

## Mission Statement

The mission of the Art Department is to provide a dynamic curriculum, balancing specific skills and techniques of art production with the ability to critique, to analyze, and to interpret visual art from diverse cultures and historic periods. Students may earn a BA in Art with a concentration in **Studio Art, Art History, or Teaching Art K-12, or a BFA in Electronic Design and Multimedia**. All students are required to take both studio- and history-based courses. Graduates are prepared to pursue graduate programs leading to an **MFA in Studio Art** or an **MA in Art History or Art Education** or to begin a career in any number of art-related fields.

## Learning Outcomes

*All students graduating with an undergraduate degree in Art will be able to:*

- demonstrate the ability to express themselves visually in a variety of art techniques, materials, and media;
- use art terminology appropriately;
- analyze artworks from the past and present in terms of style, form, and historical context;
- identify historical and current issues, themes, and concerns of the visual arts;
- relate historical and current issues, themes, and concerns of the visual arts to contemporary society.

*In addition to the above, common departmental goals, Studio graduates will have:*

- articulate the conceptual basis of their work in oral and written form;
- demonstrate the ability to critique the work of others in oral and written form;
- produce artwork using the latest visual arts materials and technologies;

- develop approaches to creative expression that include risk taking, originality, and problem solving;
- develop an advanced level of personal creative expression in at least one medium or a combination of media;
- demonstrate the ability to prepare and organize art works for an exhibition or portfolio review with attention to creativity, skill, and quality;
- understand and use safe and hazard-free materials, tools, and equipment.

***In addition to the above, common departmental goals, students graduating with a BA in Art with a concentration in Art History will be able to:***

- use a variety of art-historical methodologies and theories appropriately;
- identify and discuss key artworks from distinct periods/cultures in art history in terms of style, form, and historical context;
- demonstrate an ability to undertake art-historical research and writing on a variety of topics, cultures, and historical periods;
- discuss works of art appropriately in their aesthetic, biographical, historical, political, social, psychological, and philosophical contexts;
- demonstrate an ability to discuss and analyze critically a variety of texts, including primary source material, secondary art-historical literature, and peer-reviewed articles;

***In addition to the above, common departmental goals, students graduating with a BFA in Electronic Design and Multimedia will be able to:***

- be conversant with the history of art and design and the impact of technology and new media theory on the practice of art;
- develop an appropriate vocabulary for the critique of art and new media design and use this terminology in oral and written project briefs;
- develop superior skills in design, imaging, and typography, as well as their applications to creative projects in print- and screen-based art and design;
- analyze problems, developing alternate conceptual approaches and employ project planning, workflow, and production skills to creative projects;

- be fluent in the range of digital tools used by artists in a design or new media context;
- prepare a portfolio and appropriate self-promotion materials for gaining employment or admission to graduate school.

***In addition to the above, common departmental goals, students graduating with a BA in Art Education will be able to:***

- understand the cultural, political, social context/purposes of art education in our society;
- analyze contemporary and historical trends in art education as they relate to educational theory;
- articulate the connections between theory and practice in art education;
- reflect on the role of power, privilege, and identity as they pertain to the responsibilities of educators;
- write critically about their own experiences in arts education and about current issues in the field of arts education;
- develop the necessary dispositions to be a reflective practitioner (e.g., responsiveness, improvisation, leadership, problem solving, reflection, etc.);
- create and practice teaching scaffolded, authentic, idea-centered, developmentally appropriate, inquiry-based, and social justice-oriented curricula for teaching art in multiple settings;
- Understand the differences among the multiple arts education settings (e.g., museums, schools, after-school programs, community centers, etc.);
- employ effective assessment tools for evaluating learning in the arts;
- integrate their own art-making with their own teaching practice.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 5 as listed below)

1. demonstrate the ability to express themselves visually in a variety of art techniques, materials, and media;
2. use art terminology appropriately;
3. analyze artworks from the past and present in terms of style, form, and historical context;
4. identify historical and current issues, themes, and concerns of the visual arts;
5. relate historical and current issues, themes, and concerns of the visual arts to contemporary society.

Introductory Courses

Courses	Learning Outcomes									
All Art Graduates Will:	1	2	3	4	5					
<b>10000</b> Intro Visual Arts		X	X	X	X					
<b>10100</b> 2-D Design	X	X	X	X	X					
<b>10200</b> Intro Drawing	X	X	X	X	X					
<b>10300</b> Intro Printmaking	X	X	X	X	X					
<b>10400</b> Intro Photography	X	X	X	X	X					
<b>10500</b> Intro Painting	X	X	X	X	X					
<b>10600</b> Intro Sculpture	X	X	X	X	X					
<b>10700</b> Intro Ceramic Design	X	X	X	X	X					
<b>10800</b> Intro Wood Design	X	X	X	X	X					
<b>10900</b> 3-D Design	X	X	X	X	X					
<b>21000</b> Writing About Art		X	X							
<b>21510</b> Art and Protest	X			X	X					

Last revised, Spring 2012

# Learning Outcome Grid (Studio)

(Outcomes are numbered from 1 to 7 as listed below)

1. articulate the conceptual basis of their work in oral and written form;
2. demonstrate the ability to critique the work of others in oral and written form;
3. produce artwork using the latest visual arts materials and technologies;
4. develop approaches to creative expression that include risk taking, originality, and problem solving;
5. develop an advanced level of personal creative expression in at least one medium or a combination of media;
6. demonstrate the ability to prepare and organize art works for an exhibition or portfolio review with attention to creativity, skill, and quality;
7. understand and use safe and hazard-free materials, tools, and equipment.

Courses		Learning Outcomes										
Studio Graduates Will:		1	2	3	4	5	6	7				
Additional Elective Courses	<b>10710</b> Architectural Ceramics	X	X	X	X	X	X	X				
	<b>21510</b> Art and Protest	X	X	X	X	X	X					
	<b>22000</b> Intermediate Drawing	X	X	X	X	X	X	X				
	<b>23000</b> Projects in Printmaking	X	X	X	X	X	X	X				
	<b>24000</b> Photography II	X	X	X	X	X	X	X				
	<b>24010</b> Color Photography	X	X	X	X	X	X	X				
Introductory and Elective Courses	<b>24020</b> Photojournalism	X	X	X	X	X	X	X				
	<b>24030</b> Documentary Photography	X	X	X	X	X	X	X				
	<b>24050</b> Genres in Photography	X	X	X	X	X	X	X				
	<b>25000</b> Projects in Painting	X	X	X	X	X	X	X				
	<b>26000</b> Projects in Sculpture	X	X	X	X	X	X	X				
	<b>27000</b> Projects in Ceramic Design	X	X	X	X	X	X	X				
	<b>28000</b> Projects in Wood Design	X	X	X	X	X	X	X				
<b>29500</b> Typography I	X	X	X	X		X	X					

Last revised, Spring 2012

# Learning Outcome Grid (Studio)

Introductory and Elective Courses

Courses	Learning Outcomes											
	1	2	3	4	5	6	7					
Studio Graduates Will:												
29510 Graphic Design Concepts	X	X	X	X		X	X					
29520 Illustration	X	X	X	X		X	X					
29526 2D Imaging	X	X	X	X	X	X	X					
29530 Digital Photography I	X	X	X	X	X	X	X					
31501-31510 Selected Topics in Studio Art	X	X	X	X	X	X	X					
31591-31593 Honors I-III in Studio Art	X	X	X	X	X	X	X					
32000 Figure Drawing	X	X	X	X	X	X	X					
32099 Independent Study: Drawing	X	X	X	X	X	X	X					
33099 Independent Study: Printmaking	X	X	X	X	X	X	X					
34000 Photo Portfolio and Projects	X	X	X	X	X	X	X					
34040 Alternative Processes in Photography	X	X	X	X	X	X	X					
34060 Studio Photography and Lighting	X	X	X	X	X	X	X					
34070 Large Format Photography	X	X	X	X	X	X	X					
34099 Independent Study: Photography	X	X	X	X	X	X	X					
35000 Watercolor	X	X	X	X	X	X	X					
35099 Independent Study: Painting	X	X	X	X	X	X	X					
36099 Independent Study: Sculpture	X	X	X	X	X	X	X					
37000 Clay and Glazes	X	X	X	X	X	X	X					

# Learning Outcome Grid (Studio)

Introductory and Elective Courses

Courses	Learning Outcomes											
	1	2	3	4	5	6	7					
Studio Graduates Will:												
37099 Independent Study: Ceramic Design	X	X	X	X	X	X	X					
39500 Typography II	X	X	X	X	X	X	X					
39510 Electronic Design I	X	X	X	X	X	X	X					
39512 Print Production	X	X	X	X	X	X	X					
39530 Digital Photography II	X	X	X	X	X	X	X					
39540 Design for the World Wide Web I	X	X	X	X	X	X	X					
39542 Web Animation	X	X	X	X	X	X	X					
39550 Multimedia Design I	X	X	X	X	X	X	X					
39560 Digital Video	X	X	X	X	X	X	X					
39570 3D Computer Imaging and Animation I	X	X	X	X	X	X	X					
39590 Critical Issues in Design, Technology, and New Media	X	X	X	X	X	X	X					
39599 Independent Study: EDM	X	X	X	X	X	X	X					
49510 Electronic Design II	X	X	X	X	X	X	X					
49518 Design & Publishing Projects	X	X	X	X	X	X	X					
49540 Design for the World Wide Web II	X	X	X	X	X	X	X					
49550 Multimedia Design II	X	X	X	X	X	X	X					

# Learning Outcome Grid (Studio)

Introductory and Elective Courses

Courses	Learning Outcomes										
Studio Graduates Will:	1	2	3	4	5	6	7				
<b>49558</b> Multimedia Projects	X	X	X	X	X	X	X				
<b>49570 3D</b> Computer Imaging and Animation II	X	X	X	X	X	X	X				
<b>49590</b> Electronic Design Portfolio	X	X	X	X	X	X	X				

# Learning Outcome Grid (Art History)

(Outcomes are numbered from 1 to 5 as listed below)

1. use a variety of art-historical methodologies and theories appropriately;
2. identify and discuss key artworks from distinct periods/cultures in art history in terms of style, form, and historical context.
3. demonstrate an ability to undertake art-historical research and writing on a variety of topics, cultures, and historical periods.
4. discuss works of art appropriately in their aesthetic, biographical, historical, political, social, psychological, and philosophical contexts.
5. demonstrate an ability to discuss and analyze critically a variety of texts, including primary source material, secondary art-historical literature, and peer-reviewed articles.

Courses		Learning Outcomes										
Art History Graduates Will:		1	2	3	4	5						
Introductory and Elective Courses	<b>10000</b> Intro Visual Arts	X	X	X	X							
	<b>21012</b> Egyptian Art	X	X	X	X	X						
	<b>21014</b> Greek and Roman Art	X	X	X	X	X						
	<b>21022</b> Romanesque and Gothic Art	X	X	X	X	X						
	<b>21024</b> Italian Renaissance Art	X	X	X	X	X						
	<b>21025</b> Northern Renaissance	X	X	X	X	X						
	<b>21026</b> Baroque and Rococo Art	X	X	X	X	X						
Additional Elective Courses	<b>21030</b> Nineteenth Century Art in Europe	X	X	X	X	X						
	<b>21036</b> Early Modern Art in Europe and the US	X	X	X	X	X						
	<b>21043</b> Ancient Art of Meso-America, the Andes, and the Caribbean	X	X	X	X	X						
	<b>21044</b> North American Indian Art	X	X	X	X	X						

Last revised, Spring 2012

# Learning Outcome Grid (Art History)

Courses		Learning Outcomes									
Art History Graduates Will:	1	2	3	4	5						
<b>31034</b> History of Photography	X	X	X	X	X						
<b>31038</b> Art Since 1980	X	X	X	X	X						
<b>31094-31096</b> Honors I-III in Art History	X	X	X	X	X						
<b>31098</b> Internship in Art History	X	X	X	X	X						
<b>31099</b> Independent Study in Art History	X	X	X	X	X						

Additional  
Elective Courses

# Learning Outcome Grid (BFA in EDM)

(Outcomes are numbered from 1 to 6 as listed below)

1. be conversant with the history of art and design and the impact of technology and new media theory on the practice of art;
2. develop an appropriate vocabulary for the critique of art and new media design and use this terminology in oral and written project briefs;
3. develop superior skills in design, imaging, and typography, as well as their applications to creative projects in print- and screen-based art and design;
4. analyze problems, developing alternate conceptual approaches and employ project planning, workflow, and production skills to creative project;
5. be fluent in the range of digital tools used by artists in a design or new media context;
6. prepare a portfolio and appropriate self-promotion materials for gaining employment or admission to graduate school.

Elective Courses

Courses	Learning Outcomes									
	1	2	3	4	5	6				
EDM Graduates Will:										
29500 Typography I		X	X	X		X				
29510 Graphic Design Concepts		X	X	X		X				
29520 Illustration		X	X	X		X				
29526 2D Imaging		X	X	X	X	X				
29530 Digital Photography I	X	X	X	X	X	X				
39500 Typography II	X	X	X	X	X	X				
39510 Electronic Design I	X	X	X	X	X	X				
39512 Print Production	X	X	X	X	X	X				
39530 Digital Photography	X	X	X	X	X	X				
39530 Digital Photography II	X	X	X	X	X	X				
39540 Design for the World Wide Web I	X	X	X	X	X	X				

Last revised, Spring 2012

# Learning Outcome Grid (BFA in EDM)

Elective Courses

Courses	Learning Outcomes									
	1	2	3	4	5	6				
EDM Graduates Will:										
<b>39542</b> Web Animation	X	X	X	X	X	X				
<b>39550</b> Multimedia Design I	X	X	X	X	X					
<b>39560</b> Digital Video	X	X	X	X	X					
<b>39570</b> 3D Computer Imaging and Animation I	X	X	X	X	X					
<b>39590</b> Critical Issues in Design, Tech. and New Media	X	X	X	X	X					
<b>39599</b> Independent Study: EDM	X	X	X	X	X					
<b>49510</b> Electronic Design II	X	X	X	X	X					
<b>49518</b> Design & Publishing Projects	X	X	X	X	X					
<b>49540</b> Design for the World Wide Web II	X	X	X	X	X					
<b>49550</b> Multimedia Design II	X	X	X	X	X					
<b>49558</b> Multimedia Projects	X	X	X	X	X					
<b>49570</b> 3D Computer Imaging and Animation II	X	X	X	X	X					
<b>49590</b> Electronic Design Portfolio	X	X	X	X	X					
<b>49598</b> EDM Senior Thesis	X	X	X	X	X					
<b>21067</b> History of Design	X	X								
<b>21068</b> History of Graphic Design	X	X								

# Learning Outcome Grid (Art Education)

*(Outcomes are numbered from 1 to 6 as listed below)*

1. Satisfy requirements for NY State Initial Certification to teach art at the elementary and secondary levels
2. Acquire skills to be a competent, confident, and caring Art Educator
3. Develop various strategies and suitable projects for teaching art at the elementary and secondary levels
4. Understand how to develop an Art curriculum for elementary and secondary students.
5. Understand how to manage an elementary-level classroom
6. Understand how to manage a secondary-level classroom

Introductory Courses

Courses	Learning Outcomes										
	1	2	3	4	5	6					
Art Education Graduates Will:											
10000 Intro Visual Arts											
10100 2-D Design	X	X	X	X	X	X					
10200 Intro Drawing	X	X	X	X	X	X					
10300 Intro Printmaking	X	X	X	X	X	X					
10400 Intro Photography	X	X	X	X	X	X					
10500 Intro Painting	X	X	X	X	X	X					
10600 Intro Sculpture	X	X	X	X	X	X					
10700 Intro Ceramic Design	X	X	X	X	X	X					
10800 Intro Wood Design	X	X	X	X	X	X					
10900 3-D Design	X	X	X	X	X	X					
15500 Art in Elementary Education	X	X	X	X	X						
21062 Art History I	X	X									
21064 Art History II	X	X									
25500 Art in Secondary Education	X	X	X	X	X	X					

# CCNY Art Ed Learning Assessment

## 1. Which Art Education courses have you taken (or are currently enrolled in)?

- ART 15500: Introduction to Art Education 1 with Prof. *Bonnie Lucas*
- ART 15500: Introduction to Art Education 1 with Prof. *Randy Brozen*
- ART 15500: Introduction to Art Education 1 with Prof. *Alex Tyson*
- ART 15500: Introduction to Art Education 1 with Prof. *Jeff Hopkins*
- ART 15500: Introduction to Art Education 1 with Prof. *Brenda Zamora*
- ART 25500: Introduction to Art Education 2 with Prof. *Randy Brozen*
- ART 25500: Introduction to Art Education 2 with Prof. *Nova Gutierrez*
- ART 25500: Introduction to Art Education 2 with Prof. *Marit Dewhurst*
- EDSE 44400: Methods of Teaching Art with Prof. *Jennifer Song*

## 2. How confident do you feel about your ability to prepare a lesson plan in an arts education setting?

Based on my course training, if I asked to prepare a lesson in the arts, I am...

Not confident—No idea where to start.

Somehow confident—could use additional support.

Confident—I could proceed on my own.

## 3. How confident do you feel preparing lesson plans for the following age groups?

	Not at all confident	Somehow confident—need more help!	Confident
Pre-K through 2nd grade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3rd through 5th grade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6th through 8th grade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9th through 12th grade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. How confident would you feel explaining INQUIRY–BASED lesson planning to another class?

- Not at all—What is inquiry–based lesson planning?
- Somewhat confident—might need to check my notes.
- Confident—I use inquiry–based lesson planning.

5. Do you feel you could describe some strategies to teach art in a CULTURALLY–RELEVANT manner to a new teacher?

- Not very confident—I don't know what this means!
- Somewhat confident—if I could use my notes.
- Confident—I use culturally–relevant strategies in my own teaching.

6. What course reading, class activity, or assignment has been the most helpful in preparing you to create lesson plans in the arts?

7. Why did you find this class activity, assignment, or reading most helpful in preparing you to create lesson plans in the arts?

