of John Jay. The Center has a staff of trained tutors who work with students to help them become more effective writers, from planning and organizing a paper, to writing and then proofreading it. The Writing Center is a valuable resource for any student of writing, and I encourage you to use it. If you are given a Referral form to the Writing Center, you must attend to get further instruction on the specific items addressed on the form. This is not optional.

Incompletes
An incomplete will be allowed to students who have passing grades and become seriously ill or suffer tragedies that prevent them from otherwise completing the course. To receive an incomplete, the illness or tragedy must be documented in a written memo. The memo must clearly show that the emergency prevented the student from completing the remainder of the coursework.

Withdrawal Procedure
Ceasing to attend class or verbal notice thereof by you does not constitute official withdrawal.
Special Needs Students
If you have a documented disability as described by the Rehabilitation Act of 1973 (P.L. 93-112 Section 504) and Americans with Disabilities Act (ADA) and would like to request academic and/or physical accommodations please contact The Office of Services for Students with Disabilities (212) 237-8185, as soon as possible. Course requirements will not be waived but reasonable accommodations may be provided as appropriate.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
<th>ASSIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/1</td>
<td><strong>ORAL COMMUNICATION FOUNDATIONS (Weeks 1-5)</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction to Communication Principles: What, Why, &amp; How</td>
<td>Assigned Reading: Sue Young – Chapter 1 &amp; 2; Abraham Lincoln’s last public address <a href="http://www.abrahamlincolnonline.org/lincoln/speeches/last.htm">http://www.abrahamlincolnonline.org/lincoln/speeches/last.htm</a></td>
</tr>
<tr>
<td></td>
<td>Discuss Sue Young 1</td>
<td>Assigned Homework: Giving Your First Speech; prepare Personal Partner Speech due 2/8</td>
</tr>
<tr>
<td></td>
<td>Introduction of Assignments and Each Other</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discuss Partner Speech</td>
<td></td>
</tr>
<tr>
<td>2/8</td>
<td>Communication &amp; Personal Identity: Relationship to Speaking, Listening, &amp; Making a Difference</td>
<td>Assigned Reading: Sue Young – Chapter 2 and 3 (please ensure you have read chapters 1-4 &amp; 14 BY class 2/22)</td>
</tr>
<tr>
<td></td>
<td>Discuss Lincoln and Sue Young 2</td>
<td>Assigned Homework: Self-evaluation of performance due by 8am 2/15 via email from your JJAY account ONLY</td>
</tr>
<tr>
<td>2/15</td>
<td>Perceiving &amp; Responding to Others</td>
<td>Assigned Reading: Sue Young - Chapters 4 and 7; LBJ “We Shall Overcome” <a href="http://www.americanrhetoric.com/speeches/lbjweshallovercome.htm">http://www.americanrhetoric.com/speeches/lbjweshallovercome.htm</a></td>
</tr>
<tr>
<td></td>
<td>Adapting Communication to People &amp; Contexts</td>
<td>Assigned Homework: Select 3 topics appropriate for an informative speech each with a specific purpose and central idea due by email 2/20 (Wednesday).</td>
</tr>
<tr>
<td></td>
<td>Discuss Truth and Sue Young 3 and 4</td>
<td></td>
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<tr>
<td></td>
<td>Verbal Communication: The Resources of Language &amp; Organization</td>
<td></td>
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<tr>
<td></td>
<td>Initial Speech Preparation</td>
<td></td>
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<tr>
<td></td>
<td>DUE: Presentation Evaluation 8am via email</td>
<td></td>
</tr>
<tr>
<td>2/22</td>
<td>Nonverbal Communication, Delivery, &amp; Visual Aids</td>
<td>Assigned Reading: Sue Young – Chapter 8</td>
</tr>
<tr>
<td></td>
<td>Communication Technologies</td>
<td>Assigned Homework: Revise your informative speech topic. Re-submit your specific purpose, central idea, and main points by email 2/28 (Wednesday)</td>
</tr>
<tr>
<td></td>
<td>Discuss LBJ and Sue Young 7 and 8</td>
<td>Complete Research Worksheets. Due 3/1 in class</td>
</tr>
<tr>
<td></td>
<td>S/P &amp; C/I exercises</td>
<td>Assigned Homework: Analysis of an approved on campus lecture/presentation must be submitted by 4/5 along with proof</td>
</tr>
<tr>
<td></td>
<td><strong>Quiz 1 Chapters 1 - 4</strong></td>
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<td></td>
<td><strong>LIBRARY CLASS</strong></td>
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<tr>
<td></td>
<td><em>Researching and Supporting your ideas</em></td>
<td></td>
</tr>
</tbody>
</table>
| Week 5 3/1 | Preparing Your Presentation | Assigned Reading: Sue Young 9 and 13  
Quizzes 2 Chapters 7, 8, 9, 13 |  
Organizing Your Ideas: Beginning, Middle and Ending  
Review of Draft Introductions  
Assigned Homework: Bring audience survey to class for 3/8  
Assigned Viewing: TED Talk: James Hansen “Why I Must Speak Out About Climate Change”  
http://www.ted.com/talks/james_hansen_why_i_must_speak_out_about_climate_change.html |
|-----------|-----------------------------|---------------------------------------------------------------------------------|
| Week 6 3/8 | Group Decision-Making & Leadership  
Organizational Communication  
Discuss Sue Young 13 |  
Presenting Your Speech  
Discuss Sue Young 9  
Peer Review  
Informative speech samples for in-class analysis  
Assigned Reading: Sue Young 9 and 13  
Assigned Homework: Visit the Writing Center; Develop the First Draft and bring 2 copies to class 3/11; Consult Freshman Librarian by 3/15. Proof of Writing Center and Library Workshop attendance is needed to receive credit  
Assigned Homework: Develop First Draft and bring 2 copies to class 3/15 with signatures |
| Week 7 3/15 | Interpersonal Communication & Relationships  
Conflict Management in Relationships  
Discuss Sue Young 5 and 6 |  
Presenting Your Speech continued  
Peer Critique and Assessment  
In-class Review of Draft Outlines  
Assigned Reading: Sue Young 5 and 6  
Assigned Homework: Final Preparation and Speaking outlines for Informative Speech due 3/22 in class  
Assigned Viewing: TED Talk: Karen Tse “How to Stop Torture”  
http://www.ted.com/talks/karen_tse_how_to_stop_torture.html |
| Week 8 3/22 | **INFORMATIVE PRESENTATION** |  
Assigned Homework: Informative Speech Self-Evaluation; Informative Speech Peer Critique due 4/5 (in class)  
Assigned Reading: excerpts from Aristotle’s Rhetoric (handout)  
Review Sue Young 7, 8, 9, and 13 |
| Week 9 3/29 | **INFORMATIVE PRESENTATION** |  
Assigned Homework: Write a topic proposal due 4/3 (Wednesday) |
| Week 10  4/5 | Public Communication: Evidence & Argument (LOGOS)  
Discuss Classic Rhetoric and Chapter 10  
Harvard Lecture: Michael Sandel “The Lost Art of Democratic Debate” (excerpt)  
Presidential Address: Barack Obama “The Healthcare Speech”  
http://www.time.com/time/video/player/0,32068,383399001_1921453,00.html | Assigned Reading: Sue Young 10; Mahatma Gandhi “Statement in the Great Trial 1922”  
http://www.mkgandhi.org/speeches/gto1922.htm  
Assigned Homework: Revise topic proposal to include preliminary research; and draft introduction. All due 4/10 (Wednesday) |
|---|---|---|
| Week 11  4/12 | Persuasion: Pathos & Ethos  
**Quiz 3 Chapters 5, 6, 10, 11**  
Discuss Ghandi and Sue Young 11  
Peer Review Draft of Introductions  
TED Talk: Sunitha Krishnan “The Fight Against Sex Slavery”  
http://www.ted.com/talks/sunitha_krishnan_tedindia.html | Assigned Reading: Frederick Douglass “The Church and Prejudice”  
http://www.frederickdouglass.org/speeches/index.html  
Assigned Homework: Develop the First Draft and bring 2 copies to class 4/19.  
Complete the Baruch Web Tutorial; Final Portfolio for Advocacy Speech due 5/1 in class. |
| Week 12  4/19 | Adapting to Different Rhetorical Audiences  
**Quiz 4 (Monroe’s Motivated Sequence)**  
Discuss Sue Young 11 and Douglass  
In class review of draft Persuasive Speeches  
Bring 2 copies to class  
Mass Communication: "The Medium is the Message"  
TED Talk: Clay Shirky “How Social Media Can Make History”  
http://www.ted.com/talks/clay_shirky_how_cellphones_twitter_facebook_can_make_history.html  
Tips for Delivering Effective PowerPoint Presentations  
Discuss Baruch Web Tutorial | Assigned Reading: Daw Aung San Suu Kyi’s “Freedom from Fear” speech  
http://www.ovimazine.com/art/2498  
Assigned Homework: Analysis of an approved on campus lecture/presentation must be submitted by 5/10 along with proof of attendance. |
| Week 13  4/26 | NO CLASSES: Spring Break | Assigned Reading: Please review as needed in preparation for the |
| Week 14 5/3 | PERSUASIVE PRESENTATION | Assigned Homework: Persuasive Speech Self-Evaluation; Persuasive Speech Peer Critique |
| Week 15 5/10 | PERSUASIVE PRESENTATION | |
| Week 16 5/17 | FINAL EXAM REVIEW | |
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

Course Revision Form

Date Submitted: 2/1/2013

1. Name of Department or Program: Art and Music

2. Contact information of proposer(s):
   
   Name(s): Benjamin Bierman
   
   Email(s): bbierman@jjay.cuny.edu
   
   Phone number(s): 646-557-4822

   
   (Abbreviated title: Music Skills)

4. Current course description:

   This class will examine the basic principles of music notation and music theory. Staff notation, clef signs, intervals, scales, key signatures and beginning harmony will be explored. There will be exercises in reading and writing vocal and instrumental music, and practice in ear training. Previous musical training is not required.

   a. Number of credits: 3
   
   b. Number of class hours (please specify if the course has lab hours): 3
   
   c. Current prerequisites: none

5. Describe the nature of the revision: Change in course title and description

6. Rationale for the proposed change(s): It is necessary to make the relevance of this course to the Communications area of the College Option more explicit.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

   a. Revised course description:

Approved by UCASC, March 1, to College Council, March 13, 2013
This course introduces students to the nonverbal language used by musicians around the world to read, write, and listen. Students will learn to express themselves musically using music notation and applying the basic principles of music theory. The course includes exercises in reading and composing vocal and instrumental music and practice in ear training. Previous musical training is not required.

b. Revised course title: **MUS 102: The Language of Music**

c. Revised abbreviated title (max of 20 characters including spaces!): **Language of Music**

d. Revised learning outcomes

Students will:

- Express themselves clearly using written, oral, aural, and aesthetic forms of communication;
- Maintain self-awareness and critical distance in creating and evaluating their own musical compositions and those of others;
- Work collaboratively with classmates through in-class activities and critiques;
- Listen, observe, analyze, and adapt visual, oral, and written communications in a variety of situations and cultural contexts for a variety of audiences.

e. Revised assignments and activities related to revised outcomes

Students will demonstrate their progress in meeting learning outcomes through:

1. Daily homework assignments
2. Three Short musical compositions
3. Final composition project
4. In-class presentations and critiques
5. Analytical readings and analyses, along with one-paragraph summaries
6. Research paper analyzing and contextualizing a musical performance they have attended
7. Final paper analyzing one piece (or individual movement) and historically contextualizing the composer and the work
8. Four quizzes, mid-term, and final examination

f. Revised number of credits: **N/A**

g. Revised number of hours: **N/A**

h. Revised prerequisites: **N/A**

Approved by UCASC, March 1, to College Council, March 13, 2013
8. Enrollment in past semesters: 75-100 (20-25 in 3-4 sections)

9a. Will this course be offered as part of the new JJ General Education program (Common Core or College Option)?

   No _____    Yes _X_    If yes, please indicate the area:

**College Option:**

<table>
<thead>
<tr>
<th>Course</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Justice Core 100-level: Justice and the Individual</td>
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<tr>
<td>Learning from the Past</td>
<td></td>
</tr>
<tr>
<td>Communications</td>
<td><em>X</em></td>
</tr>
</tbody>
</table>

9b. Please explain why and how this course fits into the selected area:

This course fits the Communications area because:

1. The language of music can be understood as the non-verbal equivalent of other “foreign” languages. Thus, students in both MUS 102 and “Elementary Chinese,” for example, must learn to read and write a new alphabet and other notational signs and to recognize and replicate a particular set of linguistic tones and rhythms in order to communicate. These alphabets, notations, and sounds are used and recognized by a community of others who employ these languages.

2. In listing “visual” and “aesthetic” forms of expression, the “Communications” category in College Options recognizes that not all communications are verbal. Thus, this category may potentially include many non-verbal forms of communication, such as American Sign Language, painting, drawing, photography, three-dimensional arts (sculpture and ceramics), and of course music.

*Note:* In college courses, the distinction between “technical” music classes and music history or “appreciation” has become obsolete. Liberal arts courses that emphasize musical notation, theory, and performance are nowadays enriched and informed by historical and philosophical readings and assignments. This is why many colleges include art-making and music skills courses as options in their General Education programs.

9c. If yes, frequency and number of sections to be offered for General Education:

   Every semester __X__    Number of sections: _3-4_

   Fall semesters only _____    Number of sections: _____

Approved by UCASC, March 1, to College Council, March 13, 2013
Spring semesters only ______ Number of sections: ______

10. Does this change affect any other departments?

    __X__ No ______ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: January 31, 2013

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal: Lisa Farrington
John Jay General Education College Option  
Course Submission Form

<table>
<thead>
<tr>
<th>Course Prefix &amp; Number</th>
<th>MUS 102</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>The Language of Music</td>
</tr>
<tr>
<td>Department or Program</td>
<td>ART &amp; MUSIC</td>
</tr>
<tr>
<td>Discipline</td>
<td>MUSIC</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>NONE</td>
</tr>
<tr>
<td>Co-requisites</td>
<td>N/A</td>
</tr>
<tr>
<td>Course Description</td>
<td>This course introduces students to the nonverbal language used by musicians around the world to read, write, and listen. Students will learn to express themselves musically using music notation and applying the basic principles of music theory. The course includes exercises in reading and composing vocal and instrumental music and practice in ear training. Previous musical training is not required.</td>
</tr>
<tr>
<td>Sample Syllabus</td>
<td>Syllabus attached.</td>
</tr>
</tbody>
</table>

**Indicate the status of this course being nominated:**

- [ ] current course  
- [ ] revision of current course  
- [ ] a new course being proposed

**John Jay College Option Location**

Please check below the area of the College Option for which the course is being submitted. (Select only one.)

- [ ] Justice Core:  
  - Justice & the Individual (100-level)  
  - Struggle for Justice & Inequality in U.S. (300-level)  
  - Justice in Global Perspective (300-level)  
  - Learning from the Past  
  - XX Communication

**Learning Outcomes**

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

I. **Communications** - Please explain how your course meets these learning outcomes

Students will:

- Students will express themselves musically by writing short compositions (weeks 4, 5, 6, 7, 8, using the musical vocabulary they have acquired each week)
  - Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.

Approved by UCASC, March 1, to College Council, March 13, 2013
week. This practice will culminate in a more ambitious final composition project. Through daily homework assignments, quizzes (weeks 3, 5, 9, 11), as well as a midterm and final exam (weeks 7 and 15) students will identify and apply the fundamental concepts of musical expression by employing music notation in their own short compositions, performing on the piano, and listening to and identifying musical patterns to which they listen.

In their written musical compositions students will demonstrate self-awareness by appending a statement of what they have tried to achieve or express in each composition. They will also present the work to their fellow students, explaining their goals. They will demonstrate critical distance by applying principles and theories learned in assigned readings (weeks 2, 5, 8, 11, and 13, including short written summaries) in their concert report (week 10). In this report they will not only describe the concert experience but also analyze one piece (or individual movement) employing some of the basic musical and theoretical concepts and vocabulary discussed in class and detailed in readings, and historically contextualizing the composer and the work.

Working collaboratively, students will present their small composition assignments to their peers in class for comments, suggestions, and questions. They will enhance this collaboration by responses to the critiques, including potential changes to the short works based upon their classmates’ comments.

To demonstrate their ability to adapt musical messages, students will create a final musical composition project (weeks 11, 13, 15, including two drafts) with additional variations that exemplify two or more musical traditions or histories by varying rhythm, key, or tempo. In their comments on this multi-version composition, they will explain the context of each change. Also, in their concert paper, students will contextualize the artist, style, and genre in regards to the history of music in various cultures.

- Maintain self-awareness and critical distance
- Work collaboratively
- Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society
Syllabus for: MUS 102: The Language of Music

Professor: _____________________________________________
Office: Department of Art & Music, Suite 325T
Office Hours: By Appointment
Phone: ________________________________________________
Email: ________________________________________________

COURSE DESCRIPTION:
This course introduces students to the nonverbal language used by musicians around the world to read, write, and listen. Students will learn to express themselves musically using music notation and applying the basic principles of music theory. The course includes exercises in reading and composing vocal and instrumental music and practice in ear training. Previous musical training is not required.

STUDENT LEARNING OBJECTIVES:
Students will:
1. Express themselves clearly using written, oral, aural, and aesthetic forms of communication.
3. Work collaboratively.
4. Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and for target audiences in a diverse society.

GRADES:
Four quizzes 20% (5% each)
Midterm 10%
Final exam 20%
Three musical composition assignments 15% (5% each)
Final musical composition project 10%
Concert report 10%
Five one-paragraph papers on the analytic readings in Engaging Music 5%
Class participation 10%

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: Students will make up an incomplete within the next semester.

Prerequisite: None

REQUIRED READINGS:
Workbooks:

Theoretical/Aesthetic Reading:

Approved by UCASC, March 1, to College Council, March 13, 2013

**PAPER ASSIGNMENTS**

Concert paper (5 pages): This assignment requires you to attend a live concert performance. You will be provided with a list of suggestions and you may also choose a performance that is not on the list, after consultation with the professor. Listen closely and take notes during the performance. Based on the performance, you will write a paper in which you: 1) describe the performance in detail; 2) drawing on at least 3 outside sources (e.g., musical encyclopedias and histories, newspaper reviews, internet resources), place the composer in historical and cultural context; and 3) analyze one piece or movement using the basic musical concepts and vocabulary studied in class. The paper should include proper citations; we will go over this in class.

One-paragraph papers on assigned essays in *Engaging Music*: After reading each of the assigned chapters in the Stein collection, you will write one thoughtful paragraph in which you summarize the author's thesis or main argument.

**MUSICAL COMPOSITION ASSIGNMENTS**

Three short composition assignments will reflect the musical language issues being covered and will be accompanied by a short explanation of how this has been accomplished. Each will be written as a draft and receive comments, and a final draft reflecting the comments will be submitted, along with an explanation of how the comments were manifested in the final version.

A final composition project will be composed, including two drafts and a final version. The final project will include additional variations that exemplify two or more musical traditions or histories by varying rhythm, key, or tempo.

**STUDENT RESPONSIBILITIES:** In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

- **Being courteous:** The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please.

- **Coming to class prepared:** You will need to complete the readings and assignments on-time and come prepared for each class session.

- **Attendance:** Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: *Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester.* (Undergraduate Bulletin, p. 43).

- **Academic Integrity/College Policy On Plagiarism:** *Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.* *(From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).*

- **Americans with Disabilities (ADA) Act Policy:** “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.” *Source: Reasonable Accommodations: A Faculty Guide to Teaching College*

Approved by UCASC, March 1, to College Council, March 13, 2013
Extra Credit: Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term "extra credit work" refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

OUTLINE:

I. The ABC’s of Music

Week 1: The Basics: Notes

Day 1
Introduction and Overview
Workbook Assignment: Unit 1, The Language of Music – The Basics, Note Names

Day 2
Aurally Recognizing the Language of Music: Introduction to Ear Training
Workbook Assignment

Week 2: Notes on the Piano

Day 1
Unit 1, The Language of Music – The Basics, Note Names, continued

Day 2
Expressing the Language of Music Instrumentally: Introduction to Piano

Week 3: Listening for Rhythm

Day 1
Unit 1 Quiz
Workbook, Unit 2, The Language of Music – The Basics, The Language of Rhythm

Day 2
Expressing the Language of Music Through Composition: Introduction to Musical Composition

II. Hearing and Writing Rhythm

Week 4: Writing Rhythm

Day 1
Unit 2, The Language of Music – The Basics, The Language of Rhythm, continued

Day 2
Aurally Recognizing the Language of Music: Ear Training, continued
Assignment: Musical Composition 1 due

Week 5: Writing Musical Notation; Words and Music

Day 1
Unit 2 Quiz
Unit 3, The Language of Music – The Basics, Notating the Language of Music

Day 2
Read: “Motive and Text in Four Schubert Songs” by Carl Schachter, in Stein, chapter 10.
Assignment: Musical composition 1 rewrite due

Week 6: Writing Music Cont.