**1. When did you receive your EDM degree (semester & year)?**

**\* 2. When you entered the EDM program, what were your main interests? (Check all that apply)**

Don't remember

No particular interest

Web Authoring/Programming

Video

Animation

Design for Print

Design for Web

Photography

Other (please specify)

**\* 3. Do you wish you could have focused more on a particular area of EDM?**

I liked the focus I had

Web Authoring/Programming

Video

Animation

Design for Print

Design for Web

Photography

Other (please specify)

**4. Please rate the following courses that are required to earn a BFA in EDM**

Did not take at CCNY

Not useful

Somewhat useful

Very useful

Computer Imaging

(aka 2D Design)

Illustration

Typography 1

Graphic Design  
Concepts

Electronic Design 1

Digital Video 1

Multimedia 1

Design for the Web 1

Print Production

Portfolio

Critical Issues

Graphic Design  
History / History of  
Design

Thesis

## 5. Please rate the following EDM electives

Did not take at CCNY

Not useful

Somewhat useful

Very useful

Digital Photo 1

Typography 2

Digital Photo 2

Game Workshop

3D Imaging 1

Electronic Design 2

3D Imaging 2

Digital Video 2

Multimedia 2

Multimedia Projects

Design for the Web 2

Web Animation

Publishing Projects

Concept Research

EDM Internship

**6. Are you working in an area related to Electronic Design & Multimedia? If so, where are you working and what is your job?**

**7. What was the best / most useful aspect of the EDM program?**

**8. What do you think should be changed about the program?**

**9. Have you taken any design courses or completed a graduate degree program since leaving CCNY? If so, what?**

**10. Optional: what is your name & email address?**

Done

Instructor: Leah T Abraha ([labraha00@ccny.cuny.edu](mailto:labraha00@ccny.cuny.edu))

Office hours: 30 minutes after class in the adjunct office (CG mezzanine, room M-152)

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## **COURSE SYLLABUS - ART 10000**

Introduction to the Visual Arts of the World

Section 6X2 (0133) / Fall 2010/ Room CG-252/ Saturdays 9-11:50AM

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**COURSE DESCRIPTION:** Concepts underlying content, formal structure and historical development of the visual arts; art as a global phenomenon from prehistory to the present; relationship of art to the natural world, the built environment, political and other human institutions, and the realm of spirituality<sup>1</sup>.

### **REQUIRED TEXTBOOKS:**

**Marilyn Stokstad, *Art, A Brief History*, 4<sup>th</sup> Edition, New Jersey: Prentice-Hall, 2009**

**Sylvan Barnet, *A Short Guide to Writing about Art*, 10<sup>th</sup> edition, New Jersey: Prentice-Hall, 2009**

### **SUGGESTED REFERENCE SOURCES:**

Munsterberg, Marjorie, *Writing About Art*, <http://www.writingaboutart.org>

Turabian, Kate L., et al. *Manual for Writers of Term Papers, Theses and Dissertations*. 6<sup>th</sup> ed. University of Chicago Press, 1996

*Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers*. 16<sup>th</sup> ed. University of Chicago Press, 2010

**ASSIGNMENTS:** Artwork & essay [3points]; Museum paper [10]; Research paper [25]; Summaries [5]

**TEST AND EXAMS:** Quizzes [10]; Midterm exam [20]; Final exam [25]

Attendance & class participation [2]

### **COURSE OBJECTIVES:**

- To become familiar with significant works of visual art from the Paleolithic period to the present in all major world cultures
- To develop skills of formal, stylistic and historical analysis of works of art, and to use them in written assignments
- To gain basic art historical research skills

### **GENERAL EDUCATION PROFICIENCIES**

After completing this course you will have developed the following proficiencies:

**Oral and written communication skills (CS)** –You will have had multiple experiences in communicating ideas in writing and speaking. You will complete assignments totaling at least 3500 words of writing.

**Critical analysis (CA)** –You will have had multiple experiences in critically and constructively analyzing information in different areas of study.

**Information literacy (IL)** –You will have had multiple experiences in finding information in the library, on the Internet, and in other places and in evaluating the reliability of this information.

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<sup>1</sup> Description from the City College Spring 2010 course listing accessed January 26, 2010.

## **SOME WAYS OF OBTAINING THE REQUIRED TEXT BOOKS**

Copies of the required readings are on reserve at the **Cohen Library in the NAC building**.  
Use call numbers: **N5300 S923 2010** for Stokstad and **N7476 B37 2008** for Barnet.

PURCHASING OPTIONS – CCNY BOOKSTORE (you may find different prices at online book outlets)

Stokstad (New): \$125.50

Stokstad (Used): \$98.25

Barnet (New): \$45.00

Barnet (Used): (currently none available)

Stokstad binder (New): \$86.25

Stokstad binder (Used): \$67.50

Stokstad rental: \$56.48

Barnet rental: \$20.25

Stokstad and Barnet Combo (both new): \$134.50

The new combo package includes an ebook with learning materials, flashcards and other study material.

Students can also purchase the e-book separately via [www.myartslab.com](http://www.myartslab.com) and select « purchase access »  
NOTE : you will only have 12 months of access and the cost is \$71.85.

## GENERAL COURSE AND CLASSROOM RULES

You will get the most out of the course if you:

1. read each assigned chapter before class,
2. take notes on your readings and the lectures, and
3. are prepared to participate in class discussions.

Focusing is the best way to learn - so when you are in the classroom pay attention, stay in the classroom and turn off (or silence) your cell phone.

Attendance is taken at the beginning of each class. Tardiness will be noted – if you are late more than 10 minutes for three class meetings, it will be counted as one absence. If you have more than 4 absences [excused or not] you will fail the course. **A quiz will be given at the beginning of each class meeting** (except September 4 and October 9 and 16) for a total of 10 quizzes. They will cover the material from the immediate preceding class meeting.

You are expected to turn in your assignments on the due dates at the end of class. No extensions are given. Make up exams are not offered. If you miss an exam or fail to turn in an assignment you will receive an F for that exam/assignment.

All written assignments must be typed, double spaced with standard margins and standard fonts and font size. Make sure to proofread your paper. For artwork, make sure to always include artist, title and date of the work. **PLAGIARISM IS ABSOLUTELY NOT TOLERATED.** If any section of your written assignments is plagiarized you will fail the entire course! Turnitin, Glatt and other plagiarism detection software will be utilized to identify any plagiarism. A definition of plagiarism has been provided for you at the end of this syllabus.

Visit the Writing Center for assistance with language, formatting, citation etc when writing your paper. For location and hours of operations visit: <http://www.cuny.cuny.edu/writingcenter>

CCNY faculty Marjorie Munsterberg is the author of *Writing About Art*, a very helpful resource for students learning to write about art: <http://www.writingaboutart.org>

No food or drinks [except water] are allowed in the classroom.

## BLACKBOARD

Log on to BlackBoard to access PowerPoint presentations, slide lists, assignment details and other online support for this class. After you have activated your CCNY email you can access BlackBoard via the CUNY Portal: [http://portal.cuny.edu/portal/site/cuny/index.jsp?front\\_door=true](http://portal.cuny.edu/portal/site/cuny/index.jsp?front_door=true)  
Instructions are on the page once you have signed on.

Any messages from BlackBoard are sent to your CCNY email; make sure to check that email account as well as visit BlackBoard on a weekly basis.

**It is *YOUR* responsibility to keep up with all the coursework throughout the semester. If you miss class, for any reason, make sure to get notes and any additional information you missed from a classmate.**

## ASSIGNMENTS

### 1. Assignment # 1: Artwork & essay [due: Saturday September 11]

This assignment consists of two parts: your own artwork and a short essay.

**Artwork:** Create a collage, draw, paint, or photograph to describe something that is very familiar to you. For example you can make a self-portrait or depict your neighborhood. There are many ways of describing yourself or your neighborhood visually. You can make anything you like – the only criteria is that it is made by you.

Use your own ideas, thoughts and emotions when creating your artwork. Try to find ways to *visually* express who you are or describe your neighborhood to someone who doesn't know you or has never seen where you live.

**Essay:** For the second part, write a one-page essay about your work where you describe the ideas and thoughts behind what you have created and give a tour of what is illustrated. The two parts of this assignment allow you to look closely and carefully consider what to depict and then write about it; this is an exercise that will help you develop skills of observation and to articulate them clearly.

Keep in mind that this introductory assignment is aimed to help you find ways to question and consider the many works we will discuss in class.

### 1. Assignment # 2: Museum paper [due: Saturday September 25]

For this assignment you will write about a work of art that is on view at one of the many museums in New York City. Some examples of museums that have a suggested donation policy [this means that you can pay what you wish, you are not obligated to pay the full price] are : The Studio Museum in Harlem, El Museo del Barrio, Metropolitan Museum of Art and The Cloisters.

The Museum of Modern Art (MoMA) and The Whitney Museum of American Art offers free entrances with a current CUNY student ID.

General admission is free to Cooper-Hewitt: National Design Museum and the National Museum of the American Indian.

Select a museum and visit it on a day when you will have 3-4 hours for transportation and being in the museum.

**Make sure to visit the museum webpages before your trip to confirm that they are open.**

After browsing parts of the collection, select one work that interests you and take time to look at it carefully. Make sure to take notes on your thoughts and impressions. Taking notes is important because you will not remember all your impressions when you eventually sit down to write your paper. The paper should be 2-3 pages and include the following four elements:

1. Identify the work [artist name, artist dates, title, date of the work, medium, country of origin]. Titles of artworks must be underlined or *italicized*.
2. Write about what you see and describe the composition in an organized way so that anyone can visualize it. Describe the artwork as if you were writing to someone who has not seen it. Reference the starter kit in the Stokstad book for vocabulary and helpful techniques for describing artwork. When you are at the museum, utilize the audio guides and/or attend one of the scheduled free tours as they can give you ideas on how to articulate your thoughts on what you see. **Just be very careful to use your own words and ideas!**
3. Think of questions that arise from looking at the work and how you would try to answer them.
4. You must staple your museum admission receipt to your paper.

### **Assignment # 3: Research paper [ due Saturday December 4, 2010]**

Writing a research paper is a process. It's not something that can be done in one sitting. Therefore, this assignment consists of four parts: A. **selecting a topic**; B. **researching** the topic to develop a **bibliography and an abstract**; C. create an **outline**; and finally D. **writing** and **revising** the paper. It is important to stay on schedule and follow the steps detailed below. Doing so will give you the most feedback during your research and writing process.

#### **3.A Selecting a term paper topic [due Saturday, September 25, 2010]:**

The most important thing is that you select a topic that is interesting to you!

Secondly, seeing a sculpture or painting in real life is very different from viewing a reproduction. Therefore, it is important that you write about objects that you have seen in person. Consult the textbook for specific works and/or periods you may be interested in and visit some of New York City's many spectacular museums.

NOTE: Many museums offer discounted or free admission for CUNY students. Make sure to present your student ID before paying! Select two works of art for to compare and contrast in your paper, consider their similarities and differences in, for example, subject matter, material and form. You can opt to compare the artwork you selected for Assignment # 2 (Museum Paper) with another artwork. On Saturday, September 25, 2010 you will **submit two possible term paper topics with brief ideas on what you will be comparing and contrasting**. You will receive feedback on which is the more suitable option on the following class meeting.

#### **3.B Research, Bibliography and Abstract [due Saturday October 16] :**

Once your topic has been approved you can begin your research. Researching your topic is a very important part of writing a term paper as it helps to substantiate the points you make in your paper. Don't be alarmed if during your research you find that you'll need to alter your original point(s) or thesis – that's all part of learning. Consult the Cohen Library and search CUNY + for literature on your topic. You can use books and articles published in scholarly journals. A minimum of 8 published scholarly sources are required for the bibliography; you may use websites *in addition* to these published sources, but not instead of the 8 published sources. Compile all your sources on one page – this will be your bibliography. Use Sylvan Barnet, *A Short Guide to Writing about Art* for proper format for citation (Chicago Manual of Style). Based on the information you gather from your library research you will **write a one page (double-spaced) abstract which states your thesis and gives an overview of what your paper will cover**. You will receive feedback on your abstract and bibliography in the following class meeting.

#### **3.C Create an outline [due Saturday October 30]:**

Review as many of your sources as possible. Take notes while you are reading. Based on your deepened understanding of the works you selected create an outline of your paper [1-2 pages]. Submit this outline together with any revision you have made to your original abstract and bibliography. You will receive feedback on your outline and revised abstract and bibliography in the following class meeting; however, you should begin the actual writing your paper by this date.

#### **3.D Writing and revising the paper. Final Term Paper due Saturday December 4:**

Follow your outline as you write your paper and revisit your abstract periodically to make sure you are staying on target. Once you have finished writing, put the paper away for a day and return to it with fresh eyes. At this point, you should review it and revise it for both content and grammar. Give yourself time to review and revise at least twice with a day in between each revision.

Your term paper will be 8-10 pages and it must be proofread, double spaced with standard margins and standard fonts and font size. Make sure to allocate enough time to write and revise your section before the due date. If you are using the Computer Lab for printing, allocate enough time to print (and possibly reprint) since there tends to be longer lines and higher usage during the end of the semester.

The following must be included in your research paper:

- **An introduction of your topic, your thesis, and full identification of the artworks.**  
Don't forget to identify the works fully [artist name, artist dates, title, date of the work, medium, country of origin] at first mention. You can use the last name of the artist (with some exceptions) and an abbreviated title (if necessary) after the initial full introduction. Titles of artworks must be underlined or *italicized*.  
Do not include any images in your text. After identifying the artwork label it Fig. 1, Fig. 2 etc and include a list of illustrations at the end of your paper (after the bibliography).
- **Body** – this is where you present your arguments to support your thesis. Make sure to include:
  - **A visual analysis.** Write about what you see and describe the composition in an organized way so that anyone can visualize the artwork. Imagine your reader to be someone who has never seen the artwork. Reference the starter kit in the book for vocabulary and other helpful techniques in describing artwork. Make sure the points you emphasize supports your arguments and thesis.
  - **A content analysis.** Consider the time and place the works were created and how you think that influenced the outcome. Write about the ideas and suggestions made in the works. Compare and vividly describe how they differ or resemble. Make sure the points you emphasize supports your arguments and thesis.

When using information from the literature you gathered, you should always use our own words (paraphrase). However, **DO NOT FORGET TO CITE YOUR SOURCE**. Use footnotes to identify where the ideas came from if they are not your original ideas.

Quotes should be used sparingly and always be placed in quotation marks and be footnoted. If the quote is longer than five lines you should not use quotation marks, but indent and single space the quote.

- **Conclusion.** Summarize the important points from your paper. This section should not include any new information, but reiterate the points you already discussed in order to support your thesis.
- Following the text include your **bibliography**
- Following your bibliography include your **list of illustrations**
- You must staple your **museum admission receipt(s)** to your paper.

PLAGIARISM IS ABSOLUTELY NOT TOLERATED. If any section of your written assignments is plagiarized you will fail the entire course! Turnitin, Glatt and other plagiarism detection software will be utilized to identify any plagiarism. Plagiarism is easy to avoid as long as you know what it is and how to cite properly. See the last page of this syllabus for the CCNY official definitions and some examples.

**Visit the Writing Center** for assistance with language, formatting, citation and more. For information and to make an appointment, visit: <http://www.ccny.cuny.edu/writingcenter>

A fun and educational resource on common errors in English usage: [www.wsu.edu/~brians/errors/errors.html](http://www.wsu.edu/~brians/errors/errors.html)

**The final term paper is due on Saturday December 4, 2010**

*Writing a research paper is a fun way of learning and exploring new topics.* But it's not fun if you are writing under stress. So make sure to take time to plan the time you have this semester– consider both course work and other responsibilities when making your schedule.

**REMEMBER: You are responsible for completing all assignments by the designated due dates.**

## SCHEDULE OF TOPICS, READINGS AND ASSIGNMENTS

Tentative schedule – check BlackBoard for changes

DATE	TOPICS / READING	ASSIGNMENT(S) DUE
8/28	Introduction to the course; review of the syllabus <b>Marilyn Stokstad:</b> Starter Kit & Introduction <b>Sylvan Barnet:</b> * Writing About Art [1-35] [The asterisk denotes readings in the Barnet book.]	
9/4	PREHISTORIC ART IN EUROPE PAGE, 22 ART OF THE ANCIENT NEAR EAST, 38	Summary: *Writing About Art: The Big Picture [36-45]
9/11	ART OF ANCIENT EGYPT, 56 AFRICAN ART, 442	ART WORK AND ESSAY
9/25	EARLY ASIAN ART, 76 LATER ASIAN ART, 214	Summary: * Formal Analysis [46-68] MUSEUM PAPER TOPIC IDEAS FOR FINAL PAPER
10/2	ART OF ANCIENT GREEK AND AEGEAN WORLD, 100 ETRUSCAN AND ROMAN ART, 136	Summary: * Essay Examinations [336-342]
10/9	<b>MIDTERM EXAMINATION</b>	
10/16	JEWISH, EARLY CHRISTIAN, AND BYZANTINE ART, 166 ISLAMIC ART, 192	BIBLIOGRAPHY AND ABSTRACT Research methods assignment will be posted on BlackBoard.
10/23	EARLY MEDIEVAL AND ROMANESQUE, 240 GOTHIC ART, 270	Visit to St. John the Devine (Amsterdam/111 <sup>th</sup> street) Gothic homework will be distributed.
10/30	EARLY RENAISSANCE ART, 302 ART OF THE HIGH RENAISSANCE AND REFORMATION, 334	Summary: * How to Write an Effective Essay [175-185] FINAL PAPER OUTLINE Gothic homework
11/6	BAROQUE AND ROCOCO ART, 378 ART OF THE AMERICAS, 416	Summary: * Writing a Research Paper [265-298]
11/13	NEOCLASSICISM, ROMANTICISM AND REALISM, 460	Summary: * Manuscript Form [299-335]
11/20	LATER 19TH CENTURY ART IN EUROPE AND THE UNITED STATES, 492	
12/4	MODERN ART EUROPE NORTH AMERICA IN THE EARLY 20TH CENTURY, 524	<b>TERM PAPER DUE</b>
12/11	ART SINCE 1945, 564 Review for midterm (if time)	
12/18	<b>FINAL EXAMINATION</b>	

## CCNY ACADEMIC CALENDAR FALL 2010

Dates	Days	
<b>August 25, 2010</b>	Wednesday	Last day to drop for 100% tuition refund
<b>August 26</b>	Thursday	Classes begin
<b>September 1</b>	Wednesday	Last day to drop for 75% tuition refund
<b>September 5</b>	Sunday	No classes scheduled
<b>September 6</b>	Monday	College is closed; No classes
<b>September 8</b>	Wednesday	Last day to drop for 50% tuition refund; No classes scheduled for classes that end after 4:00PM
<b>September 9-10</b>	Thursday-Friday	No classes scheduled
<b>September 14</b>	Tuesday	Classes follow a Friday schedule
<b>September 15</b>	Wednesday	Last day to drop for 25% tuition refund (Form-A cutoff); Last day to drop without the grade of "W"
<b>September 16</b>	Thursday	Course Withdrawal period begins (A grade of "W" is assigned to students who officially drop a class)
<b>September 17-18</b>	Friday-Saturday	No classes scheduled
<b>October 11</b>	Monday	College is closed; No classes
<b>November 3</b>	Wednesday	No classes scheduled for classes that end at or before 4:00PM
<b>November 17</b>	Thursday	Course Withdrawal period ends; Last day to drop with the grade of "W"
<b>November 25-28</b>	Thursday-Sunday	College is closed - no classes
<b>December 14</b>	Tuesday	Reading Day
<b>December 14-21</b>	Tuesday-Tuesday	Final Examinations

Source: <http://cuny.edu/academics/calendars/fall-2010.html> (Accessed on Thursday July 8, 2010)

## **Required Statement on Academic Integrity**

The CUNY Policy on plagiarism says the following:

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:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.

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### **What is plagiarism**

Many people think of plagiarism as copying another's work, or borrowing someone else's original ideas. But terms like "copying" and "borrowing" can disguise the seriousness of the offense:

According to the Merriam-Webster Online Dictionary, to "plagiarize" means

1. to steal and pass off (the ideas or words of another) as one's own
2. to use (another's production) without crediting the source
3. to commit literary theft
4. to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of fraud. It involves both stealing someone else's work and lying about it afterward.

But can words and ideas really be stolen?

According to U.S. law, the answer is yes. The expression of original ideas is considered intellectual property, and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some way (such as a book or a computer file).

All of the following are considered plagiarism:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on "fair use" rules)

**Most cases of plagiarism can be avoided, however, by citing sources.** Simply acknowledging that certain material has been borrowed, and providing your audience with the information necessary to find that source, is usually enough to prevent plagiarism.

Source: [http://www.plagiarism.org/learning\\_center/what\\_is\\_plagiarism.html](http://www.plagiarism.org/learning_center/what_is_plagiarism.html) (Accessed on Wednesday August 18, 2010)

**Art 21000 D 0182**

**Spring 2011**

**Mr. Craig Houser**

**CG-109A**

**City College New York**

**Mondays and Wednesdays, 12:30-1:45 p.m.**

[chouser@ccny.cuny.edu](mailto:chouser@ccny.cuny.edu)

Office hours: Tues., 4:00-6:00 p.m., Wed., 3:00-4:00

**Course objectives:** The goal of Art 21000 is to teach students how to write about art in clear English prose, use printed and online sources for art historical research, and organize visual observations and historical information into properly annotated essays. In-class writing assignments and three short papers about original works of art on view at the Metropolitan Museum of Art and the Museum of Modern Art allow students to practice careful looking and writing skills. Rewrites are encouraged. This class also examines various methodological approaches used by art historians. Throughout the semester students will be required to make presentations demonstrating clear methodological analyses regarding individual works of art. A final research paper requires various types of art historical analyses and historical research.

**Course Learning Outcomes:**

- To master the format of writing a research paper using proper notation following the *Chicago Manual of Style*.
- To write clear complete sentences; students will write coherent and thoughtfully organized paragraphs (with logical structure, etc.); students will also write well-structured, well-supported essays with a clear thesis and a clearly achieved purpose.
- To develop research skills that involve using various databases in the library and differentiate between scholarly, educational, and popular sources.
- To master the art of writing a visual description.
- To master the art of writing a clear comparison and contrast.
- To become familiar with and employ various methodologies including formalist, iconographical, and biographical, as well as feminist, Marxist, and post-colonial interpretations.
- To read, think, and write analytically and critically, identifying assumptions in a text, recognizing patterns in various texts, making distinctions and comparisons among texts, and responding to an author's overall purpose.
- To plan, compose, edit, and revise written work.
- To write papers that integrate various materials effectively and appropriately, making proper scholarly use of summary, quotations, paraphrasing, and research.

**Course requirements:** Class attendance is mandatory. Attendance will be taken at the beginning of every class and more than 4 absences, regardless of the reason(s), may result in an F for the course. Once attendance has been taken,

students are expected to stay in the room until the end of class. Walking in and out will not be tolerated. Please be prepared to start at the beginning of each class. You also must turn off your cell phones.

Required readings are listed below. Other readings will be announced. There will be quizzes, in-class writing assignments and presentations, three short papers, and a final research paper. The final project will be a research paper of 8-10 pages. Your research paper will be divided into different stages, each of which will have an individual due date, before the final paper. Details of these assignments will be given on the dates listed below. The papers are due on the dates listed WITHOUT EXCEPTION.

**Required text:**

*Diana Hacker's Rules for Writers & Compclass Solo.* New York: Bedford/St. Martin's, 2009.

(Please note the book follows the MLA format for citations, but you MUST follow the Chicago Manual of Style for this class. I'll give you a handout for the latter.)

Adams, Laurie Schneider. *The Methodologies of Art: An Introduction*, 2<sup>nd</sup> ed. Boulder, Co.: Westview Press, 2009.

**Other texts:**

Getlein, Marc. *Gilbert's Living with Art.* New York: MacGraw-Hill, 2005.

You should also feel free to refer to Sylvan Barnet, *A Short Guide to Writing about Art*, 10<sup>th</sup> ed (Upper Saddle River, N.J.: Prentice Hall, 2010), which you may have been assigned to use in the art history survey course.

In addition to the above books, other texts will be assigned.

**Grading:** Your grade will be broken down as follows.

Participation and attendance:	5%
Grammar courseware:	15%
2 presentations:	10% (5% each)
Quizzes and in-class writing assignments:	10% (quizzes)
3 short papers*:	30% (10% each)
Final research paper	30% (including all phases)

- Rewrites will be accepted for any of the short papers. You must turn in the marked copy of the original assignment with any rewrite. The grade for that assignment will be an average of the original grade and the grade on the rewrite. No rewrites will be accepted for any part of the research paper.

**Plagiarism and Cheating:** Presenting work by others as your own is completely unacceptable. Plagiarism includes using material from books or the Internet without acknowledging the source as well as submitting something written by someone else. Either will result in an automatic F for that particular assignment.  
**A second instance OR PLAGIARISM ON THE RESEARCH PAPER will result in an F for the course.**

**Required Statement on Academic Integrity:** The CUNY Policy on plagiarism says the following about plagiarism (the CUNY Policy can be found in Appendix B.3 of the CCNY Undergraduate Bulletin 2007 - 2009):

“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:

1. Copying another person’s actual words without the use of quotation marks and footnotes [or endnotes] attributing the words to their source.
2. Presenting another person’s ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity, which can also be found in Appendix B.3 of the CCNY Undergraduate Bulletin.”

**No food or drink is allowed in the classroom except water.  
All trash including paper and water bottles must be removed from the room  
after class.**

## SCHEDULE OF CLASSES AND ASSIGNMENTS

1. Mon. Jan. 31: Introduction **PAPER #1 assigned**
2. Wed. Feb. 2: Visual Description  
Getlein, "Vocabulary of Art," pp. 81-104.
3. Mon. Feb. 7: Visual Description  
Getlein, "Vocabulary of Art," pp. 104-19.
4. Wed. Feb. 9: Visual Description  
Getlein, "Principles of Design," pp. 120-145.  
**PAPER #1 due**
5. Mon. Feb. 14: **Library Research**  
**Meet in NAC building—room to be decided.**
6. Wed. Feb. 16: **Library Research**  
**Meet in NAC building—room to be decided.**
- Mon. Feb. 21: **no class**
7. Wed. Feb. 23: Visual Description **PAPER #2 assigned**  
Getlein, "Three-Dimensional Media: Sculpture and Installation," 251-76
8. Mon. Feb. 28: Formalism and Style  
Adams, "Formalism and Style" **Quiz:** basic vocabulary for Visual Description
9. Wed. Mar. 2: Formalism and Style  
**Rules for Writers:** Complete your 6 diagnostic assignments by **Mar. 3.**
10. Mon. Mar. 7: Formalism and Style  
read sample texts relying on a formal analysis
11. Wed. Mar. 9: Formalism and Style  
review
12. Mon. Mar. 14: Formalism and Style  
grammar workshop **Quiz** on Formalism and Style
13. Wed. Mar. 16: Iconography **PAPER #2 due**  
Read Adams, "Iconography" **PAPER #3 assigned**
14. Mon. Mar. 21: Iconography  
Read sample texts using iconographical analysis

15. Wed. Mar. 23: Iconography  
Read sample texts on iconographical analysis
16. Mon. Mar. 28: Iconography  
Grammar workshop **Quiz on Iconography**
17. Wed. Mar. 30: Biography  
Marjorie Munsterberg, "Biography," chap. 4 in *Writing about Art*, 29-34.  
**Rules for Writers:** Complete All Things Commas and All Things Verbs by  
**Mar. 31.**
18. Mon. Apr. 4: Biography **PAPER #3 due**  
**FINAL RESEARCH PAPER assigned**
19. Wed. Apr. 6: Choosing a Topic / Researching a Topic  
How do I know if my idea is a good one?
20. Mon. Apr. 11: Marxism  
Adams, "Contextual Approaches I: Marxism"
21. Wed. Apr. 13: Marxism  
read sample texts using a Marxist analysis
- Spring Recess: April 17-26  
**Rules for Writers:** Complete Prepositions, Pronouns, and Punctuation by  
**April 17.**
22. Wed. Apr. 27: Post-colonial  
Reading to be decided
23. Mon. May. 2: Post-colonial  
Reading to be decided
24. Wed. May 4: Feminism  
Adams, "Contextual Approaches II: Feminism"
25. Mon. May. 9: Feminism  
read sample texts employing a feminist analysis.
26. Wed. May. 11: Theses and Outlines / Presentations
27. Mon. May. 16: Theses and Outlines / Presentations
28. Wed. May 18: Revising your paper / Presentations

**THE FINAL RESEARCH PAPER IS DUE AT THE TIME OF SCHEDULED FINAL. YOUR PAPER MUST BE GIVEN TO ME IN PERSON, NOT LEFT IN MY MAILBOX OR SENT TO ME BY EMAIL, AT THE TIME ASSIGNED BY THE REGISTRAR FOR THE FINAL EXAM (to be announced during the semester)  
- NO EXCEPTIONS.**

## Research Methods in Art History Syllabus and Course Outline

**Instructor:** Professor Ellen Handy  
**Office hours** **Tuesdays 12:00-1:30; Wednesdays 5:00-6:00;** (and by appointment if necessary),  
**Office:** Compton-Goethals 244.  
**e-mail:** ehandy@ccny.cuny.edu

**Course description:** *This course is designed to prepare students for advanced art historical research. Undergraduate art history majors need both a wide range of research skills and a broad sense of the questions posed by the discipline of art history to pursue work in this field. By exploring the specific research skills, tools and methods used in art historical research, and the history, evolution and nature of art historical inquiry, this course prepares students to do their own art historical research. In conjunction with other courses in our curriculum, it helps students to raise questions which they can continue to consider in other contexts, and to employ sophisticated and effective research tactics and strategies in their projects.*

### Course learning objectives:

- To gain mastery of a broad range of research techniques, methods and approaches and to understand their historical contexts and development
- To build familiarity with a broad range of differing primary and secondary sources, archives, documents, finding aids, bibliographies, data bases and other digital research tools
- To become comfortable with formulating research questions and topics independently
- To design research approaches appropriate to topics chosen or assigned
- To become familiar with the types of questions posed through art history, and with the assumptions which shape them
- To improve research, critical thinking and writing skills
- To gain experience with planning and structuring research, drafting papers, and using professorial and peer feedback in revising draft

### Course requirements:

- Successful and timely completion of all assignments:
- Annotated initial (and revised) research bibliography
- Draft of research paper
- Final research paper
- Two short in-class research presentations (précis of an article or introduction to an art historian, and one other topic)
- Regular and active participation in class discussion of all assigned readings in purchased textbooks *and* other sources
- Regular and active feedback and response to other students' presentations

### Required textbooks for purchase:

- Grant Pooke and Diana Newell, *Art History: the Basics* (New York: Routledge, 2008, paperback)
- Sylvan Barnet, *A Short Guide to Writing About Art* (Upper Saddle River NJ: Pearson, 2011, paperback—earlier editions are fine also)

- Michael Frayn, *Headlong* (New York: Picador, 1999, paperback)

### Course policies:

- *Active Participation* in weekly classroom discussion is essential. Prompt completion of written assignments is equally important. Students are expected to have thoroughly prepared the assigned readings of each week *before* class meets. Please note that preparation includes reading the assigned texts, making notes on them, jotting down questions about *anything* which is unclear, noting questions which they would like to suggest for discussion by the class, and reviewing all notes on the readings immediately before the class meeting. Active participation is essential for successful completion of the course. Students are expected to use the information, questions and organizational cues on their course syllabi to aid in their weekly preparation for class. If students are actively prepared for class, discussion will be lively and valuable. If not, not.
- *Research Expeditions:* For many of the assignments for this course, it will be necessary for students to visit specialized libraries, archives and research facilities. **It will *not* be sufficient to work simply from assigned readings and resources in the Cohen Library (though these provide a good starting point).** Students, are expected to become familiar with the great research resources our city offers, including (but not limited to) the New York Public Library research library, museum libraries (such as the Frick Art Reference Library and MoMA Library) , museum study centers, and the Archives of American Art. Part of the purpose of this course is to learn how to do research in many different settings. **You will not be able to receive passing grades on paper and presentations if you do not begin your research right away at the beginning of the semester.**
- *Attendance:* Students are expected to attend all class meetings except in case of illness or emergency. As participation is a key element of student work, grades on specific assignments will inevitably suffer from any absences whether “excused” or not. Additionally, students missing more than one week’s class meeting will receive lower grades in proportion to the number of absences. Punctuality and preparation for participation in class discussion are both aspects of attendance. More than three absences is grounds for failure of the course.
- *During Class Time:* Students should not leave the classroom during the class session except in cases of emergency. Students must not arrive late for class. Students are asked not to eat or drink during class time. (Breaks will be scheduled during class each week, during which students can make telephone calls, visit the water fountain, etc.)
- *Papers and Class Presentations:* Each student will write a 12-15 page research paper due at the end of the semester, and will hand in a full first draft on November 10. as well as making two 10-minute presentations to the class on specific topics assigned each week to accompany that week’s theme or topic.
- *Grading:* Grades will reflect all of the work students do for the course, including weekly participation in class discussion, presentations, and final paper. One good way to insure regular participation is to ask questions about assigned readings, other students’ presentations, and the topic for the week. The important thing is to be actively engaged in the class every week. All assignments will be graded with consideration of the degree of effort committed to the project. You will not be able to get an A in this course if you do not do all the assigned reading on time and participate in discussion every week. Final grades will be based upon:

the paper: first draft	25%
the paper: final draft	25%
the two presentations	20% each
regular in class participation	10%

- *Late Assignments:* All written and oral assignments must be completed on time; late work is not acceptable. No exceptions.
- *Academic Standards, Plagiarism, etc.:* Students are expected to do their very best work and to strive to reach high standards by following the normal procedures and rules for the conduct of research, the acknowledgement of sources, and the inclusion of quotations or borrowed information and ideas in their written work. It is expected that all students have learned how to do research and construct footnotes in high school, Art 10000, and previous college writing courses. This is an upper level art history course, and students are expected to be comfortable with the practice of research and the expression of their own ideas in writing. **PLAGIARISM IS ABSOLUTELY NOT TOLERATED. If you copy and paste or incorporate material from anyone or anywhere without acknowledging your sources, you will receive a failing grade.** See CCONY Policy on Academic Integrity:

*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.
- Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity, which can also be found in Appendix B.3 of the CCONY Undergraduate Bulletin.

- *Sources:* Students are reminded to be *especially* careful about the acknowledgement of any sources they may find through internet research. The world wide web is *not* a place where one can trust all documents found, not is it a free zone for copying text. Plagiarism can be both including phrases or sentences written by someone else in your work without acknowledgement, *and* using information or ideas formulated by others in your writing without acknowledgement. **Remember, Wikipedia is NEVER an acceptable source in a research paper!**
- *Active Learning:* The purpose of this course is to develop your research skills in the field of art history. This includes learning how to think art historically as well as how to accomplish specific research tasks and use specific resources and tools. The goal for each student should be to become confident and self-reliant in approaching research tasks. One of the most important habits for students to develop is that of resourcefulness and independence in approaching research and learning challenges. Much of what you learn in this course will be most useful to you in other courses in the future. Your goal should be to finish the semester with the new confidence in yourself, based on your familiarity with a new set of tools for art historical work.
- *Off-Campus Resources:* It is expected that each student in this course will visit numerous different libraries, museums and other study centers during the semester. **Although many resources are available at CCONY, it will never be an acceptable excuse to say that an assignment is not complete because a resource could not be found locally or easily.** For each of you, the challenge is to overcome obstacles, learn to think flexibly and resourcefully, and to locate whatever information you may need. Key skills here are that of planning ahead and developing alternatives. Few materials that you will need for most of your assignments are unique. If you can't find an article, book or other source one way, can you find it another?
- *Consultation with Instructor:* In order to complete this course successfully, it is essential that you meet one on one with the instructor several times during the semester. It is up to you



Library Research Resources at CCNY and Elsewhere: Meeting with Dr. Ching-Jung Chen, CCNY Visual Resource Librarian

**reminder:** Make to-do and to-go lists for all your research projects. Make sure to have met at least once with instructor by this week's class meeting to go over your research goals and strategies.

**discussion question:** What types of questions do art historians ask? How do they answer them?

**assigned reading:** Lois Swan Jones, *Art Information: Research Methods and Resources*, part III, "Specialized Art Research Resources," "Research on Individual Works of Art," "Subjects and Symbols," and "Research on People," [N85 J64 1990]; Michael Frayn, *Headlong*, "The Business Plan," pp. 81-119.

**paper assignment:** describe proposed topic for research paper in writing. [continued]

- What do students need to know about the discipline of art history in order to attempt to do research themselves?
- Where is it best to *begin* research?
- What is a catalogue raisonné? How does it differ from an exhibition catalogs?
- What are standard art historical research tools? How do we use them?
- What resources are available through the CCNY and CUNY libraries?
- What resources require that we go elsewhere?
- How and why should images be used in presentations in class?

Week 5

Wednesday September 29

Primary Sources, Documents, Archives and 'Grown-Up' Research

**reminder:** Have all your ILL and research center appointment requests submitted by now.

**discussion question:** How are works of art documents? Does art explain history, or history explain art?

**assigned reading:** Sylvan Barnet, *A Short Guide to Writing About Art*, "Art Historical Research," pp. 246-265; Grant Pooke and Diana Newall, *Art History: The Basics*, "Formalism, Modernism, and Identity," pp. 33-58; Michael Frayn, *Headlong*, "A Hint of Thunder," pp. 123-159.