Approved by UCASC, March 1, to College Council, March 13, 2013
Day 1
Unit 3, The Language of Music – The Basics, Notating the Language of Music, continued
Day 2
Review Units 1-3
   Assignment: Musical composition 2 due

III. Hearing and Seeing Music: Spatial and Temporal Considerations

Week 7: Considering Intervals
   Day 1
   MIDTERM: Units 1-3
   Day 2
   Unit 4, The Language of Music – Intermediate, Note Names – Intervals, Diatonic
   Aurally Recognizing the Language of Music: Ear Training, continued
   Assignment: Composition 2 rewrite due

Week 8: Considering Time and Space
   Day 1
   Unit 4, The Language of Music – Intermediate, Note Names – Intervals, Chromatic
   Day 2
   Expressing the Language of Music Instrumentally: Piano, continued
      Read: “Isolde’s Transfiguration in Words and Music” by Patrick McCreless, in Stein, chapter 11.
      Assignment: Musical composition 3 due

Week 9: Rhythm and Time
   Day 1
   Unit 4 Quiz
   Unit 5, The Language of Music – Intermediate, The Language of Rhythm, smaller subdivisions
   Day 2
   Expressing the Language of Music Through Composition: Composition, continued
      Assignment: Musical composition 3 rewrite due

Week 10: Rhythm and Time Cont.
   Day 1
   Unit 5, The Language of Music – Intermediate, The Language of Rhythm, smaller subdivisions, continued
   Day 2
   Aurally Recognizing the Language of Music: Ear Training, continued
      Assignment: Concert Paper Due

IV. Music and Meaning
Week 11: Expression and Mood
   Day 1
   Unit 5 Quiz
   Unit 6, The Language of Music – Intermediate, Notating the Language of Music
   Day 2
   Expressing the Language of Music Instrumentally: Piano, continued
      Read: “Meaning in a Popular Song: The Representation of Masochistic Desire in Sarah McLachlan’s "Ice" by Lori Burns, in Stein, chapter 12.
      Assignment: Musical composition Final Project draft 1 due

Week 12: Writing Moods
Approved by UCASC, March 1, to College Council, March 13, 2013
Day 1
Unit 6, The Language of Music – Intermediate, Notating the Language of Music, continued
Day 2
Expressing the Language of Music Through Composition: Composition, continued
  Assignment: Musical composition Final Project draft 2 due

Week 13: Making Musical Meaning
  Day 1
  Review Unit 1-3
  Day 2
  Composition Final Project critiques and review

Week 14: Review
  Day 1
  Musical Composition Final Project critiques and review
  Day 2
  Review Unit 4-6

Week 15:
  Final Exam
  Musical composition Final Project Due
JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

Course Revision Form

Date Submitted: February 5, 2013

1. Name of Department or Program: Art and Music

2. Contact information of proposer(s): Benjamin Bierman

   Name(s): Benjamin Bierman
   Email(s): bbierman@jjay.cuny.edu
   Phone number(s): 4822

3. Current number, title, and abbreviated title of course: MUS 115, Introduction to Vocal Technique, Style and Song Literature
   (Abbreviated title: Int Voc Tec & Sty)

4. Current course description: A studio class introducing the principles of vocal technique and developing the singing voice through study of classical methods. Song literature studied ranges from 17th- and 18th-century art songs through traditional folk music to contemporary classical and popular songs.

   a. Number of credits: 3

   b. Number of class hours (please specify if the course has lab hours): 3

   c. Current prerequisites: Ability to sing a simple song with correct rhythm and pitch and a pleasant tonal quality.

5. Describe the nature of the revision: Revision of Course Title and Description

6. Rationale for the proposed change(s):

   The revisions make the relevance of the course to the “Communications” area of the College Options clearer and more explicit.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

   a. Revised course description:

   This course introduces the beginning student to singing as a form of artistic expression and communication. Students learn and perform a variety of vocal genres representing a variety of periods and cultures, including classical, pop, musical theater, jazz, and other contemporary vocal styles. The course also explains, analyzes and critiques vocal technique as a means of enhancing the communicative power of singing

Approved by UCASC, March 1, to College Council, March 13, 2013
b. Revised course title: The Art of Singing: Vocal Technique

c. Revised abbreviated title: Vocal Technique

d. Revised learning outcomes

Students will:

1. Express themselves clearly through written papers and vocal/aesthetic forms of communication.


3. Work collaboratively with other student-singers.

4. Listen, observe, analyze, and adapt messages in a variety of situations in cultural contexts and for target audiences in a diverse society.

e. Revised assignments and activities related to revised outcomes:

Students will demonstrate their achievement of the learning outcomes through

1. Written assignments: 8 one-page outlines of assigned readings, mid-term and final exams, and a research paper of 4-6 pages;

2. Weekly vocal performances formally assessed during two juried performances.

f. Revised number of credits: NA

g. Revised number of hours: NA

h. Revised prerequisites: NA

8. Enrollment in past semesters: 24 in one section per semester

9a. Will this course be offered as part of the new JJ General Education program (Common Core or College Option)?

No _____ Yes ___X__ If yes, please indicate the area:

**College Option:**

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</table>

Approved by UCASC, March 1, to College Council, March 13, 2013
9b. Please explain why and how this course fits into the selected area:

The Communications area recognizes aesthetic forms of communication. Singing is a unique and powerful form of communication in that it is at once a rhythmic/tonal (non-verbal) and a verbal form of communication. Of course singing is one of the most ancient and important means of communication. (Ancient texts such as the Homeric epics were almost certainly transmitted and preserved through song long before they were written.)

9c. If yes, frequency and number of sections to be offered for General Education:

| Every semester | Number of sections: 1 |
| Fall semesters only | Number of sections: |
| Spring semesters only | Number of sections: |

10. Does this change affect any other departments?

____X____ No  ______ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: January 31, 2013

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal: Lisa Farrington
### John Jay General Education College Option
#### Course Submission Form

<table>
<thead>
<tr>
<th>Course Prefix &amp; Number</th>
<th>MUS 115</th>
</tr>
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<tbody>
<tr>
<td>Course Title</td>
<td>The Art of Singing: Vocal Technique</td>
</tr>
<tr>
<td>Department or Program</td>
<td>ART &amp; MUSIC</td>
</tr>
<tr>
<td>Discipline</td>
<td>MUSIC</td>
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<td>Credits</td>
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</tr>
<tr>
<td>Contact Hours</td>
<td>3</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>NONE</td>
</tr>
<tr>
<td>Co-requisites</td>
<td>N/A</td>
</tr>
<tr>
<td>Course Description</td>
<td>This course introduces the beginning student to singing as a form of artistic expression and communication. Students learn and perform a variety of vocal genres representing a variety of periods and cultures, including classical, pop, musical theater, jazz, and other contemporary vocal styles. The course also explains, analyzes and critiques vocal technique as a means of enhancing the communicative power of singing.</td>
</tr>
<tr>
<td>Sample Syllabus</td>
<td>Syllabus ATTACHED.</td>
</tr>
</tbody>
</table>

**Indicate the status of this course being nominated:**

- [X] current course  
- [ ] revision of current course  
- [ ] a new course being proposed

**John Jay College Option Location**
Please check below the area of the College Option for which the course is being submitted. (Select only one.)

<table>
<thead>
<tr>
<th>Justice Core</th>
<th>Learning from the Past</th>
<th>Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ ] Justice &amp; the Individual (100-level)</td>
<td>[ ] Learning from the Past</td>
<td>[X] Communication</td>
</tr>
<tr>
<td>[ ] Struggle for Justice &amp; Inequality in U.S. (300-level)</td>
<td>[ ] Learning from the Past</td>
<td>[X] Communication</td>
</tr>
<tr>
<td>[ ] Justice in Global Perspective (300-level)</td>
<td>[ ] Learning from the Past</td>
<td>[X] Communication</td>
</tr>
</tbody>
</table>

**Learning Outcomes**
In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

I. 
II. **Communications** - Please explain how your course meets these learning outcomes
Students will express themselves clearly through written papers and vocal/aesthetic forms of communication. They will demonstrate their writing abilities in a concert report/research paper based on attendance at a live voice-focused performance that demonstrates their knowledge of the influence of historical and cultural processes of various styles of vocal performance techniques (due week 13). Students will demonstrate the ability to communicate musically in Song Juries (weeks 10 and 14) as they sing with knowledge of all the music skills, including accuracy in reading rhythm, pitch, articulation, phrasing, dynamics, correct breathing and vocal technique, and complete continuity of concentration.

- Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.

Students will maintain self-awareness and critical distance as singers and listeners. They will demonstrate these abilities in the final portion of their research paper, in which they discuss the personal and/or musical significance of their chosen style/genre to themselves. They will also demonstrate these abilities in weekly class discussions and critiques of their own singing as well as that of their classmates.

- Maintain self-awareness and critical distance

Students will demonstrate their ability to work collaboratively in almost every class by singing duets and group pieces in class as well as assisting each other with execution of pieces. In so doing they will listen to each other as they sing so that they can blend in, highlight, and support their classmates. As they work together on singing, they will offer suggestions to one another.

- Work collaboratively

Students will demonstrate the ability to contextualize and recognize cultural patterns in the music that they study in their Midterm and Final exams and in their Research Paper. Their singing assignments require them to create and demonstrate various vocal performance styles through which musical sound is used to convey meaning in various cultures (e.g., weeks 3, and 8).

- Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society
Syllabus for: MUS 115. THE ART OF SINGING: VOCAL TECHNIQUE

Professor: _______________________________________________
Office: Department of Art and Music Suite 325T
Office Hours: By Appointment

COURSE DESCRIPTION:
This course introduces the beginning student to singing as a form of artistic expression and communication. Students learn and perform a variety of vocal genres representing a variety of periods and cultures, including classical, pop, musical theater, jazz, and other contemporary vocal styles. The course also explains, analyzes and critiques vocal technique as a means of enhancing the communicative power of singing.

STUDENT LEARNING OUTCOMES:
Students will:
1. Express themselves clearly through written papers and vocal/aesthetic forms of communication.
2. Maintain self awareness and critical distance as singers and listeners.
3. Work collaboratively with other student-singers.
4. Listen, observe, analyze, and adapt messages in a variety of situations in cultural contexts and for target audiences in a diverse society.

ASSESSMENT
1. Research Paper: 10% of grade. See instructions below.
2. Eight one-page reading outlines: 10% of the grade.
3. Midterm: 10% of grade. Consists of in class performance of technical vocal exercises and musical pieces to be determined.
4. Final Exam: 15% of grade. Consists of in class performance of technical vocal exercises and musical pieces to be determined.

RESEARCH PAPER

Approved by UCASC, March 1, to College Council, March 13, 2013
Choose a style of vocal music that particularly interests you and (after consultation with the professor) attend a live performance. Then, drawing on at least 3 outside sources, write a paper of 4-6 pages investigating the style’s history and cultural context, the performer and the music performed. Conclude by saying in a paragraph or two why this musical style or singer is significant to you, as a listener and/or as a singer. Standard MLA or APA forms are to be used.

REQUIRED READINGS:
1) TEXT: The Singing Book (Second Edition) by Meribeth Dane and Cynthia Vaughn
2) 26 Italian Songs
3) Vaccai Exercises

STUDENT RESPONSIBILITIES: In addition to attendance and assignment requirements, there are basic responsibilities and classroom etiquette students are expected to uphold:

Being courteous: The classroom studio is a study and intellectual space. No cell phone use or loud discussions, please

Coming to class prepared: You will need to complete the readings and assignments on-time and come prepared for each class session.

Attendance: Attendance is expected and the mandatory. See the following excerpt from the Undergraduate Bulletin: Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

Academic Integrity/College Policy On Plagiarism: Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

Americans with Disabilities (ADA) Act Policy: “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student’s responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.” Source: Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities, 4th ed., City University of New York, p.3. (http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

Extra Credit: Any extra credit coursework opportunities during the semester for a student to improve his or her grade will be made available to all students at the same time. Furthermore, there is no obligation on the part of your instructor to offer extra credit work. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from

Approved by UCASC, March 1, to College Council, March 13, 2013
substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.

**GRADES:** The grade is based on your classroom work, homework, written, reading and oral assignments and participation exams and final project/review/critique.

Note: The definition of an A is EXCELLENCE in all aspects; B is considered GOOD, above average; C is considered FAIR, Satisfactory; D is considered POOR; F is failing.

Incomplete Grade Policy: Students will make up an incomplete within the next semester. I will oversee any exams that have to be made up.

**Weekly Schedule:**

**I. The Bodily Work of Singing: Voice, Ear and Torso**

**Week One:** Voice as an Instrument of Communication
- Vocal Testing
- Defining vocal range (soprano, alto, tenor, baritone)
- Vocal warm-up

**Week Two:** Strengthening your Vocal Instrument
- Exercises from Vaccai
- Vocal Exercises to develop low breath, body posture and alignment
- Song selection – La Scala and the Italian vowels
- Vocal warm-up
- Healthy Singing and Preparing to Sing
- Text: Chapters 1-2
- Assignment: Write a one-page outline of the reading, focusing on the key points.

**Week Three:** Ear training exercises
- Selection of music
- Continued breath support and body alignment
- Phonation and experiencing the tone in resonators
- Use of the Italian vowels
- Classical music selection from Italian songbook
- American song selection #1
- Translation of song and pronunciation
- Text: Chapter 3-4
- Assignment: Write a one-page outline of the reading, focusing on the key points

**Week Four:** Getting the Words Out: Posture, Breath, and Communication
- Good Posture, pronunciation, and breath support
- Text: Chapter 5-6
- Assignment: Write a one-page outline of the reading, focusing on the key points

**II. Singing for an Audience: Getting Your Message Across**

**Week Five:** Singing in front of an Audience
- Discussion and Critique (practice jury)
- Singing test- Perform songs memorized; posture, pronunciation, breath
- Text: Chapter 7

Approved by UCASC, March 1, to College Council, March 13, 2013
Assignment: Write a one-page outline of the reading, focusing on the key points

Week Six: Classical Performance techniques
   Introduction to Musical Theater
   Text: Review Chapters 1-7 and look over your outlines of these chapters

Week Seven: From Page to Voice
   Sight Reading and Ear Training
   Practice song selection #2; review techniques
   Written Midterm Exam

Week Eight: Making Words Clear
   Articulation exercises and concepts
   Phonation and Breath Support
   Jazz song selection (#3)
   Sight singing vocabulary: symbols, rhythm, and melody
   Text: Chapter 8
   Assignment: Write a one-page outline of the reading, focusing on the key points

Week Nine: Singing in Context; Singing in Style
   Practice Jury Interpretation and Stylistic Forms
   Musical Theater and Popular Styles; Legitimate and Belt Production
   Text: Chapter 9
   Assignment: Write a one-page outline of the reading, focusing on the key points

Week Ten: Singing Exam – Voice Jury
   Contemporary song selection (#4)
   Text: Chapter 9
   Assignment: Write a one-page outline of the reading, focusing on the key points

Week Eleven: Critiquing the Professionals
   Discussion and Review of Concert Performance
   Research techniques and writing a performance synopsis
   Review all song selections and individual student selections
   Text: Chapter 10
   Assignment: Write a one-page outline of the reading, focusing on the key points

III. Knowing Yourself as a Singer (What do you want to say in your singing?)

Week Twelve: Vocal Quality: Understanding the Individual Voice in relation to range, tessitura, style, complexity, interpretation and personal preferences.
   Review repertoire
   Text: Review Chapters 8-10, looking over your outlines of this material

Week Thirteen: Song selections and individual practice
   RESEARCH PAPER DUE

Week Fourteen: Final Performance Jury
   3 songs (2 selected by Professor and 1 student selection)
Text: Review Chapters 1-10, looking over your outlines of this material

Week Fifteen: Final Written Exam
Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus. (Please note: for significant content changes you may be asked to complete a New Course Proposal Form).

Please complete every item and submit this form to the Office of Graduate Studies via email to jcarrington@jjay.cuny.edu.

Date Submitted: December 28, 2012

1. Name of Program: Criminal Justice Master’s Program

2. Contact information of proposer(s):
   - Name(s): William Heffernan
   - Email(s): wheffernan@jjay.cuny.edu
   - Phone number(s): 212.237.8376

3. Current number, title, and abbreviated title of course: CRJ 791: Criminal Justice Thesis Prospectus Seminar (Abbreviated title can be found on SIMS) Prospectus seminar

4. Current course description:
   Assists in the identification and delineation of researchable topics with suggestions for appropriate methodologies. Reviews the process of writing scholarly and research reports, library research and documentation styles for those who have chosen the thesis option to complete the requirements for the master’s degree. Leads to the development of a thesis prospectus.

   a. Number of credits: 3
   b. Number of class hours (please specify if the course has lab hours): 30 hours plus conferences
   c. Current prerequisites: A grade of A or A- in CRJ 715 (Research Design and Methods) and permission of the program director

5. Describe the nature of the revision: The faculty of the program have agreed to change the requirements and pre-requisites for those students who wish to write a thesis.
Current statement in the graduate bulletin

**Thesis Track**
Students selecting the thesis track must complete 30 credits of coursework. The thesis track includes 15 credits in the program’s core courses, 12 credits from elective courses and an additional 3 credits for the thesis prospectus. This option is available only to students who received a grade of A or A- in CRJ 715. Pursuit of the thesis track also requires permission of the program director.

**Change to the bulletin**
Students selecting the thesis track must complete 30 credits of coursework. The thesis track includes 15 credits in the program’s core courses, 12 credits from elective courses and an additional 3 credits for the thesis prospectus. This option is available only to students who received a grade of A or A- in CRJ 715. This option is available only to students who have completed CRJ 715, 716, and 717 with an average for all three courses of A- or better. Pursuit of the thesis track also requires permission of the program director.

6. Rationale for the proposed change(s):

At its fall 2012 meeting, the graduate faculty in criminal justice affirmed the importance of the thesis track for the program but concluded that requirements for the track should be modified to enhance the quality of theses submitted. The faculty settled on two changes. First, it revived a course: CRJ 717 (Readings in Research). Students taking this will have an opportunity to study the research strategies adopted by scholars who have published in peer-review journals – and so to modify the strategies appropriate for their own work. Second, the faculty decided to require an overall average of A- or better in the three research methods courses that must be taken prior to writing the thesis. These changes are reflected in the bulletin changes that will be added to CRJ 791.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

   a. Revised course description: N/A

   b. Revised course title: N/A

   c. Revised number of credits and hours: N/A

   d. Revised number of hours: N/A

   e. Revised prerequisites: Completion of CRJ 715, 716, and 717 with an average for all three courses of A- or better

8. Enrollment in past semesters: N/A

9. Does this change affect any other program? _____ No _____ Yes
10. What consultation has taken place? Modification of the thesis track was first discussed by the program faculty and the Committee on Graduate Studies in Spring 2012. The curricular modifications were further developed and adopted by program faculty resolution on November 21, 2012 and by the Committee on Graduate Studies on February 13, 2013.

11. Date of Program Committee approval: November 21, 2012

12. Signature Program Director proposing this revision:
Request to Change or Adapt a Registered Program

<table>
<thead>
<tr>
<th>Item</th>
<th>Response (type in the requested information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institution name and address</td>
<td>John Jay College of Criminal Justice</td>
</tr>
<tr>
<td></td>
<td>524 West 59th Street</td>
</tr>
<tr>
<td></td>
<td>New York, NY 10019</td>
</tr>
<tr>
<td>Additional information:</td>
<td>Specify campus where program is offered, if other than the main campus:</td>
</tr>
<tr>
<td>Identify the program you wish to change</td>
<td>Program title: Master of Public Administration – Inspection and Oversight</td>
</tr>
<tr>
<td></td>
<td>Award (e.g., B.A., M.S.): MPA</td>
</tr>
<tr>
<td></td>
<td>Credits:42</td>
</tr>
<tr>
<td></td>
<td>HEGIS code: 2010</td>
</tr>
<tr>
<td></td>
<td><strong>Program code:</strong> 34475 – MPA, 34476 – BS/MPA, 34477 – BS/MPA</td>
</tr>
<tr>
<td></td>
<td>Note: This revision does not affect the baccalaureate parts of the BS/MPA programs.</td>
</tr>
<tr>
<td>Contact person for this proposal</td>
<td>Name and title: Jane Bowers, Ph.D. Provost</td>
</tr>
<tr>
<td></td>
<td>Telephone: 212 237-8801 Fax: E-mail: <a href="mailto:jbowers@jjay.cuny.edu">jbowers@jjay.cuny.edu</a></td>
</tr>
<tr>
<td>CEO (or designee) approval</td>
<td>Name and title: Jeremy Travis, President</td>
</tr>
<tr>
<td><strong>Signature affirms the institution’s commitment to support the program as revised.</strong></td>
<td>Signature and date:</td>
</tr>
<tr>
<td></td>
<td>If the program will be registered jointly¹ with another institution, provide the following information:</td>
</tr>
<tr>
<td></td>
<td>Partner institution’s name:</td>
</tr>
<tr>
<td></td>
<td>Name and title of partner institution’s CEO:</td>
</tr>
<tr>
<td></td>
<td>Signature of partner institution’s CEO:</td>
</tr>
</tbody>
</table>

- For **programs that are registered jointly** with another institution, all participating institutions must confirm their support of the changes.
- To change a registered professional licensure program or add a license qualification to an existing program, contact the Office of the Professions for guidance.

¹ If the partner institution is non-degree-granting, see CEO Memo 94-04 at [www.highered.nysed.gov/ocue/ceo94-04.htm](http://www.highered.nysed.gov/ocue/ceo94-04.htm).
To change a registered teacher certification or educational leadership certification program or add a certificate qualification to an existing program, use the education program change form.

If the change involves establishing an existing registered program at a new location, complete a new registration application for the proposed program.

Check all changes that apply and provide the requested information.

Changes in Program Content (Describe and explain all proposed changes; provide a side-by-side comparison of the existing and newly modified programs.)

[ ] Cumulative change from the Department’s last approval of the registered program that impacts one-third or more of the minimum credits required for the award (e.g., 20 credits in an associate degree Program)

[ ] Changes in a program’s focus or design

[ ] Adding or eliminating an option or concentration

[ ] Eliminating a requirement for program completion

[ ] Altering the liberal arts and science content in a way that changes the degree classification, as defined in Section 3.47(c)(1-4) of Regents Rules

If new courses are being added as part of the noted change(s), provide a syllabus for each new course and list the name, qualifications, and relevant experience of faculty teaching the course(s). Syllabi should include a course description and identify course credit, objectives, topics, student outcomes, texts/resources, and the basis for determining grades.

Other Changes (describe and explain all proposed changes) — NOT APPLICABLE

[ ] Program title

[ ] Program award

[ ] Mode of Delivery (Note: if the change involves adding a distance education format to a registered program, please complete the distance education application.)

[ ] Discontinuing a program: indicate the date by which the program will be discontinued.²

[ ] Format change (e.g., from full-time to part-time, or to an abbreviated or accelerated semester)

Indicate proposed format:

Describe availability of courses and any change in faculty, resources, or support services:

Use the Sample Program Schedule to show the sequencing and scheduling of courses in the program.

² If any students do not complete the program by the proposed termination date, the institution must request an extension of the registration period for the program or make other arrangements for those students.
Establishing New Programs Based on Existing Registered Programs – NOT APPLICABLE

[ ] Creating a dual-degree program from existing registered programs

Complete the following table to identify the existing programs:

<table>
<thead>
<tr>
<th>Program Title</th>
<th>Degree Award</th>
<th>Program Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Proposed dual-degree program (title and award):³
Courses that will be counted toward both awards:
Length of time for candidates to complete the proposed program:
Use the Sample Program Schedule to show the sequencing and scheduling of courses in the dual-degree program.

[ ] Creating a new program from a concentration/track in an existing program.

If the new program is based entirely on existing courses in a registered program, provide the current program name, program code, and the following information:

**Note:** this abbreviated option applies only if a master plan amendment is NOT required and there are no new courses or changes to program admissions and evaluation elements. If these conditions are not met, submit a new registration application for the proposed program.

Information from the Application for Registration of a New Program form: cover page (page 1), Sample Program Schedule form, and faculty information charts (full-time faculty, part-time faculty, and faculty to be hired)
Brief description of the proposed program and rationale for converting the existing coursework to a separately registered program:
Expected impact on existing program:
Adjustments the institution will make to its current resource allocations to support the program:
Statement confirming that the admission standards and process and evaluation methods are the same as those in the existing registered program:

**Note:** if the change involves establishing an existing registered program at a new location, complete a new registration application for the proposed program.

³ Only candidates with the capacity to complete the requirements of both degrees shall be admitted to a dual-degree program.
Section A: Summary – MPA in Inspection and Oversight

The following is a summary of the substantive changes proposed in this curriculum revision.

1. **Add MPA-IO Independent Inspection and Oversight Specialization**

This specialization provides students with the opportunity to study independent inspection and oversight, which is an emerging modality of inspection and oversight involving the use of non-governmental and private-sector organizations to monitor compliance with public-sector regulations and contracts, and court-approved settlements of civil and criminal actions.

In the inspection and oversight field, over the past 15 years, a new type of oversight entity has developed, the IPSIG – independent private-sector inspector general. As the name implies, IPSIGs are private-sector nor public-sector, but the target of their oversight activities is also typically private not public. They are often used in settlements of contracting misconduct, or in settlements of corporate fraud and corruption, and they are used in the oversight of construction contracts. The Defense Department requires ISPIGS for certain large procurements – a percent of the cost of the procurement is assigned to the IPSIG.

According to the International Association of Independent Private Sector Inspectors General, there is a growing demand for the type of services IPSIGs offer.

**Public Sector:** Government agencies in New York City and beyond operate programs that use IPSIG and IPSIG-type monitoring methods. If integrity questions arise about a contractor, that contractor — as a condition of the contract — may be required to hire a private watchdog to ensure that the contractor is operating its business in compliance with the law and that anti-fraud procedures are in place. Federal agencies now routinely require companies to hire independent oversight as a condition of settling fraud charges. Courts require companies to hire monitors as part of a deferred prosecution agreement. Some companies also continue using the IPSIG firm’s services voluntarily. As one company president put it: "It gives us a marketing advantage, and a tool that protects our private clients as well."

**Private Sector:** Corporations are increasingly turning to independent investigators and monitors to help ensure integrity in the operations of the company and its subsidiaries. Labor unions hire independent monitors to monitor their leaders and membership. Federal corporate sentencing guidelines and the self-reporting programs of various federal government departments reward companies that police themselves and punish those that do not. The consequences of a fraud and corruption scandal are dire. There is a real incentive for companies to monitor themselves for wrongdoing and to correct and report it before a scandal breaks that could threaten the very existence of the company.4

The IPSIG field is a tremendous career opportunity for our students, because it is not limited to government as the focus of the oversight activities. Government employment is about 8% of all employment, so if our students can be groomed for positions in oversight of the other 92% of the economy, the opportunities are significant.

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4 Quoted from http://www.iaipsig.org/about.html
However, it fits with our public service identity because government is generally a key stakeholder in the oversight project. It may be a US Attorney who requires an IPSIG as part of a criminal settlement, or the SEC may be the regulator that requires an IPSIG because of a security fraud case.

It is also interesting to see this in the non-governmental field. For example, there is a non-profit organization that certifies carbon offsets. If someone purchases a carbon offset contract based on the ongoing operation of a wind farm, this organization checks that the wind farm is operating to specification. Their certification increases the market value of a offset contract because it assures that the contract terms will be enforced.

2. Update Language of Law Specializations

The Bulletin language of the law and urban affairs specializations is updated to clarify expectations, and to require a gateway JJCCJ course during which advising bout CUNY Law courses can take place. This will also assure coverage of MA assessment goals and objectives, and assure that each student referred to CUNY Law School is capable of competing the courses to be taken there.

3. Delete the Fiscal Policy Specialization from the MPA-IO program

This specialization is deleted because it the function of the specialization is superseded by the Forensic accounting specialization. We considered moving it to the MPA-PPA but decided that it the new Policy specialization would better serve students interested in policy analysis.
Section B: Current Curriculum: MPA in Inspection and Oversight

MASTER OF PUBLIC ADMINISTRATION: Inspection and Oversight
Director: Professor Warren Benton

The mission of the Master of Public Administration Program in Inspection and Oversight at John Jay College of Criminal Justice is to prepare students for public service careers in inspection and oversight organizations and to advance the study of Public Administration through scholarly and applied research and community service. The program seeks to inspire students to the highest ideals of citizenship and public service, reinforced by commitment to accountability, transparency and equity. The program offers students opportunities to acquire professional and political knowledge and skills based on academic studies, public service experience and partnerships with faculty in scholarly endeavors.

Specializations are offered in the following fields:

- Fiscal Policy Analysis and Oversight
- Forensic Accounting
- Honors Specialization in Justice Policy Analysis
- Organizational Assessment and Monitoring
- International Inspection and Oversight
- Investigation and Operational Inspection

Degree Requirements

Students enrolled in the MPA in Inspection and Oversight Program are required to complete 42 course credits. Students are also required to pass the qualifying examination (MPAQE), which is administered as a part of PAD 700. Complete information about the MPAQE is found at the John Jay College website

http://www.jjay.cuny.edu/mpa

Students are advised to complete PAD 700 and the two other core foundation courses PAD 702 and PAD 705 within the first 15 credits of matriculation.

Failure to complete any of the requirements described in the paragraph above will result in a student not being permitted to register for future classes without the explicit permission of the program director.

Additional information. Students who enroll for the first time at the College in September 2011 or thereafter must complete the program in the form presented in this bulletin. Students who enrolled prior to that date and have consistently maintained matriculation, may choose the form shown here or the version of the program (The Master of Public Administration Inspector-General Track) in place at their time of enrollment.

Credits

Required Courses
Subtotal: 21

Public Administration 700 Public Administration
Public Administration 723 Assessments, Audits and Investigations in Human Resources
Public Administration 706 Bureaupathology
Public Administration 740 Public Sector Inspection and Oversight
Public Administration 742 Public Sector Accounting and Auditing (Prerequisite: PAD 740)
Public Administration 758 Ethics, Integrity and Accountability
Public Administration 771 MPA Capstone Seminar

No course can be used to satisfy a foundation requirement and a specialization requirement. With permission of the Program Director, students may substitute PAD 723 Inspections Audits and Investigations for PAD 702 and PAD 706 Bureaupathology for PAD 705.

Research Methods and Quantitative Skills Subtotal: 6
Students must complete a course from each of the following categories:
• Research Methods
Public Administration 715 Research Methods in Public Administration
• Quantitative Methods and Information Management
Public Administration 713 Management of Information and Technology *
Public Administration 745 Program Development and Evaluation
Public Administration 747/Criminal Justice 747 Computer Applications in Public Policy and Management *
Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *
Accounting 701 Analytical Methods in Inspection and Oversight

* There is no course prerequisite for PAD 747 or PAD 713. However, computer skills and experience are assumed for PAD 713. Students who need additional computer skills will be directed by the program director to other places in the College where they may be obtained. PAD 715 is a prerequisite for PAD 745 and PAD 770.

Specialization and Elective Courses Subtotal: 15

A three-course specialization is required, along with two elective courses. Students should declare a specialization upon the completion of 12 credits. Except where otherwise noted, students must complete a specialization by completing three courses designated for the specialization including each course designated as required PAD 780 (Internship), PAD 755 (Writing for Management), and a PAD 800-level course can also be used to complete any specialization, but may not substitute for a course required for the specialization.

Dual specializations are permissible if the student has fulfilled the requirements of both specializations.

Select one specialization:
• Fiscal Policy Analysis and Oversight
This specialization prepares students for professional careers in investigating financial-related crimes. The specialization has two required courses.

Required Courses
Public Administration 701 Fraud, Waste and Corruption
Public Administration 749 Public Sector Accounting and Auditing II

Electives
Criminal Justice 753 Investigating Cybercrime
Public Administration 706 Bureaupathology
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 731 Oversight by Independent, Regulatory and Political Authorities
Public Administration 741 Administrative Law and Regulation
Public Administration 745 Program Development and Evaluation
Public Administration 770 Cases and Techniques in Quantitative Policy Analysis
• **Forensic Accounting**
Students must be admitted to the Advanced Certificate in Forensic Accounting. Accounting 701 Analytical Methods in Inspection and Oversight must be completed as the second Research Methods and Quantitative Methods course. Accounting 710 Advanced Financial Reporting must be substituted for PAD 742

**Required Courses**
Accounting 702 Strategic Cost Management
Accounting 703 Advanced Taxation
Accounting 705 Forensic Accounting and Auditing
Accounting 720 Advanced Auditing with Analytical Applications

Each student who is admitted to the Advanced Certificate Program will be provided an Official Program of Study, signed by the MPA in Inspection and Oversight Program Director, the Advanced Certificate in Forensic Accounting Director, and the Director of Graduate Admissions, specifying the student’s program requirements, and specifying how the student’s course of study satisfies the CPA 150 requirements.

• **Organizational Assessment and Monitoring**
This specialization prepares students to assess, evaluate and monitor the performance of public and not-for-profit agencies. The specialization is particularly appropriate for students interested in professional careers in performance auditing and regulation. This specialization has two required courses.

**Required Courses**
Public Administration 714 Organizational Performance Assessment
Public Administration 745 Program Development and Evaluation

**Electives**
Public Administration 701 Fraud, Abuse, Waste and Corruption
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 731 Oversight by Independent, Regulatory and Political Authorities
Public Administration 741 Administrative Law and Regulation
Public Administration 748 Project Management
Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)
Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *

• **International Inspection and Oversight**
This specialization examines how inspection and oversight are conducted in international and multi-national contexts. This specialization has two required courses.

**Required Courses**
Public Administration 718 International Public Policy and Administration
Public Administration 772 International Inspection and Oversight

**Electives**
Criminal Justice 744 Terrorism and Politics
Criminal Justice 759 Comparative Police Administration
Criminal Justice 774 Immigration and Crime
Criminal Justice 779 The Female Offender in Western Society
Public Administration 746 Comparative Public Administration

• **Investigation and Operational Inspection**
This specialization prepares students for responsibilities involving the investigation and inspection of individual and organizational conduct and performance in public agencies, with an emphasis on fraud, waste and abuse. The specialization has two required courses.

**Required Courses**
Criminal Justice 754/Public Administration 754 Investigative Techniques
Public Administration 701 Fraud, Abuse, Waste and Corruption

**Electives**
Criminal Justice 739 Crime Mapping
Criminal Justice 751 Crime Scene Investigation
Public Administration 706 Bureaupathology
Public Administration 710 The Ethical and Legal Environment of Public Employment
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 745 Program Development and Evaluation
Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)

**Law and Inspection and Oversight**
Students enrolled in the MPA Program in Inspection and Oversight may complete the Law and Inspection and Oversight specialization by completing three courses at the CUNY Law School. Students should contact the specialization advisor for guidance and assistance.

Students may also complete this specialization while attending law school. Students must apply to, and be accepted at, law school while enrolled in the MPA Program in Public Policy and Administration, and complete their specialization while attending law school. Subject to the approval of the program director, 9 credits of law courses concerning legal research, civil and criminal procedure, and other topics related to inspection and oversight, may be transferred for credit. Students must also pass the MPA Qualifying Examination and the Capstone Course and fulfill any other remaining requirements for the MPA degree. Students who have completed coursework in law school prior to enrollment in the MPA Program in Public Policy and Administration may apply to the program director to transfer up to 12 credits from law school toward this concentration.

Courses in this specialization may be taken at CUNY Law School at Queens College, The City University of New York, or at other law schools offering comparable courses.

**Justice Policy Analysis (Honors Specialization)**
This specialization prepares students as policy analysis in justice and inspection/oversight contexts. Admission is limited to students with a GPA of 3.5 or above, a grade of 3.5 or above in PAD 715, and GREV and GREQ scores comparable to those required by the CUNY Doctoral Program in Criminal Justice. Courses are completed in the Policy, Oversight and Administration (CRJPOA) Track of the CUNY Doctoral Program in Criminal Justice, or in cross-listed John Jay College graduate course sections. Students already admitted to the CRJPOA track who seek the MPA degree may satisfy their MPA specialization with doctoral-level versions of these courses. Students who complete these courses and who are subsequently admitted to the CRJPOA track may satisfy CRJPOA course requirements with these courses.

**Required Courses**
CRJU 88100 Criminology and Public Policy
CRJU 84100 - Advanced Policy Analysis
Accounting 701 Analytical Methods in Inspection and Oversight

**Total: 42 Credits**
Section C: Annotation of Proposed Revisions: MPA in Inspection and Oversight

MASTER OF PUBLIC ADMINISTRATION:
Inspection and Oversight
Director: Professor Warren Benton

The mission of the Master of Public Administration Program in Inspection and Oversight at John Jay College of Criminal Justice is to prepare students for public service careers in inspection and oversight organizations and to advance the study of Public Administration through scholarly and applied research and community service. The program seeks to inspire students to the highest ideals of citizenship and public service, reinforced by commitment to accountability, transparency and equity. The program offers students opportunities to acquire professional and political knowledge and skills based on academic studies, public service experience and partnerships with faculty in scholarly endeavors.

Specializations are offered in the following fields:

- Fiscal Policy Analysis and Oversight
- Forensic Accounting
- Organizational Assessment and Monitoring
- International Inspection and Oversight
- Investigation and Operational Inspection
- Law and Inspection and Oversight\(^5\)
- Justice Policy and Oversight (Honors Specialization)\(^6\)
- Independent and Contractual Inspection and Oversight\(^7\)

Degree Requirements

Students enrolled in the MPA in Inspection and Oversight Program are required to complete 42 course credits. Students are also required to pass the qualifying examination (MPAQE), which is administered as a part of PAD 700. Complete information about the MPAQE is found at the John Jay College website

http://www.jjay.cuny.edu/mpa

Students are advised to complete PAD 700 and the two other core foundation courses PAD 702 and PAD 705 within the first 15 credits of matriculation.

Failure to complete any of the requirements described in the paragraph above will result in a student not being permitted to register for future classes without the explicit permission of the program director.

Additional information. Students who enroll for the first time at the College in September 2011 or thereafter must complete the program in the form presented in this bulletin. Students who enrolled prior to that date and have consistently maintained matriculation, may choose the form shown here or the version of the program (The Master of Public Administration Inspector-General Track) in place at their time of enrollment.

\(^5\) Current specialization that was missing from the introductory list.
\(^6\) Current specialization that was missing from the introductory list.
\(^7\) New specialization – See the Introduction to the curriculum revision for explanation.
**Required Courses**

Public Administration 700 Public Administration
Public Administration 723 Assessments, Audits and Investigations in Human Resources
Public Administration 706 Bureaupathology
Public Administration 740 Public Sector Inspection and Oversight
Public Administration 742 Public Sector Accounting and Auditing (Prerequisite: PAD 740)
Public Administration 758 Ethics, Integrity and Accountability
Public Administration 771 MPA Capstone Seminar

No course can be used to satisfy a foundation requirement and a specialization requirement. With permission of the Program Director, students may substitute PAD 723 Inspections Audits and Investigations for PAD 702 and PAD 706 Bureaupathology for PAD 705.

**Research Methods and Quantitative Skills Subtotal: 6**

Students must complete a course from each of the following categories:

- **Research Methods**
  - Public Administration 715 Research Methods in Public Administration
  - or
  - Accounting 715: Analytical Methods in Inspection and Oversight

- **Quantitative Methods and Information Management**
  - Public Administration 713 Management of Information and Technology *
  - Public Administration 745 Program Development and Evaluation
  - Public Administration 747/Criminal Justice 747 Computer Applications in Public Policy and Management *
  - Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *
  - Accounting 701 Analytical Methods in Inspection and Oversight

* There is no course prerequisite for PAD 747 or PAD 713. However, computer skills and experience are assumed for PAD 713. Students who need additional computer skills will be directed by the program director to other places in the College where they may be obtained. PAD 715 is a prerequisite for PAD 745 and PAD 770.

**Specialization and Elective Courses Subtotal: 15**

A three-course specialization is required, along with two elective courses. Students should declare a specialization upon the completion of 12 credits. Except where otherwise noted, students must complete a specialization by completing three courses designated for the specialization including each course designated as required PAD 780 (Internship), PAD 755 (Writing for Management), and a PAD 800-level course can also be used to complete any specialization, but may not substitute for a course required for the specialization.

Dual specializations are permissible if the student has fulfilled the requirements of both specializations.

**Select one specialization:**

- **Fiscal Policy Analysis and Oversight**

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8 This specialization is deleted because it is no longer needed. The financial investigation scope is covered by the Forensic Accounting specialization in the MPA-IO and the fiscal policy scope is covered by the new policy specialization in the MPA-PPA.
This specialization prepares students for professional careers in investigating financial-related crimes. The specialization has two required courses.

**Required Courses**

- Public Administration 701 Fraud, Waste and Corruption
- Public Administration 749 Public Sector Accounting and Auditing II

**Electives**

- Criminal Justice 753 Investigating Cybercrime
- Public Administration 706 Bureaupathology
- Public Administration 726 The Politics and Process of Outsourcing
- Public Administration 731 Oversight by Independent, Regulatory and Political Authorities
- Public Administration 741 Administrative Law and Regulation
- Public Administration 745 Program Development and Evaluation
- Public Administration 770 Cases and Techniques in Quantitative Policy Analysis

- **Forensic Accounting**
  
  This specialization prepares students for careers in forensic accounting or financial investigation. It is intended for students who seek to complete the Advanced Certificate in Forensic Accounting.
  
  Students must be admitted to the Advanced Certificate in Forensic Accounting. Accounting 704 715 Analytical Methods in Inspection and Oversight must be completed as the second Research Methods and Quantitative Methods course. Accounting 710 Advanced Financial Reporting must be substituted for PAD 742

**Required Courses: Select three**

- Accounting 702 Strategic Cost Management
- Accounting 703 Advanced Taxation
- Accounting 705 Forensic Accounting and Auditing
- Accounting 720 Advanced Auditing with Analytical Applications

**Completing the Advanced Certificate**

Each student who is admitted to the Advanced Certificate Program will be provided an Official Program of Study, signed by the MPA in Inspection and Oversight Program Director, the Advanced Certificate in Forensic Accounting Director, and the Director of Graduate Admissions, specifying the student’s program requirements, and specifying how the student’s course of study satisfies the CPA 150 requirements.