**paper assignment:** prepare an initial research bibliography with annotations

**presentation topics:** Giorgio Vasari, Heinrich Wölfflin; the Art Students League, National Academy of Design

- What are primary sources?
- If they are primary, why don't students begin their research with them?
- What kind of evidence can we use to understand works of art?
- How and why are documents preserved?
- What roles do biography and institutional history play in studying art and its history?

Week 6

Wednesday October 6

Kinds of Art History, Careers and Opportunities in Art History

**reminder:** Start thinking about and gathering information for internship, scholarship and graduate school opportunities which may be important for you now or in the future.

**discussion question:** What are you planning on doing after you graduate from CCNY with a degree in art history? What sort of background and training do you think that curators, critics, art dealers, and your professors have?

**assigned reading:** Lois Swan Jones, *Art Information: Research Methods and Resources*, "Basic Research Methodology," pp. 19-46 [N85 J64 1990]; Grant Pooke and Diana Newall, *Art History: The Basics*, "A World Still To Win: Marxism, Art and Art History," pp. 59-89; Michael Frayn, *Headlong*, "The Little Walker," pp. 164-204.

**presentation topics:** Michael Baxandall; Alfred Stieglitz (as art dealer, not as artist); Sothebys auction house; Hirschl and Adler Gallery; Paula Cooper Gallery, New York Historical Society (art collection and library)

- What kind of research do academic art historians do?
- What kind of research do art historians employed by museums do?
- What kind of research do art historians working in the art market do?
- What training is required for a career in art history?





**assigned reading:** Nicolai Cikovsky, Jr., "'The Ravages of the Axe': " The Meaning of the Tree Stump in Nineteenth-Century American Art," *The Art Bulletin*, 61, December 1979, pp. 611-626 [J-Stor]; Grant Pooke and Diana Newall, *Art History: The Basics*, "Exploring Postmodernities," pp. 164-191.

**presentation topics:** Erwin Panofsky, Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography." *American Art* 9 (Summer 1995): pages 5-19; Anna Chave, "Minimalism and Biography," *The Art Bulletin*, vol 82, no 1, March 2000, pp 149-163; collate interpretations of Winslow Homer's *The Veteran In a New Field* (1865)

- What types of interpretation of works of art are possible?
- What is the difference between symbolism and meaning?
- Can viewers ever grasp exactly the intention of an artist through studying a work of art?
- What elements make up the content of a work of art?
- Do works of art from different cultures and different periods require different types of interpretation?

Week 13                                      Wednesday November 24

Focused Research Week: Individual Meetings with Instructor

We will not have a normal class meeting this week, so please use that time to continue your research. Each student will meet with instructor one on one to review progress, problems, issues and challenges regarding the research paper.

**reminder:** You need to make a realistic list what's left to do with your research paper, and then get going taking care of each thing on that list.

**assigned reading:** please use this week to catch up on any reading assigned for previous weeks which you may not have had time to complete on time.

Week 14                                      Wednesday December 1

Provenance, Patronage, and Art Market: Ownership, Employment, Money and Exchange

**reminder:** The Writing Center gets very busy as the semester ends—make appointments early if you need to work with them.

**discussion question:** What do we learn from assessing works of art as commodities as well as images?

**assigned reading:** Sarah Greenough, "Alfred Stieglitz, Rebellious Midwife to a Thousand Ideas", in *Modern Art and America: Alfred Stieglitz and His New York Galleries*, 2001 pp.23-54, [N6512.5 M63 M6 2000]; Lois Swan Jones, *Art Information*, Part IV, "Sales Information", pp. 183-190 [N85/J64/1990]..

**presentation topics:** provenance for Frederick Church, *Heart of the Andes* (1859); provenance for John Singer Sargent, *Madame X* (1883-1884); Susan Grant, "Whistler's Mother Was Not Alone: French Government Acquisitions of American Paintings, 1871-1900," *Archives of American Art Journal*, Vol. 32, No. 2 (1992); ; Linda Ferber, "Albert Bierstadt: The History of a Reputation" in Nancy Anderson and Linda Ferber, *Albert Bierstadt: Art and Enterprise* (Brooklyn, NY: The Brooklyn Museum of Art, 1991).

- Why is it interesting or important to consider the owners of works of art?
- How do we research ownership and provenance?
- How is the study of artworks' ownership a way of thinking about its audiences?
- How do artworks find their markets?
- What relationships exist between artists and sellers of artworks?
- What is the primary art market and what is the secondary art market?
- What parts of the art market operate in public and what parts do so in private?

Week 15

Wednesday December 8

Physical Evidence, Technical Analysis and Conservation

**reminder:** Come to class prepared to speak informally about what you learned and gained from your research paper writing experience.

**discussion question:** Should works of art always look exactly as they did when they were made?

**assigned reading:** Andrea Kirsh and Rustin S. Levenson, "Introduction" and "The Support" in *Seeing Through Paintings* (New Haven: Yale University Press, 2000), pp. 1-67. [ND1635 K57 2000]; Phoebe Dent Weil, "A Review of the History and Practice of Patination" in Nicholas Stanley Price, et al, ed., *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: The Getty Conservation Institute, 1996), pp. 394-414. [e-Reserve copy]

**paper assignment:** *All papers due in class today!*

- How do the materials and techniques of works of art help to shape their form and meaning?
- How may the process and technique by which a work is made influence its meaning?
- How do we assess condition problems and changes in works of art over time?
- Should works of art always look exactly as they did when they were made?
- What changes in condition require intervention or treatment, and why?

## Research Methods in Art History (undergraduate) Research Paper Assignment

Your final paper assignment for this course involves doing extensive focused art historical research on a specific topic, and developing it into a cogently argued research paper with full documentation and extensive bibliography. Each student must:

- **submit choice of art work for paper by September 15**
- **describe topic concerning that work by September 22**
- **prepare and submit an initial research bibliography and discuss it in class, September 29**
- **submit fully developed research questions for paper by October 13**
- **complete and submit a first draft on November 10; peer review exercises in class**
- **submit revised final paper by December 8; be prepared for a very informal class presentations about your experiences writing this paper.**

⇒ *It will be necessary to begin researching this paper during the **first** week of the semester.* ⇐

Each student must choose a work of art in the permanent collection of the Metropolitan Museum, the Whitney Museum or the Brooklyn Museum of Art as a starting point for the paper. **The work chosen must be American, and have been made between 1860 and 1960.** Paintings, sculptures, photographs, works on paper, and textiles are all eligible for selection. Please avoid works of decorative art. Part of the assignment is to develop a subject from this starting point. This means choosing an aspect of the work or a wider issue which it represents to explore. Choosing an interesting work to discuss is easy; finding the art historical topic or argument you wish to pursue around it is more challenging. It will definitely be necessary to visit the Museum more than once to spend time with the work, as well as to visit other museums, libraries, archives, etc. to explore ideas, objects and information relevant to the topic.

Your challenge is to choose an work around which you can develop worthwhile research questions. It is not enough simply to choose a wonderful work of art. The goal of this assignment is to do substantive research and to answer specific questions about the work chosen. You should use this opportunity to explore new research tools and go to new research institutions for the first time. Each paper should include a succinct statement of topic, including the questions to be discussed or answered; a review of the literature supplemented by an annotated bibliography, and ample documentation of the research process. Students are encouraged to consult with the instructor *as often as necessary* during the process of producing this paper.

Papers should be approximately 12- 15 double spaced typewritten pages in length. Each paper should include a title page, illustrations, footnotes and bibliography. A specific structure is required: a clear statement of the issue or problem being discussed, visual analysis of works relevant to the topic, discussion of current scholarship on the topic, and conclusions. Papers must be meticulously spell-checked *and* proofread as well as neatly presented.

Dates for each stage of the research paper development process are above. Students need to begin work *immediately* in order to be sure of having enough time for all stages of research, especially gathering sources. The Writing Center is available as a resource if needed, and students are encouraged to meet with instructor frequently during the semester concerning these papers and the research strategies they require.

**No late papers will be accepted.**

## Research Methods in Art History (undergraduate) Research Presentations

Each student must select *two* topics to research for in-class oral presentations. One of these must be *either* a précis of an art history article *or* an introduction to the work of an important art historian (not both). The other presentation will explore a subject related to one of our weekly class topics. Presentation topic choices will be made on *September 8*, so you should read this document carefully as soon as possible so you will be ready. The reason for the early sign up to allow you every opportunity to do all necessary research before the presentations.

You are expected to begin your research for ALL class projects, both oral and written, *immediately*. If you don't, you will surely run out of time on some aspect of your research before it is due. *Learning to prioritize research, and to balance a variety of different projects are among the key skills this course is intended to develop.* It is best to space your presentations out in time rather than to have presentations two weeks in a row. You may feel that it is difficult to make choices so soon about topics which are unfamiliar to you. Don't worry! Each topic has been carefully chosen as an interesting and feasible project. Any topic you choose will work out fine.

Some topics will require that you make appointments to visit museums and research centers which are only open during limited hours. It is your responsibility to make sure you are able to do this in time to prepare for your presentation. All presentations *must* be given on the date assigned. You will also require inter-library loan services, and it is always best to make these requests as early in the semester as possible. You will *not* be able to complete your research for these assignments without going to the NYPL Research Library or other such research sites—you cannot do it all with the CUNY libraries or via the internet. *In fact, in most cases, internet research is strongly discouraged for these projects.*

Each student must consult with the instructor during office hours about each of the topics chosen. *You are not completing your assignment satisfactorily if you do not meet to discuss your goals, strategies and progress.* You are not expected to know exactly how to fulfill each assignment by yourself; part of the purpose of these projects is to learn how to consult with others and begin to organize different kinds of research projects. If you try hard and faithfully follow all of the instructions given on these projects, you will definitely make substantial progress in your research, writing and speaking skills during the semester.

On the following pages are explanations of what is expected of you if you sign up for an oral presentation on any particular week. These are general instructions which you will apply to the specific topic you choose from the list available for that week. Each week, those students not giving presentations themselves will review these instructions in order to understand the challenges the other students are facing in their presentations, and to insure that they will make an informed audience for the presentations.

Every presentation should make use of PowerPoint. Each presentation should be accompanied by a handout. Each presentation should be clearly organized to express the most important points you have found through your research into the topic, and you should explain why they are important. Each presentation should relate the individual topic to other things being discussed that week in class or in the readings, or to previous topics and readings. The purpose of your presentation is for you to learn about the topic, for you to gain research skills, and for you to share with your classmates important and valuable information about art historical research goals, methods, techniques, and resources.

### Instructions for research presentations

#### Précis presentations:

Your presentation will offer a précis of the article's argument in interpretation of works of art. You will summarize its main points and discuss the evidence the author uses to reach her or his conclusions. You may wish to comment briefly on the periodical in which your article is found, and what sort of research it seems to emphasize. Your handout should include quotations, full bibliographic citation, and any other information you think will be helpful. You presentation visuals can include scanned pages of text, quotations, outlines and of course images discussed in the article. You may also wish to make an outline of the article's main points.

A précis is a concise summary and characterization of a text. In this case, it will be your report on an important art historical article in a scholarly journal which you have read carefully several times. It's like a book report, except more sophisticated and more critical in nature. Critical does not mean that you are criticizing the text in a hostile sense; it means that you analyze and interpret what you have read. When you see a great movie and can't wait to tell a friend about it, you are often offering a précis, and this presentation should be similar.

Your goal is to read, digest, analyze, discuss, explore, understand, summarize, comment upon, connect what you have read to other texts and issues, and come to conclusions about the text's meaning and importance. You don't need to repeat everything the article says, but rather should select the most important points, explain the art historical approach they represent, describe the evidence used to support the author's arguments, and explain what seems important about his or her conclusions. What can you learn about how to do art history from this article? You will need to read the article several times, and it may help you to read other scholarship mentioned in it, other writing by the same author, or background material. You should check to see if other authors have responded to or cited this article, and get an idea of whether they are agreeing or disagreeing, and why.

#### Art historian presentations:

If you choose to do a presentation about an art historian and his or her work, you will need to play detective a little bit. You need to research the professional and biographical background to this scholar, and also develop a comprehensive bibliography of his or her work. You don't need to read all of it, but you should become familiar with it all, and read some selected parts of it carefully. What does this person's work demonstrate about art historical research? You are trying to identify this art historian's style and focus as a scholar, rather than to understand every topic s/he has ever addressed. Is it typical of that of your art history course textbook authors, or is it very different?

Your goal is introduce your classmates to this scholar's work by describing it in overview, characterizing it as regards what makes it different from that of other scholars, and commenting on its approach. How does it fit into the categories of art history described in Pooke and Newall's book? To whom is this person most similar? Most different? What is this art historian's background? Where was he or she educated? Whose student was he or she? How did s/he get to be who/what/how s/he is? What are the most important art historical projects and publications this person has undertaken? How so? Why? How does this person do art historical research? What evidence does s/he use? What questions does s/he ask? What topics does s/he address? What have you learned about how to do art historical research from learning about this scholar?

Your handout should include biographical information, detailed bibliography, quotations and images as appropriate. You should bring a copy of some or all of his or her books to pass around to the class, and possibly also copies of important articles (including their footnotes and bibliography!). You may find responses to articles or book reviews by other scholars helpful in characterizing the work.

Thematic topic presentations:

*These topics are closely related to the class themes for the weeks on which they occur. In preparing these presentations, it is particularly important to describe your own research process as part of the presentation. Tell your classmates how you did what you did, and where you found (or didn't find) valuable information. Part of your assignment is to make connections for your classmates between this topic and the theme for the week, and other topics we have covered*

**Artists' organizations** played important roles in the development of American art. They can also serve as valuable resources for art historical research. How so? What exactly are they? What do they tell us about their founders' and members' ideas, goals, values and practice? How accessible are their records and archives? What kinds of documents would you expect them to preserve? How are these accessible? What can and can't you find out about them? Which important artists participated in each? What were they like when first founded, and what are they like today?

For **galleries and auction houses, and museum print study rooms**, you need to visit in person (You may need to make an appointment in advance to do this.) Your presentation will report back to your classmates about what you saw and learned by visiting in person, and by doing further research. What is the mission, purpose and history of the auction house and galleries? the print study rooms? If possible, make photographs of the site you visit, though ask permission first as this may not be allowed.

During your visit, make notes about what is on view, and for how long in the **sales institutions**. How are the works displayed? Who seems to be the audience for them? Is the general public welcomed? Are staff members available to answer questions about the works of art for sale? Are prices posted? Is anyone handling the works? Are there publications about the works available? How much can you learn about artists and individual works from what you see and read there? Your report will document the experience of the visit, but also discuss how and why art historical research can be done through the art market. Look to see if auction houses and galleries advertise in the *New York Times*, *Artforum* and *Art in America*.

At the print study rooms, your focus is not on the market but rather on the part of a museum which is not immediately obvious to visitors—when you go behind the scenes to the library and print study room, what can you experience? Why does the institution have a library and study room? See how the library and study room are explained on its web site. Learn when and to whom they are open, make an appointment to visit, and to view some original works there. You should do some research before you go in order to ascertain what sorts of works it would be appropriate to request for viewing. Be sure to tell the staff members that you specifically wish to see particular works, but also that part of your assignment is simply to learn about how print rooms function. What types of works of art are in this collection? Who is permitted to see them? How are they documented? Your report will be about those works you were able to view firsthand, *and* about the experience and procedure for viewing them.

**Problems of attribution and dating:** your goal is to learn as much as you can about how questions of attribution and dating arose and were resolved in specific cases. What were they, and how is that interesting or significant in relation to larger questions? How can art historians attempt to resolve these issues? Why were these questions important? How did their resolution add to our understanding of the work or works involved? What evidence was used in resolving it? What other reasons are there why these questions are important to consider?

**Catalogue raisonné:** Your goal is to learn the basic outlines of this artist's career, then to spend considerable time with the catalogue raisonné produced of his work. Who were its authors? Why did they produce it? How long did it take? What kinds of information does it include? Is it complete? How is this a valuable research tool? How is it organized? What does it look like? How much did it cost to buy when it was first published? What can you learn from it? Is there anything missing? What critical response has there been to this publication? How does it compare to the catalogue raisonné of another American artist?

**Exhibition histories:** You need to learn when and where the work you have chosen was originally exhibited to the public, and how you can locate reviews and other writings about it. What was the venue where it was originally exhibited like? Who went there? Was admission charged? How long did the exhibition last? What was the consensus of the public and critics? Were there other responses? Is there a catalogue raisonné for this artist? If so, does it help you with this research? You may need to compare and contrast this work to others to make your points. You are not attempting to find out everything every said or written about this work; rather, you are trying to understand what it meant to its audience when it was first created. What sources can you use to do this? Where will you locate them? Can you go back to the original sources rather than reading recent critical discussions of them? One reason it is important to explore critical reception of works is that meanings and responses to works often change with time. Only by researching the original critical reception can we begin to understand how a work functioned in its own historical moment. Only by learning when and where a work was exhibited can we understand its audience, and its importance to that audience.

**Interpretation of Works of Art: Many Approaches to Analysis of Images and Objects:**

Individual paintings have many meanings and has been interpreted many ways. Do extensive research to determine what has been written about this painting in books, journal articles and exhibition catalogs. Is there a catalogue raisonné where you can look it up? What do the scholars say about it? What evidence do they use to support their arguments? Are there disagreements within their interpretations? How do iconography, iconology, social contexts, psychoanalysis and other interpretive strategies play a role in interpreting the painting?

**Research the provenance of this work of art.** Where is it now? How many owners did it have? Who were they and how did they acquire it? When did it enter the museum's collection? Use the images you need to represent the work and convey any other information you wish to present about its provenance. Your goal is not to learn everything there is to know about this work, nor to concentrate upon its interpretation. Rather, you are researching specific aspects of its history in order to understand its audiences and the conditions under which it was made. Patronage, tells us a great deal about the relation of art works to their makers, their audiences and the societies which produced both. How is this information meaningful in relation to your specific work? Make a handout for everyone documenting the provenance of the work, and citing the sources you used to complete your research. Visuals for your presentation can include installation views of the work on exhibition if these are available. What is difficult to learn about this work's provenance? What that you found out is most important? Why?

# M.A. ART

## Mission Statement

### DIAP: MFA in Digital and Interdisciplinary Art Practice

DIAP offers students the chance to develop a critical art practice in digital media and use a research perspective to explore the relationship between technology and art. DIAP is a research community where students can work both individually and collaboratively on creative projects in digital media art. DIAP students explore art and technology with a range of digital tools, but the focus is on the project not the tool.

The Master of Fine Arts degree program prepares students for professional careers as visual artists and teachers. The program helps students find their own voices and be able to articulate and clarify their ideas. Students are expected to develop the tools to express their ideas/vision and take part in the “discussion” of the art world.