- **Organizational Assessment and Monitoring**
  
  This specialization prepares students to assess, evaluate and monitor the performance of public and not-for-profit agencies. The specialization is particularly appropriate for students interested in professional careers in performance auditing and regulation. This specialization has two required courses.

**Required Courses**

- Public Administration 714 Organizational Performance Assessment
- Public Administration 745 Program Development and Evaluation

**Electives**

- Public Administration 701 Fraud, Abuse, Waste and Corruption
- Public Administration 726 The Politics and Process of Outsourcing
- Public Administration 731 Oversight by Independent, Regulatory and Political Authorities
- Public Administration 741 Administrative Law and Regulation
- Public Administration 748 Project Management
- Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)
- Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *

- **International Inspection and Oversight**
This specialization examines how inspection and oversight are conducted in international and multi-national contexts. This specialization has two required courses.

**Required Courses**
- Public Administration 718 International Public Policy and Administration
- Public Administration 772 International Inspection and Oversight

**Electives**
- Criminal Justice 744 Terrorism and Politics
- Criminal Justice 759 Comparative Police Administration
- Criminal Justice 774 Immigration and Crime
- Criminal Justice 779 The Female Offender in Western Society
- Public Administration 746 Comparative Public Administration

**• Investigation and Operational Inspection**
This specialization prepares students for responsibilities involving the investigation and inspection of individual and organizational conduct and performance in public agencies, with an emphasis on fraud, waste and abuse. The specialization has two required courses.

**Required Courses**
- Criminal Justice 754/Public Administration 754 Investigative Techniques
- Public Administration 701 Fraud, Abuse, Waste and Corruption

**Electives**
- Criminal Justice 739 Crime Mapping
- Criminal Justice 751 Crime Scene Investigation
- Public Administration 706 Bureapathology
- Public Administration 710 The Ethical and Legal Environment of Public Employment
- Public Administration 726 The Politics and Process of Outsourcing
- Public Administration 745 Program Development and Evaluation
- Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)

**Law and Inspection and Oversight**
This specialization prepares students to apply management and policy concepts and skills in a legal environment.

**Required Courses**
- Public Administration 741 Administrative Law

**Electives**
- At least 6 credits of law courses completed at the CUNY Law School or other law schools.

Law Courses during MPA Studies: Students enrolled in the MPA Program in Public Policy and Administration may complete the Law and Public Management specialization by completing three courses at the CUNY Law School. Students should contact the specialization advisor for guidance and assistance, nine credits of courses approved by the MPA Program Director. The course will concern legal research, criminal and civil procedure, and/or public institutions and the law. Students should contact the specialization advisor for guidance and assistance.

The CUNY Law School will permit John Jay MPA students - who meet academic qualifications noted below - to register for CUNY Law courses, from among those specified in a “advising list” available from the Specialization Advisor, Professor Dan Feldman. (dfeldman@jjay.cuny.edu)

To be permitted to take classes at CUNY Law School, an MPA student must have maintained a GPA of at least 3.5 and have completed PAD 741, Administrative Law, with a grade of A or A-

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9 These changes are intended to clarify the explanation of this existing specialization.
For advice and assistance, students should contact Professor Dan Feldman (dfeldman@jjay.cuny.edu) who is the specialization adviser. He maintains an advising list of available law school courses which is updated periodically.

Law Courses from Law School: Students may also complete this specialization while attending law school after partially completing the MPA at John Jay. Students must apply to, and be accepted at, law school while enrolled in the MPA Program in Public Policy and Administration, and complete their specialization while attending law school. Subject to the approval of the program director, at least 12 credits of law courses concerning legal research, civil and criminal procedure, and public institutions and the law, may be transferred for credit. Students must also pass the MPA Qualifying Examination and the Capstone Course and fulfill any other remaining requirements for the MPA degree. Students who have completed coursework in law school prior to enrollment in the MPA Program in Public Policy and Administration may apply to the program director to transfer up to 12 credits from law school toward this concentration.

Courses in either version of this specialization may be taken at CUNY Law School at Queens College, The City University of New York, or at other law schools offering comparable courses.

**Justice Policy Analysis (Honors Specialization)**
This specialization prepares students as policy analysis in justice and inspection/oversight contexts. Admission is limited to students with a GPA of 3.5 or above, a grade of 3.5 or above in PAD 715, and GREV and GREQ scores comparable to those required by the CUNY Doctoral Program in Criminal Justice. Courses are completed in the Policy, Oversight and Administration (CRJPOA) Track of the CUNY Doctoral Program in Criminal Justice, or in cross-listed John Jay College graduate course sections. Students already admitted to the CRJPOA track who seek the MPA degree may satisfy their MPA specialization with doctoral-level versions of these courses. Students who complete these courses and who are subsequently admitted to the CRJPOA track may satisfy CRJPOA course requirements with these courses.

**Required Courses**
- CRJU 88100 Criminology and Public Policy
- CRJU 84100 – Advanced Policy Analysis
- Accounting 701 715 Analytical Methods in Inspection and Oversight

**Independent and Contractual Inspection and Oversight**
This specialization examines inspection and oversight by private and non-governmental organizations, usually acting as agents of public officials, agencies or authorities, focusing on governmentally or judicially authorized contracts, regulations or settlements. Examples include independent private sector inspectors general (IPSIGs), and court-appointed or contractually-mandated monitors.

**Required Courses**
- Public Administration 731: Modalities of Oversight and Monitoring
- Public Administration 7QQ: Independent and Contracted Monitoring

**Electives**

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10 This number change would apply is the proposal in Section H is approved. This intention is to number this research methods course like other research methods courses in the graduate program.

11 This is a new specialization that examines inspection and oversight by private and non-governmental organizations, usually acting as agents of public officials, agencies or authorities, focusing on governmentally or judicially authorized contracts, regulations or settlements. Examples include independent private sector inspectors general (IPSIGs), and court-appointed or contractually-mandated monitors.

12 As explained in Section H, this course is a revised version of an existing course.

13 This is a new course that focuses on the techniques and processes of independent and contractual inspection and oversight.
Criminal Justice 754/Public Administration 754 Investigative Techniques
Public Administration 701 Fraud, Abuse, Waste and Corruption
Public Administration 706 Bureaufrophy
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 745 Program Development and Evaluation
Public Administration 749 Public Sector Accounting and Auditing II

Total: 42 Credits
Section D: Proposed Curriculum: MPA in Inspection and Oversight

MASTER OF PUBLIC ADMINISTRATION:
Inspection and Oversight
Director: Professor Warren Benton

The mission of the Master of Public Administration Program in Inspection and Oversight at John Jay College of Criminal Justice is to prepare students for public service careers in inspection and oversight organizations and to advance the study of Public Administration through scholarly and applied research and community service. The program seeks to inspire students to the highest ideals of citizenship and public service, reinforced by commitment to accountability, transparency and equity. The program offers students opportunities to acquire professional and political knowledge and skills based on academic studies, public service experience and partnerships with faculty in scholarly endeavors.

Specializations are offered in the following fields:

- Forensic Accounting
- Organizational Assessment and Monitoring
- International Inspection and Oversight
- Investigation and Operational Inspection
- Law and Inspection and Oversight
- Justice Policy and Oversight (Honors Specialization)
- Independent and Contractual Inspection and Oversight

Degree Requirements

Students enrolled in the MPA in Inspection and Oversight Program are required to complete 42 course credits. Students are also required to pass the qualifying examination (MPAQE), which is administered as a part of PAD 700. Complete information about the MPAQE is found at the John Jay College website

http://www.jjay.cuny.edu/mpa

Students are advised to complete PAD 700 and the two other core foundation courses PAD 702 and PAD 705 within the first 15 credits of matriculation.

Failure to complete any of the requirements described in the paragraph above will result in a student not being permitted to register for future classes without the explicit permission of the program director.

Additional information. Students who enroll for the first time at the College in September 2013 or thereafter must complete the program in the form presented in this bulletin. Students who enrolled prior to that date and have consistently maintained matriculation, may choose the form shown here or the version of the program (The Master of Public Administration Inspector-General Track) in place at their time of enrollment.

Required Courses

Public Administration 700 Public Administration
Public Administration 723 Assessments, Audits and Investigations in Human Resources
Public Administration 706 Bureaupathology

Credits
Subtotal: 21
Public Administration 740 Public Sector Inspection and Oversight
Public Administration 742 Public Sector Accounting and Auditing (Prerequisite: PAD 740)
Public Administration 758 Ethics, Integrity and Accountability
Public Administration 771 MPA Capstone Seminar

No course can be used to satisfy a foundation requirement and a specialization requirement. With permission of the Program Director, students may substitute PAD 723 Inspections Audits and Investigations for PAD 702 and PAD 706 Bureapathology for PAD 705.

**Research Methods and Quantitative Skills**

Students must complete a course from each of the following categories:

- **Research Methods**
  - Public Administration 715 Research Methods in Public Administration
  - Accounting 715: Analytical Methods in Inspection and Oversight

- **Quantitative Methods and Information Management**
  - Public Administration 713 Management of Information and Technology *
  - Public Administration 745 Program Development and Evaluation
  - Public Administration 747/Criminal Justice 747 Computer Applications in Public Policy and Management *
  - Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *
  - Accounting 701 Analytical Methods in Inspection and Oversight

* There is no course prerequisite for PAD 747 or PAD 713. However, computer skills and experience are assumed for PAD 713. Students who need additional computer skills will be directed by the program director to other places in the College where they may be obtained. PAD 715 is a prerequisite for PAD 745 and PAD 770.

**Specialization and Elective Courses Subtotal: 15**

A three-course specialization is required, along with two elective courses. Students should declare a specialization upon the completion of 12 credits. Except where otherwise noted, students must complete a specialization by completing three courses designated for the specialization including each course designated as required PAD 780 (Internship), PAD 755 (Writing for Management), and a PAD 800-level course can also be used to complete any specialization, but may not substitute for a course required for the specialization.

Dual specializations are permissible if the student has fulfilled the requirements of both specializations.

**Select one specialization:**

- **Forensic Accounting**
  
  This specialization prepares students for careers in forensic accounting or financial investigation. It is intended for students who seek to complete the Advanced Certificate in Forensic Accounting.

  Accounting 715 Analytical Methods in Inspection and Oversight must be completed as the second Research Methods and Quantitative Methods course. Accounting 710 Advanced Financial Reporting must be substituted for PAD 742

**Required Courses: Select three**

- Accounting 702 Strategic Cost Management
- Accounting 703 Advanced Taxation
- Accounting 705 Forensic Accounting and Auditing
Completing the Advanced Certificate
Each student who is admitted to the Advanced Certificate Program will be provided an Official Program of Study, signed by the MPA in Inspection and Oversight Program Director, the Advanced Certificate in Forensic Accounting Director, and the Director of Graduate Admissions, specifying the student’s program requirements, and specifying how the student’s course of study satisfies the CPA 150 requirements.

• Organizational Assessment and Monitoring
This specialization prepares students to assess, evaluate and monitor the performance of public and not-for-profit agencies. The specialization is particularly appropriate for students interested in professional careers in performance auditing and regulation. This specialization has two required courses.

Required Courses
Public Administration 714 Organizational Performance Assessment
Public Administration 745 Program Development and Evaluation

Electives
Public Administration 701 Fraud, Abuse, Waste and Corruption
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 731 Oversight by Independent, Regulatory and Political Authorities
Public Administration 741 Administrative Law and Regulation
Public Administration 748 Project Management
Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)
Public Administration 770 Cases and Techniques in Quantitative Policy Analysis *

• International Inspection and Oversight
This specialization examines how inspection and oversight are conducted in international and multi-national contexts. This specialization has two required courses.

Required Courses
Public Administration 718 International Public Policy and Administration
Public Administration 772 International Inspection and Oversight

Electives
Criminal Justice 744 Terrorism and Politics
Criminal Justice 759 Comparative Police Administration
Criminal Justice 774 Immigration and Crime
Criminal Justice 779 The Female Offender in Western Society
Public Administration 746 Comparative Public Administration

• Investigation and Operational Inspection
This specialization prepares students for responsibilities involving the investigation and inspection of individual and organizational conduct and performance in public agencies, with an emphasis on fraud, waste and abuse. The specialization has two required courses.

Required Courses
Criminal Justice 754/Public Administration 754 Investigative Techniques
Public Administration 701 Fraud, Abuse, Waste and Corruption

Electives
Criminal Justice 739 Crime Mapping
Criminal Justice 751 Crime Scene Investigation
Public Administration 706 Bureaupathology
Public Administration 710 The Ethical and Legal Environment of Public Employment
Public Administration 726 The Politics and Process of Outsourcing  
Public Administration 745 Program Development and Evaluation  
Public Administration 749 Public Sector Accounting and Auditing II (Prerequisite: PAD 742)

**Law and Inspection and Oversight**  
This specialization prepares students to apply management and policy concepts and skills in a legal environment.  

**Required Courses**  
Public Administration 741 Administrative Law  
**Electives**  
At least 6 credits of law courses completed at the CUNY Law School or other law schools.

Law Courses during MPA Studies: Students enrolled in the MPA Program in Public Policy and Administration may complete the Law and Public Management specialization by completing nine credits of courses approved by the MPA Program Director. The course will concern legal research, criminal and civil procedure, and/or public institutions and the law.  

The CUNY Law School will permit John Jay MPA students - who meet academic qualifications noted below - to register for CUNY Law courses, from among those specified in a “advising list” available from the Specialization Advisor, Professor Dan Feldman. (dfeldman@jjay.cuny.edu)

To be permitted to take classes at CUNY Law School, an MPA student must have maintained a GPA of at least 3.5 and have completed PAD 741, Administrative Law, with a grade of A or A-.

Law Courses from Law School: Students may also complete this specialization while attending law school after partially completing the MPA at John Jay. Students must apply to, and be accepted at, law school while enrolled in the MPA Program in Public Policy and Administration, and complete their specialization while attending law school. Subject to the approval of the program director, 9 12 credits of law courses concerning legal research, criminal and civil procedure, and public institutions and the law, may be transferred for credit. Students must also pass the MPA Qualifying Examination and the Capstone Course and fulfill any other remaining requirements for the MPA degree. Students who have completed coursework in law school prior to enrollment in the MPA Program in Public Policy and Administration may apply to the program director to transfer up to 12 credits from law school toward this concentration.

Courses in either version of this specialization may be taken at CUNY Law School, The City University of New York, or at other law schools offering comparable courses.

**Justice Policy Analysis (Honors Specialization)**  
This specialization prepares students as policy analysis in justice and inspection/oversight contexts. Admission is limited to students with a GPA of 3.5 or above, a grade of 3.5 or above in PAD 715, and GREV and GREQ scores comparable to those required by the CUNY Doctoral Program in Criminal Justice. Courses are completed in the Policy, Oversight and Administration (CRJPOA) Track of the CUNY Doctoral Program in Criminal Justice, or in cross-listed John Jay College graduate course sections. Students already admitted to the CRJPOA track who seek the MPA degree may satisfy their MPA specialization with doctoral-level versions of these courses. Students who complete these courses and who are subsequently admitted to the CRJPOA track may satisfy CRJPOA course requirements with these courses.

**Required Courses**  
CRJU 88100 Criminology and Public Policy  
CRJU 84100 - Advanced Policy Analysis  
Accounting 715 Analytical Methods in Inspection and Oversight

- Independent and Contractual Inspection and Oversight
This specialization examines inspection and oversight by private and non-governmental organizations, usually acting as agents of public officials, agencies or authorities, focusing on governmentally or judicially authorized contracts, regulations or settlements. Examples include independent private sector inspectors general (IPSIGs), and court-appointed or contractually-mandated monitors.

**Required Courses**
Public Administration 731: Modalities of Oversight and Monitoring

**Electives**
Criminal Justice 754/Public Administration 754 Investigative Techniques
Public Administration 701 Fraud, Abuse, Waste and Corruption
Public Administration 706 Bureaupathology
Public Administration 726 The Politics and Process of Outsourcing
Public Administration 745 Program Development and Evaluation
Public Administration 749 Public Sector Accounting and Auditing II

**Total: 42 Credits**
Section D: Proposed Revisions in Course Titles and Descriptions

Accounting 704: Analytical Methods in Inspection and Oversight

Change to:

Accounting 715: Analytical Methods in Inspection and Oversight

Rationale: This aligns this course with the other core research methods courses numbered 715 in the other graduate programs.

Public Administration 731: Oversight by Independent, Regulatory and Political Authorities
Surveys the roles and functions of inspection and oversight in regulatory agencies, nonprofit organizations, oversight boards, municipal councils and state legislatures. Examines the specialized oversight functions of these agencies, particularly within their political contexts.

Change to:

Public Administration 731: Modalities of Oversight and Monitoring
Surveys the roles and functions of inspection and oversight in regulatory agencies, nonprofit organizations, oversight boards, municipal councils and state legislatures. Examines the roles and functions of independent and private monitoring organizations. Examines the specialized oversight functions of these organizations, particularly within their political contexts.
A New Program Proposal for a

Master of Science Program in Security Management

SPONSORED BY PROTECTION MANAGEMENT MASTER’S PROGRAM

College Governance Bodies:

Approved by the Committee on Graduate Studies: November 19, 2012

Approved by College Council:

Anticipated Date of Implementation: Fall, 2013

Dr. Jane Bowers, Provost and Senior Vice President ____________________________
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I. Purpose and Goals

This is a proposal for a Master of Science program in Security Management. The proposal describes the program’s aim and overall direction as well as specific course content and projections for growth. The M.S. in Security Management program is not posed as a completely new program initiative but rather as a new program based on the College’s existing M.S. program in Protection Management, which offers three specializations or tracks of study, including fire, emergency, and security management. This proposal seeks to develop the Security Management portion of the three specializations of the M.S. program in Protection Management. While the Protection Management program will continue to be offered, the proposed revision builds upon its fundamental strengths in security administration and allows graduate students to solely dedicate their academic journey to the security industry itself.

Private security is now considered the 4th branch of the justice model; an addition to policing, corrections, and the legal and judicial systems. More and more services, once the exclusive province of public entities, are being systematically outsourced to the private sector. The fact that corporate and industrial entities shape their own policing services is well known; that hospitals rely upon private sector security firms is undeniable; that courthouses, military installations and federal agencies employ private security is simply obvious. This drift towards the privatized model of law enforcement cannot be overstated. At the same time, the program recognizes that privatization should never be construed as an unchecked force. Its inevitability is not assured but the penchant towards privatized governmental services is undeniable. This shift poses either a negative challenge to the justice system at large or an extraordinary opportunity for those that labor in private security services. The depth and breadth of these emerging obligations gives rise to demand at every level including the university and college. If John Jay College wishes to remain on the cutting edge in the field of criminal justice, it must be more attentive to private sector models. Hence, the proposal delivers a long awaited managerial degree for those already employed in private security and those who see the long range opportunities as economically lucrative and professionally rewarding.

The proposed MS in Security Management promotes four primary aims and programmatic goals:

1. Educate and train students in the security industry’s best practices.

2. Develop the premier curriculum in Security Management and create an environment of applied research in the world of private security.

3. Promote and foster the natural symbiosis between John Jay, the Department of Security, Fire and Emergency Management, the graduate program and the security community of practice.

4. Develop an online program in Security Management that will recruit local, regional, national and international students.
Educational Goals and Career Objectives

The MS in Security Management graduate will be measured in ways both new and traditional in the culture of John Jay. Certainly, the program will quantify graduation rates, time for completion, average GPA numbers and conduct pre and post-graduate surveys eliciting a wide range of opinions and conclusions of the graduates. Faculty will continue to be evaluated by student participants under both traditional and novel online protocols. The Program Director will weigh and assess the effectiveness of its faculty.

Under Middle States compliance, and the College’s own movement towards a predictable measurement system, both programmatic goals and learning outcomes will be measured. The larger program vision must meld with the objectives and outcomes sought in each and every class. Hence, the broader task is to assure that the program delivers what it purports to do and at the same time be confident that the program’s stated objectives rest compatibly with one another.

The program’s Outcomes and Goals are:

1. To describe and recognize the role of private security and its aligned services in a free society;
2. To classify and identify designs and protocols of security systems for the industry’s clientele;
3. To summarize the best practices for security management in diverse settings;
4. To defend and explain design studies and analytical products that measure the efficacy of security initiatives;
5. To identify and locate emerging markets for the private security professionals.