### Art ED: MA in Art Education

The Graduate Program in Art Education at City College of New York prepares students to be reflective artist-educators and advocates who can engage learners in idea-based approaches to arts learning in multiple settings (i.e. schools, community centers, museums, and alternative learning sites). Students gain a critical understanding of the social and cultural significance of art education as they develop the skills and understandings to actively contribute to the field through their creative and academic work.

### Art History: MA in Art History

The Master of Arts program in Art History provides an academically rigorous and diverse curriculum. Global modernisms and contemporary art are emphasized among the course offerings, as internationally recognized faculty with specializations in the arts of Africa, Asia, Europe, Latin America, and the United States mentor students interested in a variety of art-historical practices and periods. Photography and public art are also featured in many courses, as well as New York’s

numerous museums and galleries, which are available for internships. The MA degree allows students to pursue various career opportunities in the visual arts and prepares students to continue their possible future studies for the Ph.D.

## **Art History: MA in Art History with a concentration in Museum Studies**

The Master of Arts program in Art History with a concentration in Museum Studies provides a unique curriculum that addresses a wide range of critical issues for museums from both historical and contemporary perspectives. New York's numerous museums play a key role in the courses, and students meet various museum professionals and must complete two internships to learn and experience the internal workings of museums. Courses require students to analyze museum missions, governance, collections, exhibitions, educational programming, and financing, as well as larger issues related to technology, architecture, and diversity. A required seminar is devoted to exhibition analysis, and electives in museum education are available. The MA degree allows students to pursue various career opportunities in museums and other areas of the visual arts.

## **MFA in Studio Art**

The Master of Fine Arts degree program prepares students for professional careers as visual artists and teachers. Contemporary art has become increasingly interdisciplinary. The MFA degree is in Visual Arts rather than in one specific medium. The program helps students find their own voices and be able to articulate and clarify their ideas in painting, drawing, photography, printmaking, sculpture, installation and digital media. Students are expected to develop the tools to express their ideas/vision and take part in the "discussion" of the art world.

# Learning Outcomes (MFA in Studio Art)

*Students graduating with an MFA in Studio Art will be able to:*

1. Comprehend and demonstrate the cyclical creative process involved in making a body of artwork.
2. Utilize creative problem solving and experimentation as an integral part of this work cycle.
3. Comprehend and demonstrate the use of the critique as an integral tool in the development of a body of work and in the development and sustenance of an art practice.
4. Articulate the content and form in their works of art, as well as their contemporary and historical references.
5. Respond to critical analysis of their artwork through exploration of ideas brought up in critiques.
6. Complete the thesis process satisfactorily including the creation and exhibition of a body of work, a successful thesis defense, and the formulation of a coherent thesis paper that reflects concepts previously discussed in learning outcome 4 (above).

# Learning Outcome Grid

(Outcomes are numbered from 1 to 6 as listed above)

Courses	Learning Outcomes									
	1	2	3	4	5	6				
B0051 Graduate Critique Studio I	X	X	X	X	X					
B0052 Graduate Critique Studio II	X	X	X	X	X					
B0053 Graduate Critique Studio III	X	X	X	X	X					
B0053 Graduate Critique Studio III	X	X	X	X	X					
B0054 Graduate Critique Studio IV	X	X	X	X	X					
B0100 Projects in Drawing I	X	X	X	X	X					
B1200 Individual Projects in Sculpture	X	X	X	X	X					
B1300 Individual Projects in Printmaking	X	X	X	X	X					
B1400 Individual Projects in Electronic Design Multimedia	X	X	X	X	X					
B1500 Individual Projects in Photography	X	X	X	X	X					
B1600 Individual Projects in Ceramic Design	X	X	X	X	X					
B0500 Professional Development										
B0600 MFA Thesis	X	X	X	X	X					
B0800 Teaching Practicum			X	X						
B8051-B8099 Selected Topics in Studio Art	X	X	X	X						
B8400-B8700 Independent Study in Studio Art	X	X	X	X						

# Learning Outcomes (MA in Art History)

*Students graduating with an MA in Art History will have:*

1. Demonstrate familiarity with and ability to assess key secondary art-historical literature.
2. Demonstrate the ability to evaluate primary source material.
3. Demonstrate an understanding of problems and issues concerning a particular art-historical period.
4. Demonstrate the ability to identify and discuss works in terms of style, form, and art-historical context.
5. Demonstrate the ability to discuss and evaluate works using a variety of art historical methodologies.
6. Demonstrate the ability to develop and present oral reports utilizing Power Point.
7. Demonstrate the ability to write a thesis that is a contribution to the field.

**In addition to the above goals for the MA in Art History, students graduating with a concentration in Museum Studies will have:**

1. Demonstrated familiarity with general museum history and current issues.
2. Demonstrated the ability to analyse exhibitions critically both in terms of content and presentation.
3. Demonstrated the ability to work effectively in two different museum departments or art-related institutions through internships or jobs.
4. Demonstrated familiarity with a variety of techniques appropriate to specialized museum areas.

# Learning Outcomes (MA in Art History)

(Outcomes are numbered from 1 to 6 as listed above)

Courses	Learning Outcomes									
	1	2	3	4	5	6	7			
A1000: Research Methods of Art	X	X	X	X	X	X				
A6203: Themes and Methods in African Arts	X	X	X	X	X	X				
A6410: American Art: 1776-1900	X	X	X	X	X	X				
A6420: History of Photography	X	X	X	X	X	X				
A6430: Early Modern Art in Europe and the U.S.	X	X	X	X	X	X				
A6452: Modern Mexican Art	X	X	X	X	X	X				
A6500: Art since 1980	X	X	X	X	X	X				
A6510: Contemporary Art in Latin America	X	X	X	X	X	X				
A6810: Art of India, Southeast Asia, and Indonesia	X	X	X	X	X	X				
A6820: Art of China, Japan, and Korea	X	X	X	X	X	X				
B8000- B8050: Selected Topics in Art History	X	X	X	X	X	X				
B8011: Artists of Royal India	X	X	X	X	X	X				
B8104: Arts of Africa: An Introduction	X	X	X	X	X	X				
B9000: Master's Thesis Research	X	X	X	X	X		X			

Courses	Learning Outcomes										
	1	2	3	4	5	6	7				
<b>B9800, B9900: Independent Study in Art History</b>	X	X	X	X	X	X					
<b>B7000: Museology</b>	X			X							
<b>B7100: Museum Apprenticeship I</b>			X								
<b>B7200: Museum Apprenticeship II</b>			X								
<b>B7400: Museum Exhibition Analysis Seminar</b>		X									
<b>B7500: Museum Education</b>				X							

# Learning Outcomes (MA in Art Education)

*Students graduating with an MA in Art Education will be able to:*

1. Understand the cultural, political, social context/purposes of art education in our society.
2. Analyze contemporary and historical trends in art education as they relate to educational theory.
3. Articulate the connections between theory and practice in art education.
4. Reflect on the role of power, privilege, and identity as they pertain to the responsibilities of educators.
5. Write critically about their own experiences in arts education and about current issues in the field of arts education.
6. Develop the necessary dispositions to be a reflective practitioner (e.g., responsiveness, improvisation, leadership, problem-solving, reflection, etc.).
7. Create and practice teaching scaffolded, authentic, idea-centered, developmentally appropriate, inquiry-based, and social justice-oriented curricula for teaching art in multiple settings.
8. Understand the differences among the multiple arts education settings (e.g., museums, schools, after school programs, community centers, etc.).
9. Employ effective assessment tools for evaluating learning in the arts.
10. Integrate their own art-making with their own teaching practice.
11. Design and implement self-directed research in arts education.

# MA in Art Education

(Outcomes are numbered from 1 to 11 as listed above)

Courses	Learning Outcomes										
	1	2	3	4	5	6	7	8	9	10	11
ARTE 5300E Special Projects (Current Research)	X	X	X	X	X	X	X	X	X	X	X
ARTE 6300E Special Projects (Teaching Authentic Art Practices)	X	X	X	X	X	X	X	X	X	X	X
ART XXXX Graduate Studio Art Course				X							
ART XXXX Graduate Art History Course				X							
EDUC 0500A Adolescent Learning and Development	X	X	X	X	X	X	X	X	X	X	
EDSE 0600A Issues for Secondary School Teachers	X	X	X	X		X					
EDLS 5000K Intro to Inclusive Education	X	X	X	X		X					
EDSE 1200E Reading and Writing Instruction		X	X			X	X				
EDSE 0800G Teaching Practicum in the Arts (Student Teaching)	X	X	X	X		X	X	X	X	X	
EDSE 1900G Child Abuse & Health Seminar	X	X	X	X		X					
EDSE 4100E Methods of Teaching Art	X	X	X	X	X	X	X	X	X	X	X
EDSE 4101E Fieldwork	X		X	X	X	X		X			
EDSE 4200E Problems of Teaching Art	X	X	X	X	X	X	X	X	X	X	X
EDSE 4300F Workshops in Art Education	X	X	X	X	X	X	X	X	X	X	X
DSE 4301F Fieldwork	X		X	X	X	X		X			
EDSE 0200I Masters Project	X	X	X	X	X	X		X	X	X	X

# MA in ART EDUCATION: Professional Certification

(Outcomes are numbered from 1 to 11 as listed above)

Courses	Learning Outcomes											
	1	2	3	4	5	6	7	8	9	10	11	
ARTE 5300E Special Projects (Current Research)	X	X	X	X	X	X	X	X	X	X	X	X
ARTE 6300E Special Projects (Teaching Authentic Art Practices)	X	X	X	X	X	X	X	X	X	X	X	X
ART XXXX Graduate Studio Art Course										X		
ART XXXX Graduate Studio Art Course										X		
ART XXXX Graduate Art History Course												
EDLS 5000K Intro to Inclusive Education	X	X	X	X		X						
EDSE 1200E Reading and Writing Instruction		X	X			X	X					
EDSE 4100E Methods of Teaching Art	X	X	X	X	X	X	X	X	X	X	X	X
EDSE 4101E Fieldwork	X		X	X	X	X		X				
EDSE 4200E Problems of Teaching Art	X	X	X	X	X	X	X	X	X	X	X	X
EDSE 4300F Workshops in Art Education	X	X	X	X	X	X	X	X	X	X	X	X
EDSE 4301F Fieldwork	X		X	X	X	X		X				
EDSE 0200I Masters Project	X	X	X	X	X	X		X	X	X	X	X

## **Mission Statement**

The Program in Asian Studies has several missions. The first is to promote an understanding of the history, cultures, and societies of the people of East Asia, South Asia, Southeast Asia, West Asia, and all the segments of the Asian Diaspora in the United States through a wide selection of course offerings in the humanities and social sciences.

The second is, in conjunction with the Department of Foreign Languages, to promote and provide context for a full range of language instruction, since language competencies constitute the long-term foundation upon which any serious intellectual or practical engagement with Asian societies and cultures must rest.

Thirdly, the Program offers an interdisciplinary B.A. in Asian Studies, which provides an intellectual challenge as well as sound training that forms a useful and necessary foundation for students who intend to go on to graduate school in the social sciences or humanities and focus their research on Asia. The major also provides an essential background for students who are contemplating professions (such as business, law, or journalism) with the intent of doing extensive work in Asia. The Program also promotes study programs for our students in Asia, particularly in China, Taiwan, and Japan, but also in other diverse areas of Asia.

In addition, the Program endeavors to promote the highest quality of research by all the Asian Studies faculty in their various disciplines, to enhance pedagogical techniques and information technology in Asian Studies courses, to bring Asia-related speakers and programs to the college, to celebrate our history of connections to Asia, to present public programs on Asian topics to campus and community audiences, and to support improved K-12 education in New York City. The Program celebrates yearly events in this spirit of a larger community involved in Asia, such as the college's annual Cherry Blossom festival that also celebrates CCNY founder Townsend Harris's historic sojourn as a diplomat in Japan, and participation in CCNY alumni Chinese banquets at the lunar New Year.

## **Learning Outcomes**

As an interdisciplinary major without its own faculty, Asian studies is above all focused on teaching analytic and critical reasoning, writing, and understanding across the disciplines. Asian Studies majors have a foundation in understanding Asian cultures and global interactions through

language study and study of historical traditions in diverse Asian cultures. Additionally students gain analytic insights into Asian and other cultures through interdisciplinary course offerings based in our program and in a range of departments that may embrace study of literature, anthropology, politics, film, theater, cross-cultural connections, and diverse issues of Asian American communities in New York City and the United States.

***Student with a B.A. in Asian Studies will:***

1. The ability to demonstrate knowledge of the discipline of Asian Studies.
2. The ability to demonstrate awareness of the wide range of Asian cultures.
3. The ability to analyze more than one Asian culture from an historical perspective.
4. Proficiency in an Asian language at the levels determined and evaluated by the Department of Foreign Languages: a minimum level of four semesters of study or the equivalent.
5. The ability to describe and analyze pre-eminent literary texts or artistic artifacts of an Asian culture.
6. The ability to write analytically and lucidly.
7. The ability to understand the relationships between the United States and Asia in an increasingly globalized world community.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 7 as listed below  
Last Updated, Fall 2006)

	Courses	Learning Outcomes									
		1	2	3	4	5	6	7			
Asian Studies	Asian Religions		X	X		X	X	X			
	Asian Theater Tradition		X				X	X			
	Asian in American Law & Politics						X	X			
	China - U.S. Relations					X	X	X			
	Contemporary Asia	X	X	X			X	X			
	Introduction to Asia & the Middle East	X	X	X		X	X				
	Japanese Film					X	X				
	Modern Chinese Literature					X	X				
Foreign Languages	Elementary Chinese 1				X						
	Elementary Chinese 2				X						
	Intensive Intermediate Chinese				X						
	Elementary Hindi 1				X						
	Elementary Hindi 2				X						
	Intensive Intermediate Hindi				X						
	Elementary Japanese 1				X						
	Elementary Japanese 2				X						
History	Intensive Intermediate Japanese				X						
	East Asian Science & Technology		X	X			X	X			
	Japanese Society since WW II			X		X	X	X			
	Japanese Empire	X	X	X			X	X			
	Modern China	X					X	X			
	Modern India	X					X	X			
	Modern Japan	X					X	X			
	Nuclear Weapons Programs in Asia		X	X			X	X			
	The Pacific War			X			X	X			
	Traditional China	X				X	X				
	Traditional India	X				X	X				
Traditional India	X				X	X					

## Mission Statement

Black Studies is an interdisciplinary field of study that explores the scholarship, history, political, social and cultural movements and institutions of Africa and the African diaspora with special emphasis on the African American community in the United States. As such Black Studies offers a multi-continental approach to the physical and symbolic terrain, (i.e., the cultures, languages, history, religions, politics) linking the African continent with African diasporic communities worldwide. The Black Studies Program prepares students for a broad range of careers, including business, law, international affairs, social work, public policy, medicine or the arts. Black studies majors and may also prepare themselves for an academic career through further education in African or African American Studies, law, history, language study, or politics at the graduate level. Major themes covered in the Black Studies Program have always been associated with: (1) theories and practices of oppression based on race, socioeconomic status, and gender relationships, along with practical ways to struggle against these forms of oppression; (2) the roles Black Americans and other minorities have played in responding to and shaping this country's national identity; and (3) the exploration of the variety of African and African diasporic cultural productions in science, religion, politics, economics, social life and the arts, and its vitality from ancient times to the present. Black Studies strives to provide an intellectual setting in which students gain a knowledge of Africa and the African diaspora that can assist them in confronting cultural diversity and in fostering their development as productive, lifelong learners and as citizens actively seeking to improve their communities, their nations, and their world.

## Learning Outcomes

### *Student with a B.A. in Black Studies will:*

1. Demonstrate familiarity with the interconnected histories of Africa and the Americas.
2. Outline major periods of African American history and recall key facts, themes, and ideas related to this history.
3. Recognize and discuss key African American cultural institutions, social practices, and

critical expressions of music, art, film, or photography.

4. Demonstrate awareness of the critical role finance and entrepreneurship play in African diaspora communities.
5. Demonstrate proficiency in composing coherent critical essays grounded in the evaluation and synthesis of primary and secondary sources.
6. Demonstrate a preparation to act as intelligent activists seeking to improve their communities, their nations, and the world.

<b>BLST Electives</b>	<b>[x-listed dept)</b>	
<b>Sociology of African American Communities</b>	<b>Soc 31109 [Lewis / FT]*</b>	Recognize and discuss key African American cultural institutions, social practices, and critical expressions of music, art, film, or photography
<b>Understanding Social Inequality</b>	<b>Soc 189? [Lewis / FT]</b>	Recognize and discuss key African American cultural institutions, social practices, and critical expressions of music, art, film, or photography
<b>BLST 333 The Black Woman [Green / FT]</b>		Recognize and discuss key African American cultural institutions, social practices, and critical expressions of music, art, film, or photography
<b>BLST 3114 Civil War [Green / FT]</b>	<b>History 311</b>	Outline major periods of African American history and recall key facts, themes, and ideas related to this history
<b>BLST 31601 Black English [Spear / FT]</b>		Recognize and discuss key African American cultural institutions, social practices, and critical expressions of music, art, film, or photography
<b>ADJUNCTS</b>		
<b>BLST 147 Civil Rights Movement [Boyd /PT]</b>		Demonstrate a preparation to act as intelligent activists seeking to improve their communities, their nations, and the world
<b>BLST 134 Harlem Community [Boyd /PT]</b>		Demonstrate a preparation to act as intelligent activists seeking to improve their communities, their nations, and the world

<b>BLST 175 Science and Technology [rotating hires]</b>		
<b>BLST 31106 Personal Finance and the Black Community</b>		Demonstrate awareness of the critical role finance and entrepreneurship play in African diaspora communities
<b>BLST 3110 Black</b>		
<b>BLST 3110 Black Masculinity</b>		
<b>BLST 316 Latinos: History and Culture [Falu /PT]</b>		Demonstrate familiarity with the interconnected histories of Africa and the Americas
<b>BLST 149 Religion and Survival [Wildier /PT]</b>		Recognize and discuss key African American cultural institutions, social practices, and critical expressions of music, art, film, or photography
<b>PRACTIUMS</b>		
<b>54 CREDIT, OFFERINGS</b>		

## Mission Statement

The mission of the Program in Comparative Literature Major at City College complements those of the Department of English and the Department of Foreign Languages and Literatures. The Comparative Literature Major aims to provide students with an appreciation of literature as a form of knowledge and understanding from which they can derive both pleasure and instruction. Through thoughtful engagement with works of literature from in two or more languages, Comparative Literature majors also learn how to think critically about themselves and their world, to develop their own powers of expression, and to gain a deeper awareness of cultural and linguistic diversity.

## Learning Outcomes

### *Student with the B.A. in Comparative Literature will:*

- Know how to read closely, critically, and deeply in at least two different languages.
- Be familiar with a broad range of literary texts written in one language, and with a more limited range of texts written in a second language.
- Be familiar with the basic periods in the history of one literary tradition, and have at least some preliminary acquaintance with a second.
- Have a critical and aesthetic appreciation of a variety of literary modes, genres and uses of figurative language.
- Know how to construct written arguments grounded in textual evidence and strengthened by research.
- Be able to write clear, strong prose, preferably, though not necessarily, in two languages.
- Know how to discuss a literary text in its biographical, historical, aesthetic, and philosophical contexts.
- Possess an awareness of literature as both a tradition and a set of responses to that tradition.
- Be prepared for graduate study, particularly in literary studies, or for a career in translation, journalism, publishing, law, teaching, administration, or public relations.

# Learning Outcome Grid

*(Outcomes are numbered from 1 to 16 as listed below)*

1. Be able to read primary texts for general comprehension in a first language, which may or may not be English.
2. Be able to critically interpret primary texts in a first language, which may or may not be English.
3. Be able to read primary texts for general comprehension in a second language, which may or may not be English.
4. Be able to critically interpret primary texts in a second language, which may or may not be English.
5. Be familiar with a broad range of literary texts written in one language, and with a more limited range of texts written in a second language.
6. Be familiar with the basic periods in the history of one literary tradition, and have at least some preliminary acquaintance with a second.
7. Have a critical and aesthetic appreciation of a variety of literary modes, genres and uses of figurative language.
8. Know how to discuss a literary text in its biographical, historical, aesthetic, and philosophical contexts.
9. Be able to compare works of the same genre from two or more literary-linguistic cultures.
10. Be able to compare works of similar theme from two or more literary-linguistic cultures.
11. Be able to compare ancient and modern works of similar theme or genre.
12. Have an awareness of the possibilities of cross-cultural literary influence and interaction, with attention to geographical, historical, and linguistic differences and connections.
13. Be able to investigate, evaluate, and apply secondary sources of information in research.
14. Be able to write clear, strong prose in a first language, which may or may not be English, and have some experience writing prose in a second language, which may or may not be English.
15. Know how to construct written arguments grounded in textual evidence and strengthened by research.
16. Be prepared for graduate study, particularly in literary studies, or for a career in translation, journalism, publishing, law, teaching.

Courses	Learning Outcomes		
	Comp. Lit. 35000	Comp. Lit. 31XXX	Comp. Lit. 41XXX
1	X	X	X
2	X	X	X
3			X
4			X
5	X	X	X
6	X	X	X
7	X	X	X
8	X	X	X
9	X	X	X
10	X	X	X
11	X	X	X
12	X	X	X
13	X	X	X
14	X	X	X
15	X	X	X
16			X

## COURSE KEY

### Comparative Literature

**35000** – Introduction to Comparative Literature

**31xxx** – Special Topics in Comparative Literature

**41xxx** – Special Topics in Comparative Literature (Senior Seminar)

## Mission Statement

The English Major at City College aims, first of all, to provide students with an appreciation of literature as a form of knowledge and understanding from which they can derive both pleasure and instruction.

Through thoughtful engagement with works of literature, English majors also learn how to think critically about themselves and their world and to develop their own powers of expression.

Building upon basic skills of analysis and interpretation introduced through the College's core courses and General Education requirements, classes in the English major foster close, critical and imaginative exploration of how texts make and share meaning, with attention to their historical, aesthetic and cultural frameworks.

A sequence of introductory, elective and advanced courses depends knowledge of literary history and its traditions, with special emphasis upon the development of genres (including a wide variety of poetic, dramatic, and narrative structures), periods, and movements. At the same time, coursework introduces students to a variety of critical approaches to literary study and theoretical debates.

Our emphasis on debate, argumentation, research, and the careful crafting of prose prepares students for careers in journalism, teaching, law, publishing, public relations, communications, technical and creative writing, administration, and government.

## Learning Outcomes

### ***Students graduating with a B.A. in English with a concentration in literature will:***

1. Discuss a range of canonical and non-canonical English, American, and Anglophone literary texts.
2. Differentiate the major historical periods of English and American literature.
3. Utilize a critical vocabulary to analyze various ways that literary meaning is produced.
4. Interpret literary works within critical contexts, such as biographical, historical, formalist, cultural, and feminist, among others.
5. Compose coherent, persuasive literary critical essays grounded in textual evidence.
6. Be familiar with some of the basic methods of literary research.
7. Be prepared for graduate study in English or for careers that call for superior communication skills.

### ***Students graduating with a B.A. in English with a concentration in creative writing will, in addition to the above:***

1. Discover a writing voice that is unique to them and through that voice enter a world they can explore intimately.
2. Create a body of work that explores the technical elements of a genre or genres as well as the expressive possibilities of language.
3. Analyze and discuss the work of their peers in a workshop setting.
4. Explain the special characteristics of their writing within the context of literary tradition as well as their own experience.

### ***Students majoring in English with a Secondary Education concentration will:***

1. Fulfill all of the learning outcomes of a student majoring in English literature.
2. Be prepared for certification to teach in New York City's high schools through coursework undertaken with the School of Education.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 9 as listed below Last Updated, Feb 2007)

## LITERATURE

1. Know how to read closely, critically, and deeply
2. Know a broad range of literary texts written in English
3. Be familiar with the basic periods in the history of English and American literature
4. Have a critical and aesthetic appreciation of a variety of literary modes, genres, and uses of figurative language
5. Know how to construct written arguments grounded in textual evidence and strengthened by research
6. Be able to write clear, strong prose
7. Know how to discuss a literary text in its biological, historical, aesthetic, and philosophical contexts
8. Possess an awareness of literature as both a tradition and a set of responses to that tradition
9. Be prepared for graduate study, particularly in literary studies, or for a career in journalism, publishing, law, teaching, administration, or public relations

Courses	Learning Outcomes								
Literature	1	2	3	4	5	6	7	8	9
330 Critical Reading and Writing	6/6	3/6	3/6	5/6	6/6	6/6	2/6	3/6	5/6
331 Critical Reading and Writing	8/8	4/8	4/8	7/8	8/8	8/8	6/8	4/8	6/8
35200 Rep. Writers of M. Ages	2/2	2/2	2/2	2/2	2/2	2/2	1/2	2/2	2/2
35202 Chaucer: Canterbury Tales	X	X	X	X	X	X	X	X	X
35300 Rep. Writers of Ren.	2/2	2/2	2/2	2/2	2/2	2/2	1/2	2/2	2/2
352012 Shakespeare I and II	3/3	2/3	2/3	3/3	3/3	3/3	2/3	3/3	2/3
35500 Rep. Writers of 18C	X	X	X	X	X	X	X	X	X
18C Novel	X	X	X	X	X	X	X	X	X
35600 Rep. Writers of Romantic Period									
35700 Rep. Writers of Victorian Period	X			X	X	X	X	X	X
35701 19C British Novel									
35800 Modernist Writers	X	X	X	X	X	X	X	X	X
3600 Rep Writers: Early American	2/2	1/2	2/2	2/2	2/2	2/2	2/2	2/2	2/2
36100 Rep Writers: U.S. 19C	2/2	1/2	1/2	2/2	2/2	2/2	2/2	2/2	2/2
37001 African American Lit.	X			X	X	X	X	X	X
37006 Comp. Africana Fiction									
37501 Women Writers, M Ages & Ren	X	X	X	X	X	X	X	X	X
37502 19C Women Writers									
37503 20C Women Writers	X	X		X	X	X	X	X	X
38007 Intro to Comp Lit.	X	X	X	X	X	X	X	X	X
39006 Science Fiction	X	X	X		X	X	X	X	X
39203 Political Novel	X	X		X	X	X	X	X	X

# Learning Outcome Grid

*(Outcomes are numbered from 1 to 10 as listed below Last Updated, Feb 2007)*

## CREATIVE WRITING

1. Know how to read closely, critically, and deeply
2. Know a broad range of literary texts written in English
3. Be familiar with the basic periods in the history of English and American literature
4. Have a critical and aesthetic appreciation of a variety of literary modes, genres, and uses of figurative language
5. Know how to construct written arguments grounded in textual evidence and strengthened by research
6. Be able to write clear, strong prose
7. Have an advanced practical understanding of the formal construction of various literature genres
8. Use language with originality, and with a special appreciation of the resources of figurative language
9. Have a special appreciation of their own writing as an imaginative response both to their immediate experiences and to a larger world of thinking and writing
10. Be prepared for graduate study, particularly in literary studies, or for a career in journalism, publishing, law, teaching, administration, or public relations

Courses	Learning Outcomes									
	1	2	3	4	5	6	7	8	9	10
<b>Creative Writing</b>										
220 Intro to Cr. Writing	5/6	5/8	0/8	5/8	0/8	7/8	3/8	6/8	8/8	3/8
320 Workshop in Fiction	4/5	3/5	0/5	4/5	0/5	5/5	3/5	5/5	5/5	5/5
321 Workshop in Poetry	2/2	1/2	1/2	1/2	0/2	0/2	0/2	2/2	2/2	0/2
322 Workshop in Drama										
323 Workshop in Film										
324 Children's Literature										

English 221  
Short Story Rubric

	Poor	Adequate	Good	Very Good	Excellent
1. Voice	1	2	3	4	5
2. Language	1	2	3	4	5
3. Narrative Structure	1	2	3	4	5
4. Thematic Development	1	2	3	4	5
5. Prose Style	1	2	3	4	5
6. Mechanics	1	2	3	4	5
7. Creativity	1	2	3	4	5

Paper # \_\_\_\_\_

**Department of English**  
**Survey and Reflective Essay**  
**English 221: “Intermediate Creative Writing: Writers as Readers”**

Please take a few minutes to complete this survey, which will provide feedback for the ongoing assessment process of the Creative Writing concentration of the English major. Thank you for your time.

I. How did English 221 help you to develop your skills or knowledge in the following areas? (Rate on a scale of 1 to 5, with 1 as the lowest and 5 as the highest.)

	Poor		Adequate		Excellent
1. Discovering and developing a writing voice	1	2	3	4	5
2. Creating a body of work that demonstrates a facility with the technical elements of a genre or genres	1	2	3	4	5
3. Ability to analyze literary works	1	2	3	4	5
4. Ability to situate your writing within the context of literary tradition as well as your own experience	1	2	3	4	5

II. What is the most important thing you learned in English 221?

III. What, if anything, would you change about English 221?

IV. How did English 221 compare to English 220?

Paper # \_\_\_\_\_

**City College of New York  
Department of English  
Survey and Reflective Essay  
English 25000: "Introduction to Literary Study"**

Please take a few minutes to complete this survey, which will provide feedback for the ongoing assessment process of the English major. Thank you for your time.

- I. On a scale of 1 to 5 (1=poor; 2=not quite satisfactory; 3=adequate; 4=good; 5=excellent) how do you rate "Introduction to Literary Study" in developing your skills or knowledge in the following areas?

	Poor	Adequate	Excellent		
1. Knowledge of literary terms, forms, and genres	1	2	3	4	5
2. Ability to analyze literary works	1	2	3	4	5
3. Ability to write interpretive essays on literary works	1	2	3	4	5
4. Familiarity with the outlines of British and American literary history	1	2	3	4	5

II. To all students:

- 1) What was the most important thing you learned in "Introduction to Literary Study?"
  
  
  
  
  
  
  
  
  
  
- 2) What, if anything, would you change about the course?

III. To those students who have already taken either English 330 or English 331:

- 3) How did "Introduction to Literary Study" compare to English 330 or English 331?

## INTRODUCTION TO LITERARY STUDY RUBRIC

	Poor	Adequate	Good	Very Good	Excellent
	1	2	3	4	5
A Thesis statement gives direction and meaning to paragraphs in the body of the essay	1	2	3	4	5
B Paragraphs in the body of the essay are unified and coherent	1	2	3	4	5
C Transitions from one point to another are clear and logical throughout	1	2	3	4	5
D Overall quality of writing	1	2	3	4	5
E Advances a persuasive and imaginative argument	1	2	3	4	5
F Assertions are well supported with evidence from the text	1	2	3	4	5
G Accurately employs a critical/formal vocabulary for interpreting fiction, poetry, or drama	1	2	3	4	5
H Interprets the work within a critical framework (historical, formalist, cultural, feminist, etc.) that provides focus and spurs insight	1	2	3	4	5

## Mission Statement

The English Major at City College aims, first of all, to provide students with an appreciation of literature as a form of knowledge and understanding from which they can derive both pleasure and instruction.

Through thoughtful engagement with works of literature, English majors also learn how to think critically about themselves and their world and to develop their own powers of expression.

Building upon basic skills of analysis and interpretation introduced through the College's core courses and General Education requirements, classes in the English major foster close, critical and imaginative exploration of how texts make and share meaning, with attention to their historical, aesthetic and cultural frameworks.

A sequence of introductory, elective and advanced courses depends knowledge of literary history and its traditions, with special emphasis upon the development of genres (including a wide variety of poetic, dramatic, and narrative structures), periods, and movements. At the same time, coursework introduces students to a variety of critical approaches to literary study and theoretical debates.

Our emphasis on debate, argumentation, research, and the careful crafting of prose prepares students for careers in journalism, teaching, law, publishing, public relations, communications, technical and creative writing, administration, and government.

# Learning Outcomes

## ***Students graduating with an M.A. in literature will:***

1. Discuss a range of canonical and non-canonical English, American, and Anglophone literary texts.
2. Differentiate the major historical periods of English and American literature.
3. Interpret literary works within critical contexts, such as biographical, historical, formalist, cultural, and feminist, among others.
4. Explore methods of research via books, journals, and other media to enhance information literacy.
5. Compose cogent, persuasive literary critical essays grounded in textual evidence and fortified by research.
6. Conduct original research through a thesis project under the supervision of a faculty adviser.
7. Be prepared to enter a Ph.D. program in literature, or pursue secondary teaching or a range of careers in which written expression is central.

## ***Students graduating with an M.F.A. in Creative Writing will:***

1. Create a body of work that explores the technical elements of a genre or genres as well as the expressive possibilities of language.
2. Analyze and discuss the work of their peers in a workshop setting.
3. Be familiar with contemporary literature and with the major historical periods of English and American literature.
4. Compose clear, persuasive literary critical essays grounded in textual evidence and fortified by research.
5. Produce an original book-length thesis project under the supervision of a faculty adviser.
6. Be prepared for professional careers in journalism, scriptwriting, publishing, public relations, communications, and technical writing.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 9 as listed below Last Updated, Feb 2007)

## LITERATURE

1. Know how to read closely, critically, and deeply
2. Know a broad range of literary texts written in English
3. Be familiar with the basic periods in the history of English and American literature
4. Have a critical and aesthetic appreciation of a variety of literary modes, genres, and uses of figurative language
5. Know how to construct written arguments grounded in textual evidence and strengthened by research
6. Be able to write clear, strong prose
7. Know how to discuss a literary text in its biological, historical, aesthetic, and philosophical contexts
8. Possess an awareness of literature as both a tradition and a set of responses to that tradition
9. Be prepared for graduate study, particularly in literary studies, or for a career in journalism, publishing, law, teaching, administration, or public relations

Courses	Learning Outcomes								
Literature	1	2	3	4	5	6	7	8	9
330 Critical Reading and Writing	6/6	3/6	3/6	5/6	6/6	6/6	2/6	3/6	5/6
331 Critical Reading and Writing	8/8	4/8	4/8	7/8	8/8	8/8	6/8	4/8	6/8
35200 Rep. Writers of M. Ages	2/2	2/2	2/2	2/2	2/2	2/2	1/2	2/2	2/2
35202 Chaucer: Canterbury Tales	X	X	X	X	X	X	X	X	X
35300 Rep. Writers of Ren.	2/2	2/2	2/2	2/2	2/2	2/2	1/2	2/2	2/2
352012 Shakespeare I and II	3/3	2/3	2/3	3/3	3/3	3/3	2/3	3/3	2/3
35500 Rep. Writers of 18C	X	X	X	X	X	X	X	X	X
18C Novel	X	X	X	X	X	X	X	X	X
35600 Rep. Writers of Romantic Period									
35700 Rep. Writers of Victorian Period	X			X	X	X	X	X	X
35701 19C British Novel									
35800 Modernist Writers	X	X	X	X	X	X	X	X	X
3600 Rep Writers: Early American	2/2	1/2	2/2	2/2	2/2	2/2	2/2	2/2	2/2
36100 Rep Writers: U.S. 19C	2/2	1/2	1/2	2/2	2/2	2/2	2/2	2/2	2/2
37001 African American Lit.	X			X	X	X	X	X	X
37006 Comp. Africana Fiction									
37501 Women Writers, M Ages & Ren	X	X	X	X	X	X	X	X	X
37502 19C Women Writers									
37503 20C Women Writers	X	X		X	X	X	X	X	X
38007 Intro to Comp Lit.	X	X	X	X	X	X	X	X	X
39006 Science Fiction	X	X	X		X	X	X	X	X
39203 Political Novel	X	X		X	X	X	X	X	X

# Learning Outcome Grid

*(Outcomes are numbered from 1 to 10 as listed below Last Updated, Feb 2007)*

## CREATIVE WRITING

1. Know how to read closely, critically, and deeply
2. Know a broad range of literary texts written in English
3. Be familiar with the basic periods in the history of English and American literature
4. Have a critical and aesthetic appreciation of a variety of literary modes, genres, and uses of figurative language
5. Know how to construct written arguments grounded in textual evidence and strengthened by research
6. Be able to write clear, strong prose
7. Have an advanced practical understanding of the formal construction of various literature genres
8. Use language with originality, and with a special appreciation of the resources of figurative language
9. Have a special appreciation of their own writing as an imaginative response both to their immediate experiences and to a larger world of thinking and writing
10. Be prepared for graduate study, particularly in literary studies, or for a career in journalism, publishing, law, teaching, administration, or public relations

Courses	Learning Outcomes									
	1	2	3	4	5	6	7	8	9	10
<b>Creative Writing</b>										
220 Intro to Cr. Writing	5/6	5/8	0/8	5/8	0/8	7/8	3/8	6/8	8/8	3/8
320 Workshop in Fiction	4/5	3/5	0/5	4/5	0/5	5/5	3/5	5/5	5/5	5/5
321 Workshop in Poetry	2/2	1/2	1/2	1/2	0/2	0/2	0/2	2/2	2/2	0/2
322 Workshop in Drama										
323 Workshop in Film										
324 Children's Literature										

## Mission Statement

The MFA Program in Creative Writing at City College aims, first of all, to provide students with a knowledge of literature and the possibilities for instruction and pleasure derived from writing and reading it. Through thoughtful engagement with both formal and thematic elements of student writing and the writing of published authors, graduate students learn to think critically about themselves and their world, and to develop their own powers of expression. Building upon the basic skills of analysis and written expression of ideas—derived from creative writing workshops in fiction, nonfiction, poetry and drama; as well as critical practice courses emphasizing form and close reading; and traditional literature seminars—graduate students are prompted to stretch their artistic and imaginative boundaries in creating original works in one or more genres of writing.