National and Local Educational Trends

Security Management has long been in the curricular mix across a wide spectrum of universities and colleges. The American Society of International Security (ASIS), the leading professional consortium of practitioners in the security industry, charts academic programs in its *Directory of Academic Programs Offering Security Degrees*. In the area of graduate study, the major players are:

<table>
<thead>
<tr>
<th>College</th>
<th>Address</th>
<th>Degrees Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auburn University at Montgomery</td>
<td>1200 Taylor Road</td>
<td>MS in Justice and Public Safety</td>
</tr>
<tr>
<td></td>
<td>Montgomery, AL 36117</td>
<td></td>
</tr>
<tr>
<td>University of Denver</td>
<td>2201 S. Gaylord Street</td>
<td>MA in Homeland Security</td>
</tr>
<tr>
<td></td>
<td>Denver, CO 80208</td>
<td>MA in Security Management</td>
</tr>
<tr>
<td>University of Denver University College</td>
<td>2211 South Josephine Denver, CO 80208</td>
<td>MAS in Security Management, Information Security</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MAS in Security Management, Organizational Security</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>College</th>
<th>Address</th>
<th>Degrees Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Defense University,</td>
<td>Fort Lesley J. McNair</td>
<td>MA in Strategic Security Studies</td>
</tr>
<tr>
<td>Institution</td>
<td>Address</td>
<td>Programs</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>The College of International Security Affairs</td>
<td>Washington, DC 20319</td>
<td></td>
</tr>
<tr>
<td>George Washington University</td>
<td>Washington, DC 20052</td>
<td>MS in Security and Safety Leadership</td>
</tr>
<tr>
<td>Eastern Kentucky University</td>
<td>Stratton 250 Richmond, KY 40475</td>
<td>MS in Safety, Security, and Emergency Management</td>
</tr>
<tr>
<td>Anna Maria College</td>
<td>50 Sunset Lane Paxton, MA 01612</td>
<td>MA in Security Management</td>
</tr>
<tr>
<td>University of Detroit Mercy</td>
<td>4001 W. McNichols Rd P.O. Box 19900 Detroit, MI 48219</td>
<td>MS in Security Administration</td>
</tr>
<tr>
<td>Missouri State University</td>
<td>901 South National Avenue Springfield, MO 65804</td>
<td>MS in Defense and Strategic Studies</td>
</tr>
<tr>
<td>Webster University</td>
<td>470 E. Lockwood Ave. St. Louis, MO 63119</td>
<td>MA in Business &amp; Organizational Security Management</td>
</tr>
<tr>
<td>University of Nevada, Las Vegas</td>
<td>4505 Maryland Pkwy Las Vegas, NV 89154</td>
<td>MS in Business Continuity, Security and Risk Management</td>
</tr>
<tr>
<td>New Jersey City University College of Professional Studies</td>
<td>Professional Security Studies Department, RM, P-449 2039 Kennedy Boulevard Jersey City, NJ 07305</td>
<td>MS in Professional Security Studies</td>
</tr>
<tr>
<td>Long Island University at Riverhead, Homeland Security Management Institute</td>
<td>121 Speonk-Riverhead Road-LIU Building Riverhead, NY 11901</td>
<td>MS in Homeland Security Management</td>
</tr>
<tr>
<td>University of Houston Downtown</td>
<td>One Main Street, C340 Commerce Bldg. Houston, TX 77002</td>
<td>MA of Security Management for Executives</td>
</tr>
</tbody>
</table>

All of these programs target security managers and higher-ups in the industry. Due to privatization of once public policing services to the private sector, that audience continues its upward climb. Eastern Kentucky, George Washington University, and Webster University, for example, offer their programs online, thereby generating a national and international student population. See also: ASIS, Compendium of the ASIS Academic/Practitioner Education Symposium, 1997-2008 (Alexandria, VA, 2010).

**Faculty Expertise and Commitment**

John Jay College has highly qualified long-term faculty members who have cultivated extraordinary academic and practitioner reputations. In the existing Protection Management Program the full time faculty are all senior faculty and even the adjunct faculty further enhance
the staff with their rich backgrounds. Two members of the faculty, Dr. Charles P. Nemeth, Chair of the Security, Fire and Emergency Management (SFEM) Department and Director of the Protection Management Program and Professor Dr. Robert McCrie, are members of the American Society of Industrial Security’s Academic Practitioner Symposium, a body of 50 practitioners who meet annually to address unique needs of the security education professoriate. It is a testimony to the faculty’s expertise that John Jay College has two faculty members on the Symposium. A summary of full-time faculty expertise follows.

**Charles P. Nemeth JD, PhD, LL.M, Program Director**  
Chair and Professor of Security, Fire and Emergency Management


**Scholarship**


**Robert D. McCrie PhD, CPP**  
Professor of Security Management and Deputy Chair


**Scholarship**


Norman Groner, PhD
Associate Professor, Department of Security, Fire and Emergency Management
Areas of Expertise: Human, organizational, and system analysis applied to problems in security, fire and emergency management, building evacuation planning,

Scholarship

Charles Jennings, PhD
Associate Professor and Director of Christian Regenhard Center

authored (with Steve Souder) chapter entitled “Communications Centers and Emergency Communications Systems.”


In addition, adjunct faculty share their exceptional and rich experiences with John Jay’s graduate and undergraduate students. Examples of positions held by adjunct faculty include head of security for Nokomura Bank, Director of Security for Cushman and Wakefield, Deputy Director for the NYC Medical Examiner’s Special Operations Division, FDNY Chief of Logistics in the Bureau of Operations, Security Division President, US and Global Director for ISS Facility Services, the fifth largest security operation in the world with sales of 1.8 billion, Director of Security for NYC Health and Hospitals Corp, Integrated Security Solutions Inc., Securitas USA, Interfaith Health, and the Loews Corporation; adjunct faculty provide unrivaled expertise in security management. Combined with a solid full time faculty, the SFEM faculty will deliver a high quality academic experience. See Appendices C & D.

Program’s Relation to Existing College Offerings

The MS in Security Management builds upon other strengths at John Jay. The program will naturally attract graduates from the B.S. in Security Management. Presently undergoing a significant revision, the undergraduate program will be an exceptionally strong academic program at the baccalaureate level since its emphasis is highly systematic and introduces young professionals to a bevy of opportunity in the security industry, in areas such as energy, community policing, privatized homeland defense activities, retail and corporate settings. The SFEM department’s fire science program also complements the proposed MS program. Security Management depends on the wisdom and science gleaned from Fire Science so that it properly plans for risks and threats in the various modalities and protocols of emergency service. In addition, the College has an extraordinary Law and Police Science department covering issues of private policing in a free society, and a Public Administration program that delivers some core analytic courses in human resource, capital budgeting, and information technology.

John Jay College will be the first CUNY College to offer a Master’s program that is solely focused on Security Management.

II. Need and Justification

The New York metropolitan region has no graduate program dedicated to Security Management. While Farleigh Dickinson and St. John’s have erected programs in Homeland Security, the thrust at John Jay, while partially compatible, is vastly different. What also appears
on the horizon are reputable colleges and universities, such as George Washington and Eastern Kentucky, offering online programs. With the backdrop of 9/11, it seems almost inconceivable there are no programs at John Jay. John Jay College, with its pedigree and exceptional practitioner base, could be a major player in this academic endeavor, fulfilling a need that already exists.

On a career and occupational front, there is tangible significant demand for the diverse occupations of private sector justice and private security as an industry. The industry itself needs to be broken down into a series of specializations before any true picture of occupational opportunity emerges. Career tracks cascade in all directions as evidenced by the following table:

| SECURITY DISCIPLINES                  | Physical Security |
|                                      | Information Security |
|                                      | Personnel Security |
|                                      | Information Systems Security |
|                                      | Homeland Security |
|                                      | Critical Infrastructure Protection (CIP) |
| SECURITY SPECIALTY AREAS             | Banking and Financial Services |
|                                      | Commercial Real Estate |
|                                      | Cultural Properties |
|                                      | Educational Institutions |
|                                      | Gaming and Wagering |
|                                      | Government Industrial |
|                                      | Healthcare |
|                                      | Information Systems |
|                                      | Investigations |
|                                      | Lodging and Hospitality |
|                                      | Manufacturing |
|                                      | Retail Loss Prevention |
|                                      | Security Engineering and Design |
|                                      | Security Sales, Equipment, and Services |
|                                      | Transportation |
|                                      | Utilities and Nuclear |
|                                      | Correctional |
|                                      | Military |

In each of these occupational directions, security personnel find various opportunities, from the entry level to the senior management. The prognosis for the industry in nearly every category is growth over the next decade (See Nemeth, C. P. (2010), *Private Security and the Law 4th edition*, pp. 14-15). For example, in the area of private detectives and investigators, the Bureau of Labor Statistics paints a bright future of opportunity when it concludes:

*Employment of private detectives and investigators is expected to grow 21 percent from 2010 to 2020, faster than the average for all occupations. Increased demand for private detectives and investigators will stem from heightened security concerns and the need to protect property and confidential information...*
Background checks will continue to be a source of work for many investigators, as both employers and personal contacts want to verify that people are credible. More individuals are investigating care facilities, such as childcare providers and hospitals. (Bureau of Labor Statistics Occupational Outlook Handbook (Visited at: http://www.bls.gov/ooh/protective-service/private-detectives-and-investigators.htm#tab-6)

1. Corporate, Business and the Industrial Complex

If private security has a definable heritage, it may be discovered in the corporate and industrial complex. The influence of private security is obvious at numerous levels of the business world. In corporate facilities it is the private police force that carries out protection of assets and employees; from the grounds to the inventory, full reliance on private security specialists is essential. Hence in companies such as Securitas International, Allied Barton, and Wells Fargo, the demand for security managers is continuous. In banks and exchanges, retail stores and antique shops, oil and energy plants to nuclear facilities, the role of private security is well defined. In other words, the private security industry oversees the critical infrastructure of our nation- not just the access to facilities, but the installations and superstructures that many depend upon. Infrastructure protection is now a private security function that includes communication, utility, transportation, financial, and health systems.

From a strictly economic perspective, this portion of the private security career world is the most lucrative. Salaries and benefits increase much faster than the civil service track and directly correspond to the level of responsibility and profit health of the employing entity. Data on salaries for the private security corporate world are in the chart below:

![Top Corporate Security Executive - U.S. National Averages](http://www1.salary.com/Top-Corporate-Security-Executive-Salary.html#JD)
2. The Protective Services

In the area of protective services, few would doubt the industry’s extraordinary inroads in the last few decades. Few would have predicted the turnover of many federal installations to the province of private sector justice. Courthouses and federal buildings now are graced with private sector police operatives. The same is witnessed in state and local facilities. According to the Bureau of Labor Statistics, the projection for even the long term is vigorously positive. Positions in the protective services will continue to rise with more than 3.1 million current employees in the following sectors:

<table>
<thead>
<tr>
<th>Occupation Code</th>
<th>Occupation Title</th>
<th>Employment (1)</th>
<th>Median Hourly</th>
<th>Mean Hourly</th>
<th>Mean Annual (2)</th>
<th>Mean RSE (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>33-0000</td>
<td>Protective Service Occupations</td>
<td>3,187,810</td>
<td>$17.63</td>
<td>$20.43</td>
<td>$42,490</td>
<td>0.7%</td>
</tr>
<tr>
<td>33-1011</td>
<td>First-Line Supervisors of Correctional Officers</td>
<td>39,920</td>
<td>$26.88</td>
<td>$28.02</td>
<td>$58,290</td>
<td>0.6%</td>
</tr>
<tr>
<td>33-1012</td>
<td>First-Line Supervisors of Police and Detectives</td>
<td>102,200</td>
<td>$37.62</td>
<td>$38.83</td>
<td>$80,770</td>
<td>0.7%</td>
</tr>
<tr>
<td>33-1021</td>
<td>First-Line Supervisors of Fire Fighting and Prevention Workers</td>
<td>58,800</td>
<td>$32.81</td>
<td>$34.56</td>
<td>$71,890</td>
<td>1.1%</td>
</tr>
<tr>
<td>33-1099</td>
<td>First-Line Supervisors of Protective Service Workers, All Other</td>
<td>55,190</td>
<td>$22.17</td>
<td>$23.40</td>
<td>$48,670</td>
<td>0.6%</td>
</tr>
<tr>
<td>33-2011</td>
<td>Firefighters</td>
<td>302,400</td>
<td>$21.76</td>
<td>$22.95</td>
<td>$47,730</td>
<td>1.0%</td>
</tr>
<tr>
<td>33-2021</td>
<td>Fire Inspectors and Investigators</td>
<td>13,050</td>
<td>$25.11</td>
<td>$27.00</td>
<td>$56,160</td>
<td>0.8%</td>
</tr>
<tr>
<td>33-2022</td>
<td>Forest Fire Inspectors and Prevention Specialists</td>
<td>1,530</td>
<td>$16.78</td>
<td>$19.33</td>
<td>$40,200</td>
<td>2.1%</td>
</tr>
<tr>
<td>33-3011</td>
<td>Bailiffs</td>
<td>17,310</td>
<td>$18.54</td>
<td>$19.67</td>
<td>$40,910</td>
<td>1.8%</td>
</tr>
<tr>
<td>33-3012</td>
<td>Correctional Officers and Jailers</td>
<td>457,550</td>
<td>$18.77</td>
<td>$20.57</td>
<td>$42,780</td>
<td>0.7%</td>
</tr>
<tr>
<td>33-3021</td>
<td>Detectives and Criminal Investigators</td>
<td>110,640</td>
<td>$33.08</td>
<td>$35.10</td>
<td>$73,010</td>
<td>0.6%</td>
</tr>
</tbody>
</table>

The concept of “protective service” refers to providing security for an installation. Once a public responsibility, and with budgets pressing economies in adverse ways, the efficiencies of private sector protection is readily apparent to those concerned about the bottom line. The Hallcrest Report- a think tank production funded by the National Institute of Justice has charted the types of protective service the security industry provides. See W C Cunningham, J J Strauchs and C W Van Meter *Private Security Trends, 1970-2000: The Hallcrest Report II* (Woburn: Butterworth, 1990).
<table>
<thead>
<tr>
<th>STATE</th>
<th>JURISDICTION</th>
<th>TYPES OF SERVICE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alaska</td>
<td>Anchorage</td>
<td>Parking meter enforcement Parking meter collection Parking lot security</td>
</tr>
<tr>
<td>Arizona</td>
<td>State</td>
<td>Parking lot enforcement</td>
</tr>
<tr>
<td></td>
<td>Flagstaff</td>
<td>School crossing guards</td>
</tr>
<tr>
<td>Maricopa County</td>
<td></td>
<td>Building security</td>
</tr>
<tr>
<td>Phoenix</td>
<td></td>
<td>Crowd control</td>
</tr>
<tr>
<td>California</td>
<td>Federal</td>
<td>US Department of Energy facility security</td>
</tr>
<tr>
<td></td>
<td>Hawthorn</td>
<td>Traffic control during peak hours</td>
</tr>
<tr>
<td></td>
<td>Los Angeles</td>
<td>Patrol streets surrounding private university Traffic and security for special events</td>
</tr>
<tr>
<td>Los Angeles County</td>
<td></td>
<td>Building security; Park security</td>
</tr>
<tr>
<td>Norwalk</td>
<td></td>
<td>Park security</td>
</tr>
<tr>
<td>San Diego</td>
<td></td>
<td>Housing project security; Park security</td>
</tr>
<tr>
<td>San Francisco</td>
<td></td>
<td>Building security</td>
</tr>
<tr>
<td>Santa Barbara</td>
<td></td>
<td>Airport security; Prison transport</td>
</tr>
<tr>
<td>Colorado</td>
<td>Denver</td>
<td>Building security</td>
</tr>
<tr>
<td></td>
<td>Fort Collins</td>
<td>Building security</td>
</tr>
<tr>
<td>Connecticut</td>
<td>Hartford</td>
<td>Sport arena security</td>
</tr>
<tr>
<td>Florida</td>
<td>Dade County</td>
<td>Courts, building security</td>
</tr>
<tr>
<td></td>
<td>Fort Lauderdale</td>
<td>Airport, building security</td>
</tr>
<tr>
<td>Pensacola</td>
<td></td>
<td>Airport security</td>
</tr>
<tr>
<td>St. Petersburg</td>
<td></td>
<td>Park security</td>
</tr>
<tr>
<td>Hawaii</td>
<td>State</td>
<td>Parking lot enforcement</td>
</tr>
<tr>
<td>Idaho</td>
<td>State</td>
<td>Regional medical center security</td>
</tr>
<tr>
<td></td>
<td>Idaho Falls</td>
<td>School crossing guards</td>
</tr>
<tr>
<td>Kentucky</td>
<td>Lexington</td>
<td>Housing project security</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>Boston</td>
<td>Hospital, courts, library security -- city Library security -- federal</td>
</tr>
<tr>
<td>Nevada</td>
<td>Federal</td>
<td>Nuclear test site security</td>
</tr>
<tr>
<td>New Jersey</td>
<td>Sport Authority</td>
<td>Sports arena security</td>
</tr>
<tr>
<td>New York</td>
<td>State</td>
<td>Response to burglar alarms in state office</td>
</tr>
<tr>
<td></td>
<td>Buffalo</td>
<td>County security -- federal</td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td>Security compounds for towed cars; Shelter security Human Resources Administration security</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Building security; Locate cars with outstanding tickets Arrests for retail store theft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Management training; police; Campus security</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>State</td>
<td>Unemployment offices security; Welfare offices security</td>
</tr>
<tr>
<td></td>
<td>Philadelphia</td>
<td>Parking enforcement</td>
</tr>
</tbody>
</table>
Each of these services requires managerial oversight, and the proposed MS program seeks to prepare a professional class that shall provide these services.

3. Privatization: The Shift from Public to Private in Law Enforcement

The transference of public policing, corrections, judicial and legal services to a willing and capable private sector is often defined as “privatization.” No industry has reaped the benefits of privatized transference more than private security. While many of these transferences have already been covered in analysis of protective services, the transference of the “policing” function has been quite a growing phenomenon. Whole geographic territories, gated communities, and traditional police function such as traffic and crowd control, have seamlessly passed from the public police model to the private. In fact, there is marked trend to private sector police providing services under the long revered “Community Policing” model. (See Charles P. Nemeth, *Private Security and Public Safety: A Community Based Approach*, Englewood Cliffs, 2005).

Privatization appears not as a passing fancy but as a shifting paradigm that becomes more entrenched in the American police model. Today, private security firms provide policing services for public housing projects, schools, colleges and universities, parks and recreational centers, and communities without police protection. These communities are so beleaguered that the private sector is viewed as a last best hope. Private police are hired to provide safety to wealthy communities in need of a more attentive, customer oriented private police model. The trend is now fixed. It is now only a question of how fast the public model transfers increasing amounts of services.

In privatization, the industry makes plain its need for managers- those who can supervise and organize the people, the assets and tactics, the plans and the protocols essential to success.

4. Private Security and Homeland Defense
It is well known that more and more functions of homeland defense are being turned over to private security firms. The public dissatisfaction with the TSA, as merely one illustration, highlights the shift to private delivery away from the distressingly poor public function. Aside from the legions of abuse stories, airline customers, including the airports, are now clamoring for private company replacements. San Francisco and Orlando airports are now privately screened. TSA is now banished. This is merely one example of how private security has increased its role in the homeland process. General spending towards the privatized model shows no signs of slowing down.

US Private Sector HLS Market


Other homeland functions include corporate and industrial protocols for emergency and homeland planning, private-public partnerships and other consortia tackling homeland problems, as well as federal installation responsibilities, service as private soldiers in theatres of war, and a place at the table with the Department of Homeland Security. Indeed, the private security industry is asked to be “close partners in a national approach to prevention, mitigation and response.” (See: http://www.whitehouse.gov/issues/homeland-security?)

Other positions relevant to homeland security demand are:

- Protective security advisor
- Intelligence operations specialist
- IT specialist (information security)
- Security specialist
- Telecommunications specialist
III. Students

The program will seek individuals who have the background and interest to become leaders in security management. Four different student markets have been identified:

- graduates of baccalaureate programs in security management and related fields;
- mid-career professionals working in the area of private sector justice;
- mid-career public police professionals approaching retirement and focused on a new, complimentary career direction;
- national and international students who will not have accessibility to John Jay.

Admission Requirements

The program will implement competitive admission’s criteria and target students with strong intellectual backgrounds. While the program will not have an undergraduate requirement or course experience relating to security management, the prospective students should demonstrate some competency in the diverse areas of security management including but not limited to: social and behavioral sciences, business and institutional or agency management, public policy and public administration, law, legal studies and legal analysis, as well as studies in criminal justice, justice studies, criminology and government. The program seeks a diverse population with a wide array of intellectual and practical experiences. Other requirements include:

- Undergraduate GPA of at least 3.0 from a reputable and fully accredited university or college
- Work/practical experience relevant to security management and private sector justice is preferable.
- Letters of Recommendation (3)
- Writing and Comprehension Pre-Test which manifest command of the English language for both domestic and foreign students

For foreign and international students, the program will require some proof of English mastery at a level compatible with graduate study, by either TOEFL exam or other agreed upon mechanism to measure language proficiency. Students may be admitted conditionally until and when the language demonstration and requirement are met.

Expected Number of Students

The exploration of security management, security studies and private sector justice is well-established at John Jay College. However, since 9/11, there have been calls for a more vibrant and dynamic series of programs dedicated to the analysis of Security, Fire and Emergency Management. At both the graduate and undergraduate level, new program designs are being implemented which reflect the market forces of the security field and the increased demand of our students for new and more relevant curricula. Since many of the department’s
existing population already work in the security sector, it makes perfect sense to hone in on that audience and deliver a graduate degree that serves this community of practice.

SFEM’s Full-time enrollment (FTE) count at both the graduate and undergraduate level have been fairly stagnant over the last 5 years, but in the world of security, there appears to be an upward trend.