While there is no set sequence of coursework, students are encouraged to start with traditional literature courses and a workshop in the genre in which they are most proficient, before moving on to the more theoretical work of critical practice courses. Courses in translation and the teaching of college composition and literature also may be added to a student's curriculum, furthering professional credentials and career possibilities. The final semester (or year) includes 6 credits of thesis work, composed of the thesis workshop and the thesis tutorial, a one-on-one independent study directed by the thesis mentor. While many students continue after graduation to write strictly within the fine arts genres of fiction, poetry, and dramatic writing, the abilities developed during their graduate education also prepares students for professional careers in journalism, scriptwriting, publishing, public relations, communications, technical and writing, and administration at literary and arts nonprofit or government organizations.

## Learning Outcomes

***Student with the M.F.A. in Creative Writing will:***

1. Create a body of work that explores the technical elements of a genre or genres as well as the expressive possibilities of language.
2. Analyze and discuss the work of their peers in a workshop setting.

3. Be familiar with contemporary literature and with the major historical periods of English and American literature.
4. Compose clear, persuasive literary critical essays grounded in textual evidence and fortified by research.
5. Produce an original book-length thesis project under the supervision of a faculty adviser.
6. Be prepared for professional careers in journalism, scriptwriting, publishing, public relations, communications, and technical writing.

***Student who have participated in the practicum for Teaching College Composition and Literature and who have taught composition or World Humanities in the English Department (or participated in the Poetry Outreach Program) will, in addition:***

- Be prepared to teach composition and/or World Humanities/English on the secondary school and college level.
- Be prepared to continue on to a graduate program in English/Literature (Ph.D.) or to an Education graduate program (M.A. or Ph. D.).

# M.A. LITERATURE

## Mission Statement

The MA in Literature at City College provides students the opportunity to read and discuss a broad variety of literature and literary criticism and to develop their own interpretations that are positioned in a field of literary criticism. Through thoughtful engagement with texts, English literature graduate students learn how to think critically about themselves and their world and to develop their own powers of expression. Seminars foster close, critical and imaginative exploration of how texts make and share meaning, with attention to their historical, aesthetic and cultural frameworks. The comprehensive exam insures that students have studied a variety of periods, genres, and critical approaches, while the thesis requires each student to develop a particular expertise as he or she pursues original research. Additionally, for some students the MA provides training and experience in teaching undergraduate lower-division classes, such as Freshman Composition and World Humanities. For students interested in pursuing a Ph.D. in English, the MA provides instruction and practice in forms of academic writing.

## Learning Outcomes

### *Student with the M.A. in Literature will:*

1. Discuss a range of canonical and non-canonical English, American, and Anglophone literary texts
2. Differentiate the major historical periods of English and American literature
3. Interpret literary works within critical contexts, such as biographical, historical, formalist, cultural, and feminist, among others
4. Explore methods of research via books, journals, and other media to enhance information literacy
5. Compose cogent, persuasive literary critical essays grounded in textual evidence and fortified by research
6. Conduct original research through a thesis project under the supervision of a faculty adviser
7. Be prepared to enter a Ph.D. program in literature, or pursue secondary teaching or a range of careers in which written expression is central

## Mission Statement

This graduate program draws on the legacies of two nationally prominent scholars who are former Language and Literacy MA program directors: Mina Shaughnessy and Marilyn Sternglass. The combined Basic Writing scholarship of Professors Shaughnessy and Sternglass informs the central mission of this MA: to prepare individuals who wish to teach reading, writing, and language to adult learners, especially those enrolled in adult literacy, ESL, or basic writing/reading college classes. More widely, this MA aims to support adult literacy education and college writing/reading programs in New York City and nearby regions by offering professional education for teachers.

The MA in Language and Literacy offers a thirty-credit curriculum that includes four core courses, two language and literacy electives, and four general electives, which may be fulfilled by enrollment in English Department offerings. A central premise of this curriculum is the view that language and literacy skills are best understood by learning to synthesize knowledge gained from theory, research and teaching experience. A series of four core courses presents students with theory and research in literacy, language, second language acquisition, and adult literacy learning. MA students construct individualized programs that include the four required core courses and two language and literacy electives in areas such as basic writing theory and practice, writing center theory and practice, adult learning and development, teaching English to adult English language learners, composition pedagogy, sociolinguistics, contrastive rhetoric, autobiography and narrative writing.

Two distinctive features of this program are (1) a focus on teaching adult learners and (2) a dual focus on teaching native English speakers and English language learners. This graduate program prepares students for a variety of teaching careers in educational programs for adults and for doctoral programs in composition & rhetoric, education, or applied linguistics. Recent L&L graduates have secured employment in community college English and basic skills departments, adult education programs, libraries, writing centers and educational programs for children and adolescents.

## Goals

The MA in Language and Literacy has formed alliances with several programs and agencies. Specific forms of support derived from these alliances include classroom space, awards for students, guest speakers, advertising, recruitment of new students, scholarships, and tuition waivers. A recent alliance has been formed with La Guardia Community College's Adult & Continuing Education Division: L&L MA graduate students may fulfill a practice teaching option (for 3 graduate credits) at the Pre-College Program for students enrolled in GED preparation classes. Language and Literacy MA program allies also include the City College Division for Worker Education, the City College School of Education, and two external agencies: the Consortium for Worker Education and the Literacy Assistance Center.

Language and Literacy MA graduate faculty possess significant experience in adult literacy education, applied linguistics, English language instruction, and college-level reading and writing instruction. Language and Literacy faculty include CCNY English Department and School of Education full-time faculty as well as adjunct faculty who teach community college, secondary education, and adult education students. Several Language and Literacy graduate faculty are well-respected authors of scholarship and textbooks.

## Learning Outcomes

### *Student with the M.A. in Language and Literacy will:*

- **Write** essays that apply theories of language and literacy to analysis of published texts, experience, and observational studies
- **Acquire** a strong knowledge base of major, contemporary theories of language, language learning, and literacy that inform the teaching of writing in adult literacy and college writing and reading programs
- **Practice** using digital literacies for classroom discussions, informal learning, research, & writing
- **Practice** critical reading of scholarship, research, and literature
- **Appreciate** how theoretical knowledge of language and literacy AND experiential learning about language / literacy inform their work as teachers and their students' lives as learners
- **Conduct** independent research projects on topics related to language & literacy
- **Develop** expertise as teachers of basic writing & reading, college composition, and/or ESL language & literacy
- **Gain** practical experience as tutors or teachers, especially when a graduate student has no

prior tutoring/teaching experience

- **Learn** about professional organizations such as National Council of Teachers of English (NCTE), Conference on College Composition and Communication (CCCC), Conference on Basic Writing (CBW), Council of Writing Program Administrators (WPA), Two-Year College English Association (TYCA), Teachers of English to Speakers of Other Language (TESOL), International Reading Association (IRA), Council of Adult & Experiential Learning (CAEL), International Writing Centers Association (IWCA), and New York Association for Continuing/Community Education (NYACCE)
- **Formulate** new professional goals or gain deeper understanding of existing professional goals
- **Demonstrate** proficiency in one foreign language

# Learning Outcome Grid

(Outcomes are numbered from 1 to 11 as listed below Last Updated, Fall 2006)

1. Acquire a strong knowledge base of language & literacy, basic writing, composition & rhetoric
2. Acquire a strong knowledge base of second language acquisition and adult learning theory
3. Learn to conduct independent research projects / creative works
4. Learn to write essays & research for potential publication in professional journals
5. Develop expertise as teachers of basic writing & reading, first-year writing & humanities , and adult ESL
6. Acquire practical experiences as tutors or teachers
7. Be familiar with professional organizations: NCTE, CCCC, CBW, WPA, TYCA, IRA, TESOL, CAEL, IWCA
8. Be familiar with professional journals and web sites
9. Formulate individual professional goals
10. Demonstrate proficiency in one foreign language
11. Complete all the requirements of this MA program

Courses	Learning Outcomes											
	1	2	3	4	5	6	7	8	9	10	11	
<b>Literature</b>												
Theories & Models of Literacy (core)	X	X	X	X	X		X	X	X			
Second Language Acquisition (core)	X	X	X	X	X		X	X	X			
Introduction to Language (core)	X	X	X	X	X		X	X	X			
Adult Language & Literacy (core)	X	X	X	X	X	X	X	X	X			
TESL Methods (elective)	X	X	X	X	X	X	X	X	X			
Sociolinguistics (elective)	X	X	X	X	X		X	X	X			
Introduction to Teaching Writing & Literature (elective)	X	X	X	X	X	X	X	X	X			
Basic Writing Theory, Research & Pedagogy (elective)	X	X	X	X	X	X	X	X	X			
Reading / Writing Autobiography (elective)	X	X	X	X	X		X	X	X			
Writing: Style & Rhetoric (elective)	X	X	X	X	X		X	X	X			
Examining Your Reading / Writing (elective)	X	X	X	X	X	X	X	X	X			
Supervised Team Teaching (elective)	X	X	X	X	X		X	X	X			

# MA Language and Literacy

As part of our assessment of the MA Program in Language and Literacy, we are asking all recent graduates of the L&L MA program to complete the following survey. This survey seeks to gauge the perceptions of students in the MA program as part of a larger process of gaining accreditation for MA programs at City College.

This survey does not ask you to rate individual teachers or courses but to think about your experience in the program as a whole. It is very important to us that you answer as honestly as you can. This information is confidential.

## 1. How strongly did the MA Program in Language and Literacy educate you in each of the following areas?

	Poor or not at all	Not quite satisfactory	Adequate	Good	Excellent
a. Write essays that apply theories of language and literacy to analysis of published texts, experience, and observational studies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Comprehend major, contemporary theories of language, language learning, and literacy that inform the teaching of writing in adult literacy and college writing programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Practice critical reading of scholarship, research, and literature	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Appreciate how theoretical knowledge of language and literacy AND experiential learning about language / literacy inform your work as a teacher and your life as a learner	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Conduct independent research projects on topics related to language & literacy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Develop expertise as a teacher of basic writing & reading, college composition, and/or ESL language & literacy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Gain practical experience as a tutor or as a teacher if you had no prior tutoring/teaching experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Learn about professional organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Formulate new professional goals or gain deeper understanding of existing professional goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# MA Language and Literacy

j. Demonstrate proficiency  
in one foreign language

k. Practice using digital  
literacies for classroom  
discussions, informal  
learning, research and  
writing

## 2. I learned about professional organizations and conferences while participating in the Language and Literacy MA program (Please check one):

- a. None at all
- b. 1-3 professional organizations/conferences
- c. 4 or more professional organizations/conferences

## 3. What type of career are you interested in? (Please check all that apply)

- Academic
- Arts
- Education
- Industry/business
- Finance
- Government
- Non-profit
- Administrative

Other (please specify)

# MA Language and Literacy

## 4. Why did you choose to enroll in the MA in Language and Literacy Program?

**(Please check all that apply)**

- I wanted to study in an English Department, which has allowed me to enroll in literature and creative writing elective courses.
- I wanted to prepare myself for a doctoral program or for a post-secondary professional degree-granting program (e.g., law school).
- I wanted to explore a career change.
- I wanted to teach adult ESL
- I wanted to teach adult literacy
- I wanted to teach in a college or university
- This MA prepares me to teach both ESL and L1 English speakers
- I wanted to improve my current teaching/tutoring
- I wanted to become an effective program administrator
- I needed a credential for advancement in my organization
- I wanted to explore the possibilities that graduate school holds
- I wanted to develop my writing and critical reading skills
- I wanted an intellectually stimulating experience
- A friend/colleague/professor recommended the program
- I wanted to study language and literacy theories and research

# MA Language and Literacy

## 5. How satisfied are you with each of the following?

	Unsatisfied	Somewhat unsatisfied	Neutral	Somewhat satisfied	Satisfied
k. The academic and student facilities of your program (e.g., graduate seminar rooms; English Department office and office staff; English Department student lounge; English Department faculty offices for professors and for adjunct instructors.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l. The faculty of the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m. The student facilities at City College (e.g., copiers, society offices, telephones, social support)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
n. The student/faculty relationships in the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o. The program course offerings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p. The program advisement and registration process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
q. The service and resources available to you through the CCNY library?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
r. Your overall experience as a student at the City College of New York	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 6. In the box below, please identify any areas of concern, if any, that you feel your program should improve to provide a better education:



# MA Language and Literacy

**13. Did you hold at least one part-time or full-time position as a tutor or a teacher while you were enrolled in the L&L MA?**

- Yes  
 No

Comments:

**14. Did you volunteer as a tutor or as a teacher of English at any time while you were enrolled in Language and Literacy graduate courses?**

- Yes  No

**15. Are you applying for a second masters program?**

- Yes  No

**16. Are you applying for a doctoral program?**

- Yes  No

**17. If No, are you considering graduate school in the future?**

- Yes  No

The following questions are optional:

**18. Your gender is:**

- Male  Female  Other

**19. Is English the first language you learned?**

- Yes  No

**20. Are you fluent in two (or more) languages?**

- Yes  No

**21. Is English your dominant language?**

- Yes  No

**22. Your Age is (Please check one):**

20-30 years old    31-40 years old    41-50 years old    51-60 years old    61-70 years old    71-80 years old

Ages

## Learning Outcomes

### *Student will learn:*

1. to speak in the target language at the Novice-High to Intermediate-Low level according to ACTFL guidelines.\*
2. to write in the target language at the Intermediate -Low level according to ACTFL guidelines.\*
3. to aurally comprehend sustained discourse on a variety of topics spoken in the target language.
4. to read and comprehend a variety of texts (journalistic, literary, etc.) originally written in the target language.
5. to demonstrate basic knowledge about the geographical, social, and cultural aspects of at least one country where the target language is spoken.

The guidelines designed by the American Council of Teachers of Foreign Languages or ACTFL Proficiency Guidelines cover speaking, reading, writing and listening. They widely recognized as the metric against which to measure learners' linguistic competency.

## SPEAKING

### *The Novice-High level is described as follows:*

Speakers at the Novice-High level are able to handle a variety of tasks pertaining to the Intermediate level, but are unable to sustain performance at that level. They are able to manage successfully a number of uncomplicated communicative tasks in straightforward social situations. Conversation is restricted to a few of the predictable topics necessary for survival in the target language culture, such as basic personal information, basic objects and a limited number of activities, preferences and immediate needs. Novice-High speakers respond to simple, direct questions or requests for information; they are able to ask only a very few formulaic questions when asked to do so. Novice-High speakers are able to express personal meaning by relying heavily on learned phrases or recombinations of these and what they hear from their interlocutor. Their utterances, which consist mostly of short and sometimes incomplete sentences in the present, may be hesitant or inaccurate. On the other hand, since

these utterances are frequently only expansions of learned material and stock phrases, they may sometimes appear surprisingly fluent and accurate. These speaker's first language may strongly influence their pronunciation, as well as their vocabulary and syntax when they attempt to personalize their utterances. Frequent misunderstandings may arise but, with repetition or rephrasing, Novice-High speakers can generally be understood by sympathetic interlocutors used to non-natives. When called on to handle simply a variety of topics and perform functions pertaining to the Intermediate level, a Novice- High speaker can sometimes respond in intelligible sentences, but will not be able to sustain sentence level discourse.

### ***The Intermediate-Low level is described as follows:***

Speakers at the Intermediate-Low level are able to handle successfully a limited number of uncomplicated communicative tasks by creating with the language in straightforward social situations. Conversation is restricted to some of the concrete exchanges and predictable topics necessary for survival in the target language culture. These topics relate to basic personal information covering, for example, self and family, some daily activities and personal preferences, as well as to some immediate needs, such as ordering food and making simple purchases. At the Intermediate-Low level, speakers are primarily reactive and struggle to answer direct questions or requests for information, but they are also able to ask a few appropriate questions. Intermediate-Low speakers express personal meaning by combining and recombining into short statements what they know and what they hear from their interlocutors. Their utterances are often filled with hesitancy and inaccuracies as they search for appropriate linguistic forms and vocabulary while attempting to give form to the message. Their speech is characterized by frequent pauses, ineffective reformulations and self-corrections. Their pronunciation, vocabulary and syntax are strongly influenced by their first language but, in spite of frequent misunderstandings that require repetition or rephrasing, Intermediate-Low speakers can generally be understood by sympathetic interlocutors, particularly by those accustomed to dealing with non-natives.

## **WRITING**

### ***The Intermediate-Low level is described as follows:***

Writers at the Intermediate-Low level are able to meet some limited practical writing needs. They can create statements and formulate questions based on familiar material. Most sentences are

recombinations of learned vocabulary and structures. These are short and simple conversational style sentences with basic subject-verb-object word order. They are written mostly in present time with occasional and often incorrect use of past or future time. Writing tends to be a few simple sentences often with repetitive structure. Vocabulary is limited to common objects and routine activities, adequate to express elementary needs. Writing is somewhat mechanistic and topics are limited to highly predictable content areas and personal information tied to limited language experience. There may be basic errors in grammar, word choice, punctuation, spelling, and in the formation and use of non-alphabetic symbols. When Intermediate-Low writers attempt to perform writing tasks at the Advanced level, their writing will deteriorate significantly and their message may be left incomplete. Their writing is understood by natives used to the writing of non-natives although additional effort may be required.

## **Mission Statement**

The Department offers a comprehensive program of studies in foreign languages and literatures. The study of classical and modern languages and literatures offers students an ideal opportunity to broaden their intellectual horizons by improving their cognitive skills and gaining understanding of other cultures. The Department also firmly believes that students who are native or heritage speakers of another language should have opportunities to develop standard proficiencies in their non-English language, and Foreign Languages and Literatures provides the College's sole venue for that enterprise.

A primary objective for studying a language is to become fully proficient in its use, and to foster in students an appreciation for the values of another culture, as well as for those of their own. Not only can students greatly enhance their employment or graduate school prospects by attaining a high level of proficiency in a language other than English, gaining such proficiency broadens their education in general, and helps them become more sophisticated individuals.