John Jay College will enter the national and international Security Management market as a leading institution by offering the proposed M.S. program in Security Management. John Jay College has access to a significant alumni base well established in Security Management, Fire Science, and Emergency Management, as well as numerous practitioners in the New York Metropolitan area. The online M.S. program in Security Management will allow John Jay College to attract exceptional students nationally and internationally to join a community of scholars, practitioners, and aspiring graduate students. There will be a steady and continuous stream of graduate students to support program operations. Additional course sections will be added according to the growth in student FTE. The program will also set a maximum of 25 enrollees in any online course section. Appendix E includes a conservative four-year projection on student enrollment.

IV. CURRICULAR DESIGN

Degree Requirements

The Master of Science in Security Management requires 36 credits to complete the degree. Full time students shall follow a two year sequence while part time students may complete the course of study in 3 to 4 years. Admission to the program will take place in either the Fall or Spring semester.
The program will have a required core of 12 credit hours and a 9 hour Management Analytic Core. Students can complete the program with remaining electives in both the SEC and PAD curricula. Four new courses have been added to an existing variety of security related classes already offered in the PMT degree. See Appendix A for the description of all courses in the program. An overview of program design is below.

### MS in Security Administration

<table>
<thead>
<tr>
<th>Total 36 Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. CORE COURSES</strong></td>
</tr>
<tr>
<td>12 credits</td>
</tr>
<tr>
<td>SEC 701 Introduction to Protection Management Systems</td>
</tr>
<tr>
<td>SEC 731 Privatization: Models and Application for Private Justice</td>
</tr>
<tr>
<td>SEC 732 Legal, Regulatory, and Administrative Issues in Private Sector Justice</td>
</tr>
<tr>
<td>SEC 733 Risk, Threat and Critical Infrastructure</td>
</tr>
</tbody>
</table>

| 12 credits |
| **2. MANAGEMENT ANALYTIC** |
| SEC 715 Analytical Methods in Protection Management: |
| PAD 705 Organization Theory and Management |
| PAD 744 Capital and Operational Budgeting |
| PAD 750 Security of Information Technology |

| 12 credits |
| **3. ELECTIVES** |
| SEC 703 Analysis of Building and Fire Codes |
| SEC 711 Introduction to Emergency Management |
| SEC 712 Theory and Design of Fire Protection Systems |
| SEC 730 Private Security Function and Role in Homeland Defense |
| SEC 740 Safety and Security in the Built Environment |
| SEC 753 Theory and Design of Security Systems |
| SEC 754 Contemporary Issues in Security Management |
| SEC 762 Business Continuity Planning |
| SEC 781 Risk Analysis and Loss Prevention |
| SEC 791 Thesis (6 credit hours) |
| PAD 748 Project Management |

### Thesis Track

The thesis track includes 12 credits in the program’s core courses, 12 credits from “Management Analytic” courses, 12 credits in elective courses, and an additional 6 credits for the thesis prospectus and approved thesis document. The thesis option is available only to students with a GPA of 3.5 or higher. The Thesis track must be approved by the Program Director.
Comprehensive Examination

All students in the program must pass the Program’s Comprehensive Exam that is administered on a bi-annual calendar. The Comprehensive Exam provides the program with a Content Capstone by measuring knowledge essential to security management and serves as the Capstone exam for the program for purposes of Outcomes Assessment. The Program Director shall issue a list of readings and texts at least 90 days before the administration of the Comprehensive Exam. Students who fail the Comprehensive have two additional opportunities to retake the Exam, in accordance with normal academic calendar.

Sequencing

The program is flexible enough to include diverse delivery models though the stress, in the earlier years, will be on Core course concentration. A suggested sequence would be as follows for a fulltime student:

<table>
<thead>
<tr>
<th>Year 1 Fall</th>
<th>Year 1 Spring</th>
<th>Year 2 Fall</th>
<th>Year 2 Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>Elective</td>
<td>Elective</td>
</tr>
</tbody>
</table>

See Appendix B for a Program Scheduling design.

V. Cost Assessment

Administration

The SFEM Department Chair, Program Director of the graduate degree in Protection Management, the newly designated Director of the online program, and other faculty members of the SFEM department will administer the M.S. in Security Management program. The program will rely upon its existing staff and an additional part-time staff member.

Appendices F and G respectively include a projection of revenue and expenditures over a four-year cycle.
Additional Faculty

Present plans call for a new tenure track faculty line, with Security specialty, to commence Fall 2013. Until and when numbers for the graduate program begin moving upwards, the staffing plan is adequate. Appendix G charts a progression of faculty over a 4 year cycle. The projection is calculated based on various factors, including the growth of program enrollments, the total number of course sections, and the percentage of full-time and part-time faculty lines.

Facilities and Equipment

The Department of Security, Fire and Emergency Management also operates a portion of the Emergency and Security Simulator and Center in the new building. The department is currently planning diverse use of the facility including but not limited to:

1. Classroom Instruction as to Software and Hardware in Security
2. Conduct Research on Same
3. Test and Evaluate the Effectiveness of Security Equipment
4. Test and Evaluate New Products in the Security Industry
5. Run and Analyze Simulations
6. Tie in Operational Centers of John Jay and CUNY to Security Initiatives
7. Provide Graduate Students with Applied Analysis Opportunities
The High Rise Simulation Center will be centrally located in the new building, close in proximity to the Public Safety department and the technology capability of the Department of Information Technology (DOIT).

The Center will also serve as a location for graduate research on security technology, and as regular location for the activities of the Center for Private Security and Safety. Graduate students will also be afforded research opportunities within the department’s existing Centers and Institutes, namely:

- The Christian Regenhard Center
- The Fire Science Institute
- The Security Management Institute
- Academy for Critical Incident Analysis

Library and Instructional Materials

The library offers sufficient resources to support the Master's program. Students have access to multiple library databases in security management. The Library holdings for e-journals and traditional journals are sufficient and partially listed below:

- Security & Terrorism Bulletin
- International Security & Counter Terrorism Reference Center
- Security and Defense Studies Review
- Security and Human Rights
- Security Director Report
- Journal of Security Management
- Journal of Emergency Management
- Journal of Security Education
- Security Intelligence Review
- Security Intelligence Review Committee report
- Security Law Newsletter
- Security Management
- Security Strategies Journal
- Security Studies
- Security Technology & Design
- Security Technology Executive
The need for electronic services for security management students, especially for online participants will be amply accommodated by the following services:

- The library catalog, CUNY+
- EBSCOhost Academic Search Complete
- Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press)
- LexisNexis Universe
- WestLaw Campus
- Criminal Justice Abstracts
- PsycINFO
- Sociological Abstracts
- JSTOR
- EBSCOhost military & government collection

While the baseline resources are clearly sufficient, the matter of staffing shall become a major need as the student population grows. Reference services and research assistance to a large and burgeoning FTE population shall call for added staffing in the Library. Appendix G anticipates that funding increase in the years ahead.
APPENDIX A: COURSE DESCRIPTIONS

CORE COURSES

SEC 701: Introduction to Protection Management Systems (3 credits)
Develops and integrates theory and principles common to the design and implementation of systems--broadly defined--for the protection of people and property in public, commercial and residential settings from loss associated with fire, casualty, disruption and crime. Reviews and integrates the historical, theoretical, managerial, and technological bases for the fields associated with protection management: security management and fire protection management. Reviews security design issues and technologies applicable to structural and nonstructural environments. Examines alternative roles and structures for protection management in public, private, and independent sector organizations, and their relationships to law enforcement organizations.

SEC 731- Risk, Threat and Critical Infrastructure (3 credits)
A broad overview of the concept of threat and risk is first provided in the course approach with a special emphasis on how the private security industry plays a critical role in the control and maintenance thereof. Next, the course targets specified Critical Infrastructure in light of risk and threat by cataloguing and defining specific targets. The class introduces the concept of CI as an industrial and enterprise risk conductor, highlighting the reality that a CI failure can propagate a crisis with cascading repercussions to other CI sectors and the entire economic ecosystem. The course then considers the new global forces behind threats and hazards facing the public and private sectors. What is needed to better cultivate, design, develop, and operate emerging management and preparedness thinking in the current environment is explored.

SEC 732: Privatization: Models and Applications for Private Security (3 credits)
Course discusses how public policing functions are being “privatized” on a national and global scale. Course delivers specific instruction on how private security partners, develop and execute effective collaboration with the public police sector. Course also provides specific guidance on how private security professionals identify potential markets for privatized services, how those services are contracted and are assessed under traditional cost-benefit analysis. The course also deals with marketing challenges for private security entities and the various career tracks that have emerged from the privatization movement.

SEC 733: Legal, Regulatory and Administrative Issues in Private Sector Justice (3 credits)
The course delves into the legal ramifications and issues commonly witnessed in private security practice. The course weighs and scrutinizes the rules, regulations, and administrative legalities relevant to the typical roles and functions of private security Course examine how state and local authorities regulate the industry. Course evaluates relevant case law and authorities that set out the parameters of constitutional applicability. How the private security industry becomes liable for conduct in tort law, strict liability and other civil harms is also covered and with special
emphasis on how the private security industry becomes legally entangled with public police agencies.

**MANAGEMENT ANALYTIC COURSES**

**SEC 715: Analytical Methods in Protection Management (3 credits)**

Surveys analytical tools of particular value to protection managers. Covers the use of computer programs to reveal basic descriptive statistics, trends and correlations in databases, including threats to the validity and reliability of findings. Examines the adaptation of methods from related disciplines, including operations research, surveys, systems safety and simple financial analyses.

**PAD 705. Organization Theory and Management**

Examines organizational structure using formal, informal, and systems models. Applies the models to the analysis of organizational processes and operations including decision making, communication, leadership, control, and change. Considers how size, technology, task, and other structural characteristics affect overall organizational performance.

**PAD 744: Capital and Operational Budgeting (3 credits)**

Reviews concepts, processes and techniques of budget planning, preparation, presentation, authorization, administration and control. Focuses on problems associated with the management of capital budgets.

**PAD 750: Security of Information Technology (3 credits)**

Surveys organizational responses to risk associated with the integrity of information and technology. Reviews the legal basis for privacy and security of information and related technology. Presents methods and procedures for the assessment of risk, and examines strategies for mitigation of risk involving operational procedure, software and hardware, and building systems.

**ELECTIVE COURSES:**

**SEC 730: Private Security: Function and Role in Homeland Defense (3 credits)**

Course analyzes the interconnectedness of private security and homeland defense. Students study the interactions, conflicts and synergy between private sector security and government homeland security. Students review and analyze threats to private infrastructure and interests, as well planning for and responding to emergencies that affect the private and public sectors. Goal of the course is to provide students with homeland defense and anti-terrorism knowledge to evaluate and mitigate vulnerabilities and risks in the private sector.

**SEC 703 Analysis of Building and Fire Codes (3 credits)**
An examination of the purpose, origin and enforcement of building codes in various sections of our country. Zoning regulations, appeal procedures, and local laws applicable to building codes and their impact on fire protection will be reviewed. This course is intended to enable a manager in a state or municipal agency to understand the process of code development and enforcement as well as estimate the cost and time required to develop, implement and enforce a building code. For those in the private sector, the course will provide an understanding of the background and purpose of codes necessary in the planning, construction, and management of commercial and industrial properties.

SEC 740 Safety and Security in the Built Environment (3 credits)

Reviews the concepts and technologies associated with building systems, the requirements imposed on designs and systems by national, regional and local building codes. Introduces the principal technologies associated with alarm, detection and communication systems, and their applications to promote security and safety in buildings, and reviews the elements of operations plans to implement and maintain such Systems.

SEC 781 Risk Analysis and Loss Prevention (3 credits)

Introduces the theory and practice of risk management, as applied to the security and safety of persons and property. Examines the management of risk associated with a range of conditions and events including fire, building systems, crime and terrorism, security deficiencies, worker safety, hazardous and toxic materials, disasters and emergencies. Considers analytical software applications in the risk analysis process.

SEC 711 Introduction to Emergency Management (3 credits)

Examines the theory and practice of strategic and operational planning for emergency response. Reviews the principles associated with evaluation of risk and the formulation of prevention programs. Identifies the issues and policy responses necessary to achieve coordination of agencies and collaboration with appropriate private resources. Cases and scenarios will be examined to apply these concepts in practice.

SEC 753 Theory and Design of Security Systems (3 credits)

Examines the theory, research literature and professional practice associated with the design and implementation of security procedures, programs and systems. Reviews methods and techniques associated with communication and surveillance, supervision and control of movement, and operational surveillance and supervision of environments. Emphasizes the development of plans and operational programs based on the comprehensive assessment of risk, including the design of operational procedures and appropriate training of staff. Examines law enforcement implications of security systems.

SEC 754 Contemporary Issues in Security Management (3 credits)
Examines contemporary security risks and explores theoretical, technological and operational responses in public, commercial and residential settings. Emphasizes current research from situational crime prevention. Analyzes cases from a perspective that integrates security management with related managerial operations. Students will develop skills in risk assessment and problem identification, and in the formulation and analysis of appropriate responses.

**SEC 712 Theory and Design of Fire Protection Systems (3 credits)**

Introduces the theory and design of fire protection systems in buildings, including systems that enable automatic fire suppression, the containment of fire and smoke, and the notification and movement of people to safe locations. Examines the interaction between such systems and building codes and construction technologies.

**PAD 748 Project Management (3 credits)**

Explores the management of major one-time tasks—a special event, emergency response and large scale investigation of study. Examines the special managerial tools and studies as well as the challenges that apply to managing one-time assignments, particularly where teams are involved.

**SEC 762 Business Continuity Planning (3 credits)**

Introduces the theory of business continuity planning; the course will discuss the development of plans and their essential components. Emphasis is on identification and implementation of the appropriate recovery organization, goals, objectives and strategies in the organizational environment. The course will include exercises on the development of business continuity plans, case studies of successful plans and coordination of plans with local government response organizations. Software resources will be considered to plan and manage the continuity process.
## Term: SPRING 2014

<table>
<thead>
<tr>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>SEC 732: PRIVATIZATION: MODELS AND APPLICATIONS FOR PRIVATE JUSTICE</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>SEC 733: LEGAL, REGULATORY AND ADMINISTRATIVE ISSUES IN PRIVATE SECTOR JUSTICE</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>SEC 753: THEORY AND DESIGN OF SECURITY SYSTEMS</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>9</strong></td>
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## Term: SPRING 2015

<table>
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<th>Credits</th>
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<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>New</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>PAD 744 CAPITAL AND OPERATIONAL BUDGETING</td>
<td>3</td>
<td></td>
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</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>PAD 750 SECURITY OF INFORMATION TECHNOLOGY</td>
<td>3</td>
<td>SEC 753</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>SEC 754: CONTEMPORARY ISSUES IN SECURITY MANAGEMENT</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>9</strong></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Identify any comprehensive, culminating element(s) (e.g., thesis or examination), including course number if applicable:

COMPREHENSIVE EXAM REQUIRED.

**New**: indicate if new course  
**Prerequisite(s)**: list prerequisite(s) for the noted courses
APPENDIX C: TEACHING ASSIGNMENTS: FULL TIME

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title</th>
<th>Program Courses to be Taught</th>
<th>% Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines</th>
<th>Additional Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles P. Nemeth, JD, PhD, LL.M Chair and Professor Program Director</td>
<td>Legal, Regulatory and Administrative Issues  Privatization: Models for Private Sector Justice  Private Security: Function and Role in Homeland Defense</td>
<td>60</td>
<td>LL.M: George Washington  PhD: Duquesne  JD: Univ. of Baltimore</td>
<td>Member of New York, PA and North Carolina Bars</td>
</tr>
<tr>
<td>Charles Jennings</td>
<td>Risk, Threat and Critical Infrastructure  Analysis of Building and Fire Codes  Theory and Design of Fire Protection Systems</td>
<td>50</td>
<td>PhD: Cornell University</td>
<td>Fire E, CFO</td>
</tr>
</tbody>
</table>
APPENDIX E: Table 3: Part-Time Faculty

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on part-time faculty members who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title</th>
<th>Program Courses to be Taught</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines</th>
<th>Additional Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Friedlander</td>
<td>Introduction to Protection Management Systems</td>
<td>MS: John Jay College</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Safety and Security in the Built Environment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kevin Cassidy</td>
<td>Theory and Design of Security Systems</td>
<td>MS: John Jay College</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Business Continuity Planning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joseph Gulinello</td>
<td>Introduction to Protection Management</td>
<td>MPA: John Jay</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction to Emergency Management</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maria Maras</td>
<td>Private Security: Function and Role in Homeland Defense</td>
<td>PhD: Oxford University</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Risk, Threat and Critical Infrastructure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tim Flannery</td>
<td>Analysis of Building and Fire Codes</td>
<td>MS: John Jay</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theory and Design of Fire Protection Systems</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Randall Nason</td>
<td>Risk Analysis and Loss Prevention</td>
<td>MS: Kansas State University</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Risk, Threat and Critical Infrastructure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX E: PROJECTED STUDENT ENROLLMENT

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>Beginning of Academic Year</th>
<th>End of Academic Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>New Admits</td>
<td>New Admits</td>
</tr>
<tr>
<td></td>
<td>Fulltime</td>
<td>Part time</td>
</tr>
<tr>
<td>2013-2014</td>
<td>25</td>
<td>35</td>
</tr>
<tr>
<td>2014-2015</td>
<td>50</td>
<td>70</td>
</tr>
<tr>
<td>2015-2016</td>
<td>60</td>
<td>80</td>
</tr>
<tr>
<td>2016-2017</td>
<td>80</td>
<td>80</td>
</tr>
</tbody>
</table>

*Estimated Student Enrollment in the MS in Security Management, Years 1-4*
## APPENDIX F: PROJECTED REVENUE TABLE

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROJECTED REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Program Enrollments (Fall)</td>
<td>20</td>
<td>120</td>
<td>220</td>
<td>280</td>
</tr>
<tr>
<td>Total Program Enrollments (Spring)</td>
<td>45</td>
<td>165</td>
<td>265</td>
<td>305</td>
</tr>
<tr>
<td>Enrolled credits/student in Fall/Spring (36 credits/program)</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Total Enrolled Credit Hours</td>
<td>585</td>
<td>2565</td>
<td>4365</td>
<td>5265</td>
</tr>
<tr>
<td>Tuition Rate (per credit)</td>
<td>$387</td>
<td>$410</td>
<td>$410</td>
<td>$410</td>
</tr>
<tr>
<td>Fees (per term)</td>
<td>$95</td>
<td>$95</td>
<td>$95</td>
<td>$95</td>
</tr>
<tr>
<td>Total Tuition Revenue</td>
<td>$226,337</td>
<td>$1,051,942</td>
<td>$1,790,148</td>
<td>$2,159,250</td>
</tr>
<tr>
<td>Total Fees</td>
<td>$6,198</td>
<td>$27,175</td>
<td>$46,245</td>
<td>$55,780</td>
</tr>
<tr>
<td><strong>Gross Sales (NEW Tuition + Fees)</strong></td>
<td><strong>$232,534</strong></td>
<td><strong>$1,079,117</strong></td>
<td><strong>$1,836,392</strong></td>
<td><strong>$2,215,030</strong></td>
</tr>
</tbody>
</table>
## APPENDIX G: PROJECTED EXPENDITURES FOR THE PROPOSED PROGRAM

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Salary &amp; Fringe Benefits¹</td>
<td>$80,459</td>
<td>$281,606</td>
<td>$482,753</td>
<td>$583,327</td>
</tr>
<tr>
<td>Full-Time Staff Salary</td>
<td>$48,686</td>
<td>$166,371</td>
<td>$264,046</td>
<td>$264,046</td>
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<tr>
<td>Full-Time Staff Fringe Benefits (33%)</td>
<td>$16,066</td>
<td>$54,902</td>
<td>$87,135</td>
<td>$87,135</td>
</tr>
<tr>
<td>Part-Time Staff Salary</td>
<td>$50,620</td>
<td>$19,420</td>
<td>$19,420</td>
<td>$19,420</td>
</tr>
<tr>
<td>Part-Time Staff Fringe Benefits (10%)</td>
<td>$5,062</td>
<td>$1,942</td>
<td>$1,942</td>
<td>$1,942</td>
</tr>
<tr>
<td>Course Development &amp; Revision Expenses²</td>
<td>$126,000</td>
<td>$174,000</td>
<td>$48,000</td>
<td>$48,000</td>
</tr>
<tr>
<td>Recruitment Expenses</td>
<td>$114,478</td>
<td>$148,426</td>
<td>$218,095</td>
<td>$263,532</td>
</tr>
<tr>
<td>Library Services³</td>
<td>$10,200</td>
<td>$27,200</td>
<td>$44,200</td>
<td>$51,000</td>
</tr>
<tr>
<td>Supplies and Expenses (OTPS)</td>
<td>$40,840</td>
<td>$40,840</td>
<td>$40,840</td>
<td>$40,840</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>$468,397</td>
<td>$918,208</td>
<td>$1,209,553</td>
<td>$1,362,363</td>
</tr>
</tbody>
</table>

¹ Teaching costs are calculated based on the current college-wide instruction ratio of 36.8% by full-time faculty and 63.2% by adjunct faculty. For projection purposes, the full-time teaching rate was $4,179 per credit, including fringe benefits, and the adjunct teaching rate was $1,103 per credit. The faculty size for the online program is expected to increase over time as the enrollments increase along with new tuition revenue.

² Course development costs are based on the rate of $6,500 per credit for new course development and $4,000 per credit for revisions, including all associated expenses, such as instructor stipend, staff hours, and materials.

³ Library service expenses increase with enrollments in order to accommodate student needs in research and reference assistance.
Application to Add the Distance Education Format to a Registered Program

Name of Institution: John Jay College of Criminal Justice, City University of New York

CEO or Designee: Jane Bowers, Ph.D., Provost

Signature: Date:

The signature of the institutional representative indicates the institution’s commitment to support the proposed distance education program.

Distance Education Contact Person: Feng Wang, Ph.D., Director of John Jay Online

Telephone: 212-484-1193  Fax:

E-mail: fwang@jjay.cuny.edu

Program Title: Security Management  Program Code:

Degree or Certificate Awarded: MS  HEGIS Code:

Anticipated enrollment in distance program: 305

Initial: 60  Maximum by year 3: 265

Term length (in weeks) for the distance program: 8 weeks

(Is this the same as term length for classroom program?) No

How much "instructional time" is required per week per credit for a distance course in this program?

(Do not include time spent on activities that would be done outside "class time", such as research, writing assignments, or chat rooms.)

One hour and 45 minutes of instructional time is required per week per credit for each distance education course. (3 hours and 45 minutes for a three credit course).

What proportion or percentage of the program will be offered in Distance Education format?

100%

What is the maximum number of students who would be enrolled in an online course section?

25
Part B: Program-Specific Issues: Submit this part for each new request to add Distance Education Format to a registered program.

We submit this proposal seeking authorization to offer our Master of Science in Security Management (MS-SM) program in the 100% online format. The MS-SM program is a new program based upon the existing Master of Science program in Protection Management, which will remain a residential program with three distinct specializations in fire management, emergency management, and security management. The MS-SM program will allow graduate students to focus their academic study specifically on the discipline of security management.

II. LEARNING DESIGN

1. How does your institution ensure that the same academic standards and requirements are applied to the program on campus and through distance learning? If the curriculum in the Distance Education program differs from that of the on-ground program, please identify the differences.

Our institution requires consistent standards and requirements for all our academic programs regardless of their delivery methods. The MS-SM online program will come under our existing structure for academic program governance to ensure consistency, integrity, quality and rigor. The program will adhere to all stated university and college policies regarding its educational mission and implement any future requirements and institutional guidelines regarding online instructional policy. In addition, the program will abide by all designated and promulgated CUNY and college policies that address and guide distance education.

The MS-SM online program requires a total of 36 credits in course requirements, including 12 credits of core courses, 12 credits of management analytic courses, and 12 credits of electives. Compared to the existing Master’s program in Protection Management, the MS-SM online program includes four new security courses and eliminates six courses that are not central to the new focus on security management. Appendix A includes an overview of the MS-SM curriculum.

2. Are the courses that make up the distance learning program offered in a sequence or configuration that allows timely completion of requirements?

The curriculum of the MS-SM online program is derived from the existing campus-based Master’s program in Protection Management. We plan to offer at least one online section of each required course each year and at least one online section of each elective course every other year. Full time students are expected to complete the MS-SM online program in a two-year sequence while part-time students may complete the program within three to four years. We will continuously evaluate the course needs of our students based on enrollment and advisement reports and add additional course sections as needed.

3. How do faculty ensure that the technological tools used in the program are appropriate for the content and intended learning outcomes?

The faculty in the Protection Management Program are very experienced in online instruction. We have established a comprehensive and structured course development and faculty training protocol. Faculty in the MS-SM online program have either taken or are scheduled to take an intensive training on online teaching offered by our learning management system administrators and by CUNY’s School of Professional Studies and many of the faculty have previously taught fully or
blended online courses. During the training process for online teaching, these faculty members were introduced to various technological tools that could be used in online teaching. Once the MS-SM online program is approved, the faculty will work closely with our instructional design team to design and develop their respective courses for online delivery.

Our instructional design team members have expertise in all the technological tools used in our online courses, and their work will assist the faculty of the MS-SM online program in aligning technological tools to the course content and intended learning outcomes. Moreover, the college maintains a faculty peer review process, along with a student-based assessment process, to reinforce the quality of instruction.

4. How does the program provide for appropriate and flexible interaction between faculty and students, and among students?

The MS-SM online program will be designed to foster interaction between faculty and students through the implementation of various tools, processes, and pedagogy. All MS-SM online courses will be designed to be learner-centered, to recognize the needs of the specific student population, to accommodate various learning styles, and to facilitate interaction and collaboration.

Our course development and evaluation processes are structured to ensure appropriate level of interactions based on the best practices and principles in the field of distance education. Our instructional design team and faculty will design various learning activities and assignments that encourage interactions between faculty and students. For instance, discussion forum activities will be developed for students to demonstrate their knowledge of the subject matter, to receive feedback, and to get new ideas from both the course instructor and peer learners. In addition, we will consider implementing virtual classroom tools (Blackboard Collaborative Suite) so faculty and students can have virtual real-time interactions that allow timely feedback, visual cues, and conversation comparable to those in traditional classroom environments.

5. How do faculty teaching online courses verify that students are doing their own work?

Our existing policies on student identity and privacy apply to all students, including students enrolled in distance education programs. Our Blackboard and other computer systems are secure and reliable to verify the identity and ensure the privacy of our students.

At the program and course level, the class size of the MS-SM online program is expected to be relatively small, and the courses are designed to be writing-intensive and interactive. Our MS-SM faculty will communicate with their students through multiple modes of communication, including Blackboard, emails, online video conferencing, and phone. The intensity of interactions will contribute to a high assurance level of student identification verification in the MS-SM online program.

6. For programs that prepare candidates for teacher or educational leadership certification:

Explain how the required field/student teaching/practicum/internship experiences meet requirements for the selection of cooperating teachers (licensed/certified in the certification areas of candidates); college faculty supervision and assessment of candidates; and collaboration between the faculty supervisor and cooperating teacher in assessing the candidate within the goals and objectives of the program and the State Learning Standards.
III. OUTCOMES AND ASSESSMENT

1. Distance learning programs are expected to produce the same learning outcomes as comparable classroom-based programs. How are these learning outcomes identified -- in terms of knowledge, skills, or credentials -- in course and program materials?

A core component of John Jay College’s current 2010-2014 Master Plan is to “foster integrative learning and link individual course learning goals and syllabi to overall curricula and learning goals”. Consistent with our institutional commitment, the MS-SM online program is subject to the same outcome assessment processes as its on-campus counterpart. The learning outcomes, goals, and objectives of the MS-SM online program are comparable to those applicable to the classroom-based Master’s program in Protection Management, although focused on the specific disciplinary area of security management.

The following are the specific goals of the MS-SM online program:

1. To describe and recognize the role of private security and its aligned services.
2. To classify and identify design security systems and protocols for the industry’s clientele.
3. To summarize the best practices for security management in diverse environments.
4. To assess and explain design studies and analytical products which measure the efficacy of security initiatives.
5. To identify and locate emerging markets for the private security professional.

Appendix B is the MS-SM program curriculum map that shows how each course matches to the program learning goals. We will include the identified program goals in our corresponding program and course materials available to all future students in the MS-SM online program.

2. Describe how the means chosen for assessing student learning in this program are appropriate to the content, learning design, technologies, and characteristics of the learners.

At the program level, we will assess student learning though a Comprehensive Examination that will be administered twice a year. The Comprehensive Exam will provide the department with a content capstone by measuring knowledge essential to security management. At the course level, we will design our courses based on the learning objectives in our outcome assessment map as well as on distance education professional standards for assessments, learning resources, and learner engagement.

In our online courses, we will clearly state the learning objectives of each course in course documents (such as in the syllabi) so learners can focus their efforts in alignment with course assessment goals. In addition, our course documents will include specifications of the evaluation methods, criteria, and weight for various assignments. Typical course-level assessments include quizzes, mid-term and final examinations, papers, online discussions, presentations, and projects.
The systematically designed assessments in our MS-SM online program will allow the faculty to determine the efficacy of our course and program design for MS-SM online students. We will regularly evaluate our program offerings in order to ensure that our assessment approaches are appropriate to the evolving learning environments. Moreover, our instructional designers and program administrators will engage in ongoing professional development on learning assessment and evaluation and will work closely with our MS-SM program faculty to implement the latest assessment approaches in distance education as appropriate to the MS-SM online program offerings.

IV. PROGRAM EVALUATION

1. What process is in place to monitor and evaluate the effectiveness of the distance learning program on a regular basis?

The MS-SM online program is developed with the same standards as applicable to the on-campus Master’s program in Protection Management and is subject to the same program evaluation requirements for conducting ongoing assessments of instruction and learning outcomes. We also recognize inherent differences in the distance learning format and will conduct program evaluation for the inherently different aspects (e.g., distance learning technology) of the MS-SM online program separately from the on-campus Master’s program in Protection Management.

Our MS-SM program will demonstrate its effectiveness in achieving the goals and expected outcomes through a systematic approach that encompasses course development, revision, program accreditation guidelines, quality standards and best practices, as well as training of faculty and support professionals. Consistent with our institution-wide requirements, we will systematically collect measures of student learning outcomes in our online courses; conduct regular student evaluations at the end of each course; collect feedback from all stakeholders (students, faculty, and staff) on their perceptions of the effectiveness of the MS-SM online program. In addition, we will collect the graduation rate, time for completion, average GPA, and data from pre- and post-graduation surveys.

2. How will the evaluation results be used for continuous program improvement?

We will conduct systematic analysis of the data collected though the program evaluation process. At the program level, the MS-SM faculty will meet regularly to review program evaluation results and recommend modifications to the program and its courses. At the course level, the faculty and our instructional design team will implement an internal evaluation process for all distance education courses under development.

Instructors of MS-SM online courses will collaborate with the instructional design team to review data analysis results, latest developments in content areas, and evolving best practices in distance education. Based on the review, instructors will revise their courses with support from the instructional design team before offering them to future students. This systematic evaluation and revision process ensures continuous improvement to our MS-SM online program and brings the best possible quality education to our MS-SM online students.

3. How will the evaluation process assure that the program results in learning outcomes appropriate to the rigor and breadth of the college degree or certificate awarded?
In compliance with Middle States guidelines, our institution has started to implement a comprehensive structure to measure student learning outcomes. We will conduct rigorous periodic reviews to ensure learning outcomes of the MS-SM program are appropriate to the rigor and breadth of the Master’s degree. Student learning outcomes in each MS-SM online course will be measured and analyzed relative to the corresponding learning objectives. In addition, we will also collect assessment data from comprehensive exams and thesis projects at the program level. The MS-SM faculty will meet regularly to review the various learning outcome data for the MS-SM online program and, if needed, to make adjustments to the curriculum and program in order to ensure a rigorous learning experience for all MS-SM online students.
Appendix A. An Overview of the MS-SM Curriculum
MS in Security Administration                        Total: 36 Credits

Core Courses                                         12 credits

SEC 701 Introduction to Protection Management Systems:
SEC 731 Risk, Threat and Critical Infrastructure
SEC 732 Privatization: Models and Applications for Private Justice
SEC 733 Legal, Regulatory and Administrative Issues in Private Sector Justice

Management Analytic                                  12 credits

SEC 715 Analytical Methods in Protection Management:
PAD 705 Organization Theory and Management
PAD 744 Capital and Operational Budgeting
PAD 750 Security of Information Technology

Electives                                           12 credits

SEC 703 Analysis of Building and Fire Codes
SEC 711 Introduction to Emergency Management
SEC 712 Theory and Design of Fire Protection Systems
SEC 730 Private Security Function and Role in Homeland Defense
SEC 740 Safety and Security in the Built Environment
SEC 753 Theory and Design of Security Systems
SEC 754 Contemporary Issues in Security Management
SEC 762 Business Continuity Planning
SEC 781 Risk Analysis and Loss Prevention
SEC 791 Thesis (optional) 6 credit hours
PAD 748 Project Management

Thesis Track

The thesis track includes 12 credits in the program’s core courses, 12 credits from “Management Analytic” courses and an additional 6 credits for the thesis prospectus and approved Thesis document. This option is available only to students with a 3.5 GPA or higher. The Thesis track must be approved by the Program Director.

Comprehensive Examination

All students in the program must pass the Comprehensive Exam issued by the department on a bi-annual calendar. The Comprehensive Exam provides the department with a Content Capstone by measuring knowledge essential to security management. The Program Director shall issue a list of readings and texts at least 90 days before the administration of the Comprehensive Exam. Comprehensive Exams are deemed passing when:

1. Two of Three Faculty Readers Approve the Response
2. If Three Questions are administered, the student passes 2 of 3 successfully.

For students who fail the Comprehensive, two (2) further opportunities to sit for the Exam are possible in accordance with normal university calendar administration.
Appendix B. MS-SM Program Curriculum Map
### Courses: Total credits: 36

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Core</th>
<th>Elective</th>
<th>Required Management and Analytic</th>
<th>Elective</th>
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<tr>
<td>SEC 701</td>
<td>Introduction to Protection Management Systems</td>
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<td></td>
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<tr>
<td>SEC 731</td>
<td>Risk, Threat and Critical Infrastructure</td>
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<td>SEC 732</td>
<td>Privatization, Models and Applications for Private Security</td>
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<tr>
<td>SEC 733</td>
<td>Legal, Regulatory and Administrative Issues in Private Sector Justice</td>
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### Program Outcomes and Goals

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<th>Goal</th>
<th>Credits</th>
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<tr>
<td>To describe and recognize the role of private security and its aligned services in a free society.</td>
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<tr>
<td>To classify and identify design security systems and protocols for the industry's clientele.</td>
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<tr>
<td>To defend and explain design studies and analytical products which measure the efficacy of security initiatives.</td>
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<tr>
<td>To identify and locate emerging markets for the private security professional.</td>
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### Core Courses: 12 credits

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<tr>
<th>Course Code</th>
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<tr>
<td>SEC 731</td>
<td>Risk, Threat and Critical Infrastructure</td>
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<tr>
<td>SEC 732</td>
<td>Privatization, Models and Applications for Private Security</td>
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<tr>
<td>SEC 733</td>
<td>Legal, Regulatory and Administrative Issues in Private Sector Justice</td>
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### Required Management and Analytic Courses: 12 credits

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<td>SEC 715</td>
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<td>PAD 705</td>
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### Electives: 12 credits

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<td>SEC 703</td>
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<td>SEC 711</td>
<td>Introduction to Emergency Management</td>
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<td>SEC 712</td>
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<td>Business Continuity Planning</td>
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<td>SEC 781</td>
<td>Risk Analysis and Loss Prevention</td>
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<td>Project Management</td>
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College Council Membership

The College Council shall be the primary governing body of John Jay College of Criminal Justice. It shall have authority to establish College policy on all matters except those specifically reserved by the Education Law or by the Bylaws of the Board of Trustees of The City University of New York to the President or to other officials of John Jay College or of The City University of New York, or to the CUNY Board of Trustees. The College Council shall consist of the following members:

Administration:
1. President (chairperson)        Jersey Travis
2. Provost and Senior Vice President for Academic Affairs  Jane P. Bowers
3. Senior Vice President for Finance and Administration  Robert Pignatello
4. Vice President for Student Affairs  Lynette Cook-Francis
5. Vice President for Enrollment Management  Richard Saulnier
6. Dean of Graduate Studies  Jannette Domingo
7. Dean of Undergraduate Studies  Anne Lopes
8. Interim Dean of Research  Anthony Carpi

Faculty:
   a. Full-time faculty elected from each academic department:
9. Africana Studies  Kwando Kinshasa
10. Anthropology  Robert Furst
11. Art and Music  Cyriaco Lopes
12. Communication & Theater Arts  Lyell Davies
13. Counseling  Ma’at Lewis
14. Criminal Justice  Michael Maxfield
15. Economics  Jay Hamilton
16. English  Margaret Escher
17. Foreign Languages and Literature  Raul Romero
18. Health and Physical Education  Vincent Maiorino
19. History  David Munns
20. Interdisciplinary Studies Program  Andrea Balis
21. Latin America and Latina/o Studies  Brian Montes
22. Law, Police Science and CJA  Katarzyna Celinska
23. Library  Maria Kiriakova
24. Mathematics  Shaobai Kan
25. Philosophy  Amie Macdonald
26. Political Science  Roger McDonald
27. Protection Management  Warren Benton
28. Psychology  Tom Kucharski
29. Public Administration  Charles Jennings
30. Sciences  Elise Champeil
31. SEEK  Schevalette Alford
32. Sociology  Janice Johnson-Dias
b. Faculty allotted according to any method duly adopted by the Faculty Senate:

33. Anthropology         Anru Lee
34. Anthropology         Shonna Trinch
35. Criminal Justice     Evan Mandery
36. English              Adam Berlin
37. English              Erica Burleigh
38. English              **VACANT**
39. English              Karen Kaplowitz
40. English              Jean Mills
41. English              Melinda Powers
42. Law, Police Science and CJA Lior Gideon
43. Law, Police Science and CJA Maki Haberfeld
44. Law, Police Science and CJA Yue Ma
45. Law, Police Science and CJA Staci Strobl
46. Political Science    James Cauthen
47. Sociology            Richard Ocejo
48. Science              Shu-Yuan Cheng
49. Science              Nicholas Petraco
50. Science              Francis Sheehan

- Eight faculty alternates who may vote, make motions and be counted as part of the College Council’s quorum only during the absence of a permanent faculty representative:

<table>
<thead>
<tr>
<th>Janice Dunham – Library</th>
<th>Vacant</th>
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<tbody>
<tr>
<td>Richard Li – Science</td>
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<tr>
<td><strong>Vacant</strong></td>
<td><strong>Vacant</strong></td>
</tr>
</tbody>
</table>

Higher Education Officers elected by Higher Education Officers Council:

51. Kinya Chandler
52. Katherine Killoran
53. Angelos Kyriacou
54. Nancy Marshall
55. Carina Quintian

- One Higher Education Officers alternate who may vote, make motions and be counted as part of the College Council’s quorum only during the absence of a permanent higher education officer representative.

Marisol Marrero
Students:
56. President of the Student Council Mehak Kapoor
57. Vice President of the Student Council Zeeshan Ali
58. Treasurer of the Student Council Jeffrey Aikens
59. Secretary of the Student Council VACANT
60. Elected At-Large Representative Antonio Welch
61. Elected graduate student representative John Clarke
62. Elected graduate student representatives Amanda Stapleton
63. Elected senior class representative Michelle Tsang
64. Elected senior class representative Ammarah Karim
65. Elected junior class representative Emiliya Abramova
66. Elected junior class representative Maria DCruze
67. Elected sophomore class representative Salahdine Baroudi
68. Elected sophomore class representative Hashemul Khan
69. Freshman representative designated according to a method duly adopted by the Student Council Nicholas Calabro

- Two (2) alternate student representatives, who vote, make motions and be counted as part of the College Council’s quorum only during the absence of a permanent student representative.

| 1. VACANT | 2. Waqas Majeed |
College Council Interim Executive Committee

The faculty, higher education officers and student representatives shall be elected by the College Council from among its members in September of each year. From June 1 until such time as the College Council holds this election, there shall be an Interim Executive Committee, which shall consist of the following members:

- President (chairperson)  Jeremy Travis
- Provost and Senior Vice President for Academic Affairs  Jane P. Bowers
- Senior Vice President for Finance and Administration  Robert Pignatello
- Vice President for Student Affairs  Lynette Cook-Francis
- President of the Faculty Senate  Karen Kaplowitz
- Vice-President of the Faculty Senate  Francis Sheehan
- Two (2) other members of the Faculty Senate
  1. Andrea Balis
  2. Warren Benton
- President of the Higher Education Officers Council  Carina Quintian
- Vice-President of the Higher Education Officers Council  Nilsa Lam
- President of the Student Council  Mehak Kapoor
- Vice-President of the Student Council  Zeeshan Ali

The faculty, higher education officer and student members of the Interim Executive Committee shall nominate College Council members of their respective constituencies as candidates for election to the Executive Committee.
College Council Executive Committee

There shall be an Executive Committee which shall be the College Council's Agenda Committee. It shall have the power to call the College Council into extraordinary session, and shall have only such powers, functions, and duties as the College Council may delegate to it to exercise during periods when the College Council is not in session. The faculty, higher education officers and student representatives shall be elected by the College Council from among its members in September of each year. The faculty, higher education officer and student members of the Interim Executive Committee shall nominate College Council members of their respective constituencies as candidates for election to the Executive Committee.

The Executive Committee shall consist of the following members:

- President (chairperson) Jeremy Travis
- Provost and Senior Vice President for Academic Affairs Jane P. Bowers
- Senior Vice President for Finance and Administration Robert Pignatello
- Vice President for Student Affairs Lynette Cook-Francis

- Seven (7) members of the full-time faculty as defined in Article I, Section 3.a.i
  1. Public Management Warren Benton
  2. English Karen Kaplowitz
  3. VACANT
  4. Anthropology Anru Lee
  5. Counseling Ma’at Lewis
  6. Science Francis Sheehan
  7. Anthropology Shonna Trinch

- Two (2) higher education officers
  1. Katherine Killoran
  2. Nancy Marshall

- Three (3) students
  1. Mehak Kapoor
  2. Zeeshan Ali
  3. Antonio Welch
Undergraduate Curriculum and Academic Standards Committee

There shall be a Committee on Undergraduate Curriculum and Academic Standards which shall consider all matters relating to the undergraduate curriculum of the College and make recommendations to the College Council on such matters as: proposed programs; additions, deletions and modifications of courses and existing programs; distribution; core requirements; basic skills; academic standards; and, policies pertaining to student recruitment and admissions.

The Committee on Undergraduate Curriculum and Academic Standards shall consist of the following members:

- Dean of Undergraduate Studies (Chairperson) Anne Lopes
- Vice President for Enrollment Management Richard Saulnier
- Executive Academic Director of Undergraduate Studies Kathy Killoran

- The chairperson of each of the academic departments, or a full-time member of the faculty, as defined in Article I, Section 3.a.i of the Charter of Governance, who has served in that capacity at the College for at least one (1) year, to be elected from among the members of that department to serve for two (2) academic years.

1. Africana Studies C. Jama Adams
2. Anthropology Ed Snajdr
3. Art and Music Ben Bierman
4. Communication & Theater Arts Marty Wallenstein
5. Counseling Lynette Cook-Francis
6. Criminal Justice Violet Yu
7. Economics Jay Hamilton
8. English Alison Pease
9. Foreign Languages and Literature Silvia Dapia
10. Health and Physical Education Jane Katz
11. History Andrea Balis
12. Interdisciplinary Studies Program Sondra Leftoff
13. Latin American and Latina/o Studies Luis Barrios
14. Law, Police Science and CJA Klaus Von Lampe
15. Library Marta Bladek
16. Mathematics and Computer Science Hunter Johnson
17. Philosophy Tanya Rodriguez
18. Political Science Monica Varsanyi
19. Psychology Peggilee Wupperman
20. Public Management Judy-Lynne Peters
21. Sciences Gloria Proni
23. SEEK Nancy Velazquez-Torres
24. Sociology Richard Ocejo

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• Three (3) students, each of whom have a cumulative grade point average of at least 3.0.
  1. Ervin Balazon
  2. David Guadeloupe
  3. Devaki Naik

**Committee on Student Interests**

There shall be a Committee on Student Interests which shall be concerned with matters of student life including but not limited to student organizations, student housing, extracurricular activities, and student concerns at the College. The Committee on Student Interests shall consist of the following members:

• Dean of Students (chairperson) Kenneth Holmes
• Director of Athletics Dan Palumbo
• Interim Director of Student Activities Danielle Officer
• Two (2) members of the faculty
  1. Sociology Rick Richardson
  2. Science Artem Domashevskiy
• Six (6) students
  1. Cesar Irigoyen
  2. Rue-Ann Gabriel
  3. Alaa Alamin
  4. Rashmini Sookraj
  5. Clinton Dyer
  6. Jennifer Rosado
Faculty-Student Disciplinary Committee

As set forth in Article XV of the Bylaws of the CUNY Board of Trustees, there shall be a Faculty-Student Disciplinary Committee which shall have primary jurisdiction in all matters of student discipline not handled administratively. The committee shall abide by the procedures required by Article XV of the Bylaws of the CUNY Board of Trustees. A Faculty-Student Disciplinary Committee shall consist of two (2) members of the faculty, two (2) students and a chairperson. As set forth in Article XV of the Bylaws of the CUNY Board of Trustees, the rotating panels shall be appointed as follows:

- The President shall select, in consultation with the Executive Committee, three (3) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter of Governance, to receive training and to serve in rotation as chair of the Judicial Committee.
  1. SEEK
  2. Communications & Theater Arts
  3. Protection Management

- Two (2) full-time members of the faculty, as defined in of the Charter of Governance, shall be selected by lot from a panel of six (6) members of the full-time faculty elected annually by the Faculty Senate.
  1. English
  2. History
  3. Library
  4. Science
  5. Africana Studies
  6. History

- The two (2) student members shall be selected by lot from a panel of six (6) students elected annually in an election in which all students registered at the College shall be eligible to vote.
  1. Heena Arora
  2. Elma Zapata
  3. Clinton Dyer
  4. Sabrina Pestel
  5. VACANT
  6. Rayait Hossain

In the event that the student panel or faculty panel or both are not elected, or if more panel members are needed, the President shall have the duty to select the panel or panels which have not been elected. No individuals on the panel shall serve for more than two (2) consecutive years.
Committee on Faculty Personnel

There shall be a Committee on Faculty Personnel which shall review from the departments and other appropriate units of the College all recommendations for appointments to the instructional staff in the following ranks: Distinguished Professor, Professor, Associate Professor, Assistant Professor, Instructor, Distinguished Lecturer, Lecturer, Chief College Laboratory Technician, Senior College Laboratory Technician, and College Laboratory Technician, and make recommendations to the President. It shall also receive recommendations for promotions and reappointments with or without tenure, together with compensation, in the aforementioned ranks of the instructional staff and shall recommend to the President actions on these matters. It may also recommend to the President special salary increments. The President shall consider such recommendations in making his or her recommendations on such matters to the CUNY Board of Trustees.

Policy recommendations of the committee shall be made to the College Council for action. Recommendations with respect to appointments, promotions, and other matters specified in the paragraph above, shall be reported to the President and shall not be considered by the College Council except at the discretion of the President. The Committee shall receive and consider petitions and appeals from appropriate members of the instructional staff with respect to matters of status and compensation, and shall present its recommendations to the President. Further appeals shall follow CUNY procedures. The Committee on Faculty Personnel shall consist of the following members:

- President (Chairperson) | Jeremy Travis
- Provost and Senior Vice President for Academic Affairs | Jane Bowers
- Dean of Graduate Studies | Jannette Domingo
- Dean of Undergraduate Studies | Anne Lopes
- Interim Dean of Research | Anthony Carpi
- Chairperson of each academic department
  1. Africana Studies | C. Jama Adams
  2. Anthropology | Ric Curtis
  3. Art and Music | Lisa Farrington
  4. Communication & Theater Arts | Seth Baumrin
  5. Counseling | Lynette Cook-Francis
  6. Criminal Justice | Evan Mandery
  7. Economics | Jay Hamilton
  8. English | Allison Pease
  9. Foreign Languages and Literature | Silvia Dapia
  10. Health and Physical Education | Sue Larkin
  11. History | Allison Kavey
  12. Interdisciplinary Studies Program | Amy Green
  13. Latin American & Latino/a Studies | Lisandro Perez
  14. Law, Police Science and CJA | Maki Haberfeld
  15. Library | Bonnie Nelson
  16. Mathematics and Computer Science | Peter Shenkin
  17. Philosophy | Jonathan Jacobs
  18. Political Science | Harold Sullivan

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19. Psychology        Tom Kucharski
20. Public Management Warren Benton
21. Sciences         Larry Kobilinsky
23. SEEK            Nancy Velazquez-Torres
24. Sociology       David Brotherton

- Three (3) at-large full-time members of the full-time faculty from amongst those who hold the rank of tenured associate and/or tenured full professor, as defined in Article I, Section 3.a.i of the Charter of Governance.
  1. Nivedita Majumdar
  2. Chitra Raghavan
  3. John Staines

- Three (3) members of the faculty who receive the next highest number of votes in a general faculty election will be alternate faculty representatives on the committee. An alternate may vote, make motions and be counted as part of the quorum only when a chairperson and/or an at-large faculty representative is absent.
  1. Gail Garfield
  2. VACANT
  3. Ali Kocak

- The Student Council may designate up to two (2) students, with at least 30 credits earned at the College, to serve as liaisons to the Review Subcommittees of the Committee on Faculty Personnel. The student liaisons shall be subject to College Council ratification. The role of the student liaisons shall be to review student evaluations of faculty members being considered by the subcommittees for reappointment, promotion and tenure and to summarize the content of those evaluations at a time designated by the Review Subcommittee. Student liaisons are not members of the Committee on Faculty Personnel.
  1. Brenda Fernandez
  2. Jennifer Rosado
Budget and Planning Committee

There shall be a Budget and Planning Committee which shall be responsible for reviewing budget information, making recommendations on the financial and budgetary matters of the College, and providing guidance on comprehensive and strategic planning for the College. The President, or his designee, shall make quarterly financial reports to the Budget and Planning Committee. The Budget and Planning Committee shall consist of the following members:

- President (chairperson)  
  Jeremy Travis
- Provost and Senior Vice President for Academic Affairs  
  Jane Bowers
- Senior Vice President for Finance and Administration  
  Robert Pignatello
- Vice President for Student Affairs  
  Lynette Cook-Francis
- Vice President for Enrollment Management  
  Richard Saulnier
- Associate Provost for Institutional Effectiveness  
  James Llana
- Executive Director for Human Resources  
  Kevin Hauss
- Dean of Graduate Studies  
  Jannette Domingo
- Dean of Undergraduate Studies  
  Anne Lopes
- Interim Dean of Research  
  Anthony Carpi
- Executive Director of Finance and Business Services  
  Patricia Ketterer
- President of the Faculty Senate  
  Karen Kaplowitz
- Vice President of the Faculty Senate  
  Francis Sheehan
- Chair of the Faculty Senate Fiscal Affairs Committee  
  Janice Dunham
- Vice Chair of the Faculty Senate Fiscal Affairs Committee  
  Jay Hamilton
- Chairperson of each academic department
  1. Africana Studies  
     C. Jama Adams
  2. Anthropology  
     Ric Curtis
  3. Art and Music  
     Lisa Farrington
  4. Communication & Theater Arts  
     Seth Baumrin
  5. Counseling  
     Lynette Cook-Francis
  6. Criminal Justice  
     Evan Mandery
  7. Economics  
     Jay Hamilton
  8. English  
     Allison Pease
  9. Foreign Languages and Literature  
     Silvia Dapia
10. Health and Physical Education  
    Sue Larkin
11. History  
    Allison Kavey
12. Interdisciplinary Studies Program  
    Amy Green
13. Latin American and Latina/o Studies  
    Lisandro Perez
14. Law, Police Science and CJA  
    Maki Haberfeld
15. Library  
    Bonnie Nelson
16. Mathematics and Computer Science  
    Peter Shenkin
17. Philosophy  
    Jonathan Jacobs
18. Political Science  
    Harold Sullivan
19. Psychology  
    Tom Kucharski
20. Public Management  
    Warren Benton
21. Sciences  
    Larry Kobilinsky

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23. SEEK  Nancy Velasquez-Torres
24. Sociology  David Brotherton

- Chairperson of the Higher Education Officers Council, or designee Carina Quintian
- Two (2) higher education officer representative
  1. Nilsa Lam
  2. Michael Scaduto
- President of the Student Council or designee Mehak Kapoor
- Treasurer of the Student Council or designee Jeffrey Aikens
- One (1) additional student representative Sandra Thomas
- Two members of the non-instructional staff, as defined in Article XIV, Section 14.1 of the Bylaws of the CUNY Board of Trustees.
  1. Crystal Farmer
  2. Daniel Baez

There shall be a Financial Planning Subcommittee of the Budget and Planning Committee which shall meet on a periodic basis in the development of the College’s Annual Financial Plan. The Financial Planning Subcommittee of the Budget and Planning Committee shall consist of the following members:

- Senior Vice President of Finance and Administration (chairperson) Robert Pignatello
- Provost and Senior Vice President for Academic Affairs Jane P. Bowers
- President of the Faculty Senate Karen Kaplowitz
- Chair of the Faculty Senate Fiscal Affairs Committee Jay Hamilton
- Vice Chair of the Faculty Senate Fiscal Affairs Committee Janice Dunham
- Chair of the Council of Chairs C. Jama Adams
- Vice Chair of the Council of Chairs Warren Benton
- One (1) representative chosen by the Council of Chairs Tom Kucharski
- Chair of the Higher Education Officers Council Carina Quintian

The Executive Director of Finance and Business Services, Patricia Ketterer and the Provost’s Director for Operations, Kinya Chandler shall staff the subcommittee.

There shall be a Strategic Planning Subcommittee of the Budget and Planning Committee which shall provide guidance to the President on comprehensive and strategic planning including development of major planning documents and accreditation studies, related process and outcome assessment and space planning. The Strategic Planning Subcommittee of the Budget and Planning Committee shall consist of the following members:

- Associate Provost for Institutional Effectiveness (chairperson) James Llana
- Senior Vice President of Finance and Administration Robert Pignatello
- Provost and Senior Vice President for Academic Affairs Jane P. Bowers
- President of the Faculty Senate Karen Kaplowitz
- Two (2) representatives chosen by the Faculty Senate
  1. Chair of the Faculty Senate Fiscal Affairs Committee Jay Hamilton
  2. Vice Chair of the Faculty Senate Fiscal Affairs Committee Janice Dunham
- Chair of the Council of Chairs C. Jama Adams

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- Two (2) representatives chosen by the Council of Chairs
  1. Warren Benton
  2. Tom Kucharski
- Chair of the Higher Education Officers Council: Carina Quintian
- One (1) student representative
  1. VACANT

The Director of Institutional Research, Ricardo M. Anzaldua and the Director of Outcomes Assessment, Virginia Moreno shall staff the subcommittee.
Committee on Graduate Studies

There shall be a Committee on Graduate Studies which shall be responsible for establishing general policy for the graduate programs, subject to review by the College Council. It shall have primary responsibility for admission, curriculum, degree requirements, course and standing matters, periodic evaluation of the graduate programs and for other areas of immediate and long-range importance to the quality and growth of graduate study. The committee shall also be responsible for advising on all matters relating to graduate student honors, prizes, scholarships and awards. The Committee on Graduate Studies shall review and approve program bylaws for each graduate program. Such bylaws shall then be submitted to the Executive Committee of the College Council for review and approval. Program bylaws may provide for co-directors after assessing factors such as program size and the interdisciplinary nature of the curriculum. The Committee on Graduate Studies shall consist of the following members:

- Dean of Graduate Studies (chairperson) Jannette Domingo
- Dean of Students Kenneth Holmes
- Vice President for Enrollment Management Richard Saulnier
- Interim Chief Librarian Bonnie Nelson
- Graduate Program Directors
  1. Criminal Justice William Heffernan
  2. Digital Forensics and Cybersecurity Richard Lovely
  3. Forensic Mental Health Counseling James Wulach
  4. Forensic Psychology Gabrielle Salfati/
     Diana Falkenbach
  5. Forensic Science Margaret Wallace
  6. International Crime and Justice Avram Bornstein/
     Rosemary Barbaret
  7. Protection Management Charles Nemeth
  8. MPA: Public Policy & Administration Marilyn Rubin
  9. MPA: Inspection & Oversight Warren Benton
- BA/MA Director Chitra Raghavan

- Two (2) graduate students
  1. Pasang Tsering
  2. Sabastian Auguste
Committee on Student Evaluation of the Faculty

There shall be a Committee on Student Evaluation of the Faculty which shall be responsible for a continuous review of faculty evaluation procedures; review of the design of the survey instrument; recommendations for the terms under which the instrument will be used; and for the development of guidelines which shall be submitted to the College Council for review. The Provost and Senior Vice President for Academic Affairs shall designate staff for the committee.

The Committee on Student Evaluation of the Faculty shall consist of the following members:

- Four (4) full-time members of the faculty
  1. Psychology  
     - Joshua Clegg
  2. English  
     - Alexander Long
  3. Psychology  
     - Keith Marcus
  4. Public Management  
     - Roddrick Colvin
- Two (2) students
  1. Hashemul Khan
  2. Joanna Madon

The committee shall elect a chairperson from among its faculty members. Members shall serve for a term of two (2) years.
Provost Advisory Council

There shall be a Provost Advisory Council which shall provide a formal means for the Provost to consult with faculty leadership on matters of joint concern such as budget, faculty recruitment and development, and personnel policies and practices. The Provost Advisory Council shall consist of the following members:

- Provost and Senior Vice President for Academic Affairs (chairperson) Jane P. Bowers
- Director of Operations, Office of the Provost Kinya Chandler
- President of the Faculty Senate Karen Kaplowitz
- Vice President of the Faculty Senate Francis Sheehan
- Chairperson of each academic department
  1. Africana Studies C. Jama Adams
  2. Anthropology Ric Curtis
  3. Art and Music Lisa Farrington
  4. Communication & Theater Arts Seth Baumrin
  5. Counseling Lynette Cook-Francis
  6. Criminal Justice Evan Mandery
  7. Economics Jay Hamilton
  8. English Allison Pease
  9. Foreign Languages and Literature Silvia Dapia
  10. Health and Physical Education Sue Larkin
  11. History Allison Kavey
  12. Interdisciplinary Studies Program Amy Green
  13. Latin American & Latino/a Studies Lisandro Perez
  14. Law, Police Science and CJA Maki Haberfeld
  15. Library Bonnie Nelson
  16. Mathematics and Computer Science Peter Shenkin
  17. Philosophy Jonathan Jacobs
  18. Political Science Harold Sullivan
  19. Psychology Tom Kucharski
  20. Public Management Warren Benton
  21. Sciences Larry Kobilinsky
  23. SEEK Nancy Velazquez-Torres
  24. Sociology David Brotherton
Council of Undergraduate Program Coordinators

There shall be a Council of Undergraduate Program Coordinators which shall provide a formal means to represent the concerns of those responsible for undergraduate majors and shall provide a formal means for reviewing matters of concern such as program review and revision, staffing, curriculum development and the scheduling of courses. The Council of Undergraduate Program Coordinators shall consist of the following members:

- **Dean of Undergraduate Studies (chairperson)**
  - Anne Lopes

- **Coordinators of Undergraduate Majors**
  1. Computer Information Systems
  - Shamik Sengupta
  2. Criminal Justice (B.A.)
  - Hung-En Sung
  3. Criminal Justice (B.S.)
  - Serguei Cheloukhine
  4. Criminal Justice Management
  - Salomon Guajardo
  5. Criminology
  - Douglas Thompkins
  6. Culture and Deviant Studies
  - Elizabeth Hegeman
  7. Economics
  - Jay Hamilton
  8. English
  - Caroline Reitz
  9. Fire Science
  - Robert Till
  10. Fire and Emergency Services
  - Robert Till
  11. Forensic Psychology
  - Deryn Strange
  12. Forensic Science
  - Lawrence Kobilinsky
  13. Gender Studies
  - Katie Gentile
  - Peter Romaniuk
  15. Judicial Studies
  - James Cauthen
  16. Humanities and Justice Studies
  - Margaret Tabb
  17. Law and Society
  - James Cauthen
  18. Library
  - Karen Okamoto
  19. Legal Studies
  - Joshua Wilson
  20. Philosophy
  - Catherine Kemp
  21. Police Studies
  - Jon Shane
  22. Political Science
  - Andrew Sidman
  23. Public Administration
  - Maria Josephine Dagostino
  24. Security Management
  - Robert McCrie
  25. World History
  - Sara Mc Dougall
Committee on Honors, Prizes and Awards

There shall be a Committee on Honors, Prizes and Awards which shall make recommendations to the College Council for undergraduate student recipients. The Committee on Honors, Prizes and Awards shall consist of the following members:

- Vice President for Student Affairs (chairperson)  Lynette Cook-Francis
- Dean of Students  Kenneth Holmes
- Interim Director of Student Activities  Danielle Officer
- Three (3) full-time members of the faculty
  1. Library  Marta Bladek
  2. Psychology  Shuki Cohen
  3. English  Sanjair Nair
- Three (3) students who have a minimum cumulative grade point average of 3.0 and who are not seniors
  1. Rue-Ann Gabriel
  2. Melissa S. Kong
  3. Siddarth Shah

Special Committee of the College Council

Committee on Faculty Elections

There shall be a Committee on Faculty Elections which shall conduct faculty elections. The committee shall be comprised of five (5) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter. The Committee on Faculty Elections shall consist of the following members:

1. LPS  Katarzyna Celinska
2. Library  Kathleen Collins
3. English  Olivera Jokic
4. Science  Ekaterina Korobkova
5. Political Science  Samantha Majic
**College-Wide Assessment Committee**

There shall be a campus-wide committee to coordinate assessment efforts for both student learning and institutional effectiveness, broadly understood. The purpose of assessment is continuous improvement of teaching, student learning, institutional effectiveness, and service to internal and external constituencies. The Committee comprises seven faculty members and three Higher Education Officers. The Director of Assessment is an ex officio member without vote. The Associate Provost for Institutional Effectiveness is the committee chair.

- **Sociology**
  - (Chair) Carla Barrett

- **Director of Assessment**
  - (ex officio) Virginia Moreno

- **Associate Provost for Institutional Effectiveness**
  - (ex officio) James Llana

- **Seven (7) Full-time Faculty Members**
  1. Sociology Carla Barrett
  2. History James de Lorenzi
  3. Public Management Maria D'Agostino
  4. Psychology Elizabeth Jeglic
  5. English Mark McBeth
  6. Public Management Marilyn Rubin
  7. Political Science Jennifer Rutledge

- **Three(3) Higher Education Officers**
  1. Marisol Marrero
  2. Sumaya Villanueva
  3. Danielle Officer