In all of its courses, particularly those required for the major, the Department emphasizes the continued cultivation of speaking, listening, reading, writing, and cultural competencies. In its pursuit of these goals, the Department is guided by established professional standards. Majors in the Department of Foreign Languages and Literatures will emerge with the ability to recognize and situate important figures in the literary tradition of at least one language other than English. In the study of foreign literatures and linguistics, the Department seeks to develop students' abilities in critical thinking, analytical writing, and effective research methods, and to provide a broad overview of literary history, criticism, and theory.

## **Learning Outcomes**

***Student with a B.A. in Foreign Languages & Literatures will:***

1. Develop proficiency in comprehending, speaking, reading, and writing the standard academic variety of at least one language other than English.

2. Formulate and defend an analytical thesis in written and oral formats.
3. Distinguish between reliable and unreliable primary and secondary research sources.
4. Evaluate the strength of claims in one's own and others' writings.
5. Summarize the cultural characteristics of major historical periods in the area of concentration.
6. Relate individual literary or linguistic texts to their historical and cultural contexts.
7. Interpret literary or linguistic works within critical and theoretical contexts in the tradition of at least one language other than English.
8. Employ professional citation styles and standards of scholarly integrity.
9. Use MLA/Chicago formats and styles properly.
10. Develop an appreciation for the values of other cultures.

# Foreign Languages and Literatures Graduating Senior Survey-Spring 2012

Dear Graduating CCNY Senior,

Congratulations on your academic success at CCNY! We value the expertise you have developed through your years at CCNY and would like your input on ways to improve your department.

Confidentiality Statement: The information you provide in the survey is strictly confidential. The results will be compiled by the staff at the Office of Assessment. Compiled results will not reveal the identity of individual respondents. By completing the questionnaire you are giving your consent to voluntarily participate.

## **1. Do you want to complete the survey? [Clicking on No will exit you from the survey.]**

- Yes, I want to continue.
- No, I want to exit the survey.

## **2. I plan to graduate in (Please check one):**

- June 2012

Other (please specify)

# Foreign Languages and Literatures Graduating Senior Survey-Spring 2012

## 3. How strongly did the Foreign Language and Literature Program educate you in each of the following areas?

	Poor or not at all	Not quite satisfactory	Adequate	Good	Excellent
a. Develop proficiency in comprehending, speaking, reading, and writing the standard academic variety of at least one language other than English.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Formulate and defend an analytical thesis in written and oral formats.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Distinguish between reliable and unreliable primary and secondary research sources.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Evaluate the strength of claims in one's own and others' writings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Summarize the cultural characteristics of major historical periods in the area of concentration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Relate individual literary or linguistic texts to their historical and cultural contexts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Interpret literary or linguistic works within critical and theoretical contexts in the tradition of at least one language other than English.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Employ professional citation styles and standards of scholarly integrity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Use MLA/Chicago formats and styles properly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Develop an appreciation for the values of other cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Foreign Languages and Literatures Graduating Senior Survey-Spring 2012

## 4. What type of career are you interested in?

(Please check all that apply)

- Academic
- Arts
- Education
- Industry/business
- Finance
- Government
- Non-profit
- Administrative

Other (please specify)

## 5. "How satisfied are you with each of the following?"

	Unsatisfied	Somewhat unsatisfied	Neutral	Somewhat satisfied	Satisfied
h. Your department's academic facilities (e.g., classrooms, computers).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Your department's student facilities (e.g., copiers, society offices, telephones, social support).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Your department's faculty.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k. The student/faculty relationships in your department.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l. Your department's administration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m. The administration of your Division or School (e.g., Advisors, Deans).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
n. The student facilities at City College (e.g., copiers, society offices, telephones, social support).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o. Your experience at The City College of New York.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Foreign Languages and Literatures Graduating Senior Survey-Spring 2012

**6. In the box below, please identify any areas of concern, if any, that you feel your department should improve to provide a better education:**

**7. Please identify your department's strengths:**

**8. Would you recommend your department to friends or relatives?**

**(Please check one:)**

Yes

No

Maybe/Doubtful

**9. Are you employed?**

Yes

No

# Foreign Languages and Literatures Graduating Senior Survey-Spring 2012

## 10. If yes, please provide the following information about your employer:

Name

Location

## 11. If Yes, is this job in your field?

Yes

No

## 12. If No, are you actively looking for employment?

Yes

No

## 13. Are you enrolled in, accepted to, or applying for graduate school?

Yes

No

## 14. If Yes, what school?

## 15. If No, do you plan to apply to graduate school in the future?

Yes

No

## 16. Are you taking Master's level courses at CCNY before continuing your studies or career plans?

Yes

No

## 17. Will you take, or did you take, the GRE exam?

Yes

No

If you opted out of taking the survey, but change your mind at a later date, you can still take the survey by asking the advising office in your department or division to provide you with the survey link.

Exit survey

Name of Reader: \_\_\_\_\_

Sample #: \_\_\_\_\_

DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURES  
Critical Rubric for Assessment of Departmental Learning Outcomes

- Formulate and defend an analytical thesis in written and oral formats.
- Interpret literary or linguistic works within critical and theoretical contexts in the tradition of at least one language other than English.

Evaluate the essays from elective classes in Fall 2011 by rating each category on a scale of 1 to 10 (with 10 being the highest). Note: this is a holistic rubric, so if a category does not apply to a paper or you don't feel like you have enough information to evaluate it, leave it blank and adjust the total accordingly (i.e. X pts. out of 90 instead of 100)

**Interpretation and Cultural Context**

1. Demonstrates understanding of literal meaning of text in target language. \_\_\_\_\_
2. Moves with confidence beyond the literal level to explore the thematic significance and symbolic and figurative dimensions of a literary text. \_\_\_\_\_

**Essential Knowledge**

3. Relates the text and/or subject under discussion to its social and/or historical context. Relates the text/subject effectively to an acquired knowledge base about the field and/or culture under study. \_\_\_\_\_
4. Accurately employs a critical/formal vocabulary appropriate to the genre or subject matter. \_\_\_\_\_

**Organization of information and originality of analysis**

5. Demonstrates an understanding of the purpose of assignment. If a literary paper, observes the conventions of analysis: doesn't summarize, uses historical present, uses appropriate register. \_\_\_\_\_
6. A thesis statement gives shape to paper and meaning to individual paragraphs. Individual paragraphs are coherent and transitions between points are fluid. \_\_\_\_\_
7. The thesis statement demonstrates an original approach to the text/subject that requires argumentative justification. \_\_\_\_\_
8. Assertions are supported with evidence. \_\_\_\_\_
9. Alternative points of view and counter arguments are included. \_\_\_\_\_
10. Introduction and conclusion demonstrate an understanding of their rhetorical function. \_\_\_\_\_

TOTAL POINTS: \_\_\_\_\_ out of \_\_\_\_\_ ;

HOLISTIC SCORE: \_\_\_\_\_

# M.A. SPANISH

## Mission Statement

Students will acquire in depth knowledge of Spanish language, culture and linguistics and develop critical thinking skills and a theoretical foundation to analyze Spanish/Hispanic literature and linguistics. Graduates of the program are prepared to enter doctoral programs in Spanish; to teach all levels of high school Spanish and introductory courses at the University/Community College level; or work in international trade and tourism. Courses in Spanish language and culture will greatly enhance the graduates' prospects for working in commercial fields.

## Departmental Learning Outcomes

1. The ability to read, analyze, and evaluate texts in their target language for general comprehension.
2. The ability to interpret and evaluate primary texts in their target language literature and cultural context.
3. The ability to investigate, evaluate, and apply secondary sources of information in research and problem-solving activities.
4. Advanced-level skill in speaking, reading, and writing according to recognized professional guidelines.
5. The ability to articulate differences and similarities between target language cultures and cultures in the United States.
6. The ability to apply multicultural perspectives in any ethnic and linguistic environments.
7. Understanding of practical professional opportunities for those with bilingual or multicultural skills.

## Program Learning Outcomes

*Student with the M.A. in Spanish will:*

1. Develop critical thinking that could be applied to interdisciplinary research.
2. Reveal control of concepts learned in courses taken and the application of such concepts in the

preparation of research papers.

3. Implement online and other conventional research tools.
4. Present research findings orally and/or in writing in a professionally compelling fashion and with appropriate citations and attributions of origins.
5. Acquire professional preparation that will enable the candidate to be competitive in the academic job market and/or in a Ph.D. program.
6. Fulfill assignments within the prescribed period of time and in accordance with established classroom norms.
7. Demonstrate competence in both standard Spanish and English, as per the individual course's requirements.
8. Integrate MLA format appropriately.

# Exit Survey for MA Program in Spanish

As part of our assessment of the MA Program in Spanish, we are asking all recent graduates to complete the following survey. This survey seeks to gauge the perceptions of students in the MA program as part of a larger process of gaining accreditation for MA programs at City College.

This survey does not ask you to rate individual teachers or courses but to think about your experience in the program as a whole. It is very important to us that you answer as honestly as you can. This information is confidential.

## 1. How well did the MA Program in Spanish prepare you in each of the following areas?

	Poor or not at all	Not quite satisfactory	Adequate	Good	Excellent
a. Develop critical thinking that could be applied to interdisciplinary research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Reveal control of concepts learned in courses taken and the application of such concepts in the preparation of research papers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Implement online and other conventional research tools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Present research findings orally and/or in writing in a professionally compelling fashion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Acquire professional preparation that will enable the candidate to be competitive in the academic job market and/or in a Ph.D. program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Fulfill assignments within the prescribed period of time and in accordance with established classroom norms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Demonstrate competence in both standard Spanish and English, as per the individual course's requirements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Integrate MLA format appropriately	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Exit Survey for MA Program in Spanish

## 2. I learned about professional organizations and conferences (Please check all that apply):

- None at all
- MLA
- LASA
- AATSP
- conferences within CUNY
- conferences in New York City
- conferences outside the NYC area
- Conferences outside the United States

Other (please specify)

## 3. I formulated new professional goals or gained a deeper understanding of existing professional goals while participating in the MA Program in Spanish (Please check one):

- Yes
- No

Comments :

## 4. What type of career are you interested in? (Please check all that apply)

- Academic
- Arts
- Education
- Industry/business
- Finance
- Government
- Non-profit
- Administrative

Other (please specify)

# Exit Survey for MA Program in Spanish

## 5. Why did you choose to enroll in the MA Program in Spanish?

(Please check all that apply)

- I wanted to become a bilingual education teacher.
- I wanted to study in the Foreign Language Department at CCNY, which has allowed me to re-enroll in literature and linguistics courses.
- I wanted to teach Spanish in an elementary, junior, or high school.
- This MA program prepares me to teach both heritage and non-heritage speakers of Spanish.
- I wanted to teach at a college or university.
- I needed a credential for professional advancement in my school or organization.
- I wanted to develop my writing and critical reading skills.
- I wanted to prepare myself for a doctoral program or for a post-secondary professional degree-granting program (e.g., law school)
- I wanted to explore a career change.
- I wanted an intellectually stimulating experience.
- A friend/colleague/professor recommended the program.

## 6. Did you work as a tutor or as a teacher of Spanish or Bilingual Education at any time while you were enrolled in the MA Program in Spanish?

- Yes
- No

# Exit Survey for MA Program in Spanish

## 7. How satisfied are you with each of the following?

	Unsatisfied	Somewhat unsatisfied	Neutral	Somewhat satisfied	Satisfied
i. The academic and student facilities of your program (e.g., graduate seminar room)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. The faculty of the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k. The student facilities at City College (e.g., copiers, society offices, telephones, social support)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l. The student/faculty relationships in the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m. The program course offerings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
n. The program advisement and registration process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o. The service and resources available through the CCNY library	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p. Your overall experience as a student at the City College of New York	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 8. Please identify your program's strengths:

## 9. What would you identify as the most challenging aspects of the MA Program in Spanish (Please check all that apply)?

- Preparing for the Comprehensive Exams
- Completing the Tesina
- Completing required courses
- Identifying support for developing and writing the thesis

Other (please specify)

## Exit Survey for MA Program in Spanish

**10. In the box below, please identify any areas of concern, if any, that you feel your program should improve to provide a better education:**

**11. Would you recommend the MA Program in Spanish to friends or relatives?**

- Yes  Maybe/Doubt  No

Comments:

**12. Are you employed?**

- Yes  No

**13. If Yes, how many hours are you employed?**

1-34 hours

35 hours or more

Number of hours



**14. If Yes, do you have a job related to your major?**

- Yes  No

**15. If No, are you actively looking for employment?**

- Yes  No

**16. Did you hold at least one part-time or full-time position as a tutor or a teacher while you were enrolled in the MA Program in Spanish?**

- Yes  
 No

Comments:

**17. Are you applying for a second masters program?**

- Yes  No



# Alumni Survey for MA Program in Spanish

As part of our assessment of the MA Program in Spanish, we are asking all alumni to complete the following brief survey. This survey seeks to gauge the perceptions of alumni from the MA program as part of a larger process of sustaining the accreditation for MA programs at City College.

This survey does not ask you to rate individual teachers or courses but to think about your experience in the program as a whole. It is very important to us that you answer as honestly as you can. This information is confidential.

## 1. How well did the MA Program in Spanish prepare you in each of the following areas?

Please rate your satisfaction for each of the following learning outcomes:

	Poor or not at all	Not quite satisfactory	Adequate	Good	Excellent
a. Develop critical thinking that could be applied to interdisciplinary research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Reveal control of concepts learned in courses taken and the application of such concepts in the preparation of research papers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Implement online and other conventional research tools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Present research findings orally and/or in writing in a professionally compelling fashion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Acquire professional preparation that will enable the candidate to be competitive in the academic job market and/or in a Ph.D. program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Fulfill assignments within the prescribed period of time and in accordance with established classroom norms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Demonstrate competence in both standard Spanish and English, as per the individual course's requirements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Integrate MLA format appropriately	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Alumni Survey for MA Program in Spanish

## 2. How important were each of the learning outcomes for your profession?

	Not important at all	Slightly important	Moderately important	Very important	Extremely important
a. Develop critical thinking that could be applied to interdisciplinary research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Reveal control of concepts learned in courses taken and the application of such concepts in the preparation of research papers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Implement online and other conventional research tools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Present research findings orally and/or in writing in a professionally compelling fashion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Acquire professional preparation that will enable the candidate to be competitive in the academic job market and/or in a Ph.D. program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Fulfill assignments within the prescribed period of time and in accordance with established classroom norms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Demonstrate competence in both standard Spanish and English, as per the individual course's requirements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Integrate MLA format appropriately	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Alumni Survey for MA Program in Spanish

## 3. How satisfied were you with each of the following:

	Not at all satisfied	Slightly satisfied	Moderately satisfied	Very satisfied	Extremely satisfied
The academic and student facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The faculty of the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The student faculty relationships in the program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program course offerings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The service and resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 4. What were the most challenging aspects of the MA Program in Spanish?

## 5. Please describe any areas of concern that you had about the program:

## 6. Describe the program's strengths and what aspects of the program you found most rewarding:

## Alumni Survey for MA Program in Spanish

**7. If you were able to make decisions regarding the improvement of the program, what would you change and/or implement?**

**8. Would you recommend the MA Program in Spanish to friends and relatives?**

Yes

No

Maybe

# Alumni Survey for MA Program in Spanish

## 9. What is your current occupation or professional field?

(Please check all that apply)

- Academic
- Arts
- Education
- Industry/business
- Finance
- Government
- Non-profit
- Administrative

Other (please specify)

## Alumni Survey for MA Program in Spanish

**10. When did you graduate from CCNY? (Please specify month/year):**

**11. What company or organization do you currently work for?**

**12. What is your position and/or title in the company or organization?**

# Alumni Survey for MA Program in Spanish

Question # 13 is Optional!

## 13. Please provide the following contact information below: (Optional)

<b>Name:</b>	<input type="text"/>
<b>Address 1:</b>	<input type="text"/>
<b>City/Town:</b>	<input type="text"/>
<b>State/Province:</b>	<input type="text"/>
<b>ZIP/Postal Code:</b>	<input type="text"/>
<b>Country:</b>	<input type="text"/>
<b>Email Address:</b>	<input type="text"/>
<b>Phone Number:</b>	<input type="text"/>

# Mid-Term Survey-Fall 2011

As part of our assessment of the MA Program in Spanish, we are reviewing the curriculum and MA requirements. This survey seeks to gauge the perceptions of students taking courses in the MA Program in Spanish at City College. Please note we are asking you to complete this survey each time you take one of the courses in the program. Our goal is to collect a substantial data set to inform any changes that we make to the curriculum and program.

## 1. Which course(s) are you taking this Fall? Please check all that apply:

- Spanish V0300: Introduction to Research Methods
- Spanish V5600: Contemporary Spanish Novel
- Spanish V7400: The Spanish American Essay
- Spanish V7200: Contemporary Latin American Poetry

## 2. When did you begin your Masters at CCNY?

- a. Fall 2009
- b. Fall 2010
- c. Fall 2011

Other (please specify term and year):

## 3. If you are from another CUNY graduate school please list the name of that school:

# Mid-Term Survey-Fall 2011

## 4. How many graduate courses in Spanish have you taken?

- This is the first course I have taken
- 1-2
- 3-4
- 5-6

Other (please specify)

## 5. How many more courses are you planning to take?

- 1-2
- 3-4
- 4-5
- None

Comments :

## Mid-Term Survey-Fall 2011

### 6. Have you taken the comprehensive exams?

Yes

No

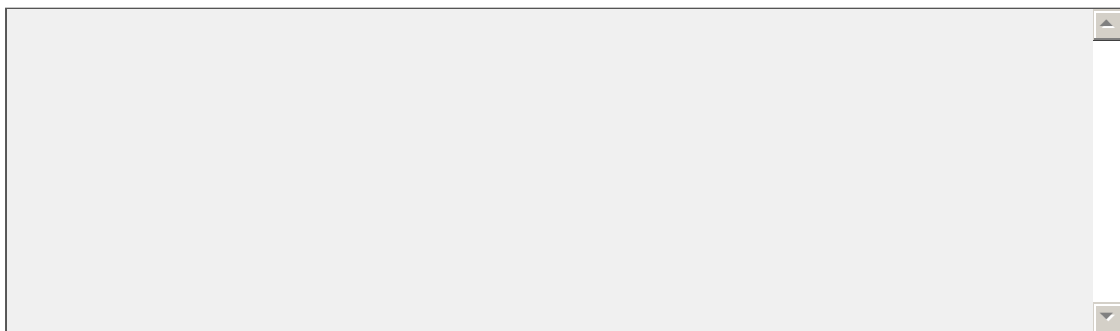
Other (please specify)

### 7. If yes to Question #5, approximately what date did you take your exam (i.e., month and year)

### 8. If no to Question #5, when are you planning to take the comprehensive exams (i.e., month and year)?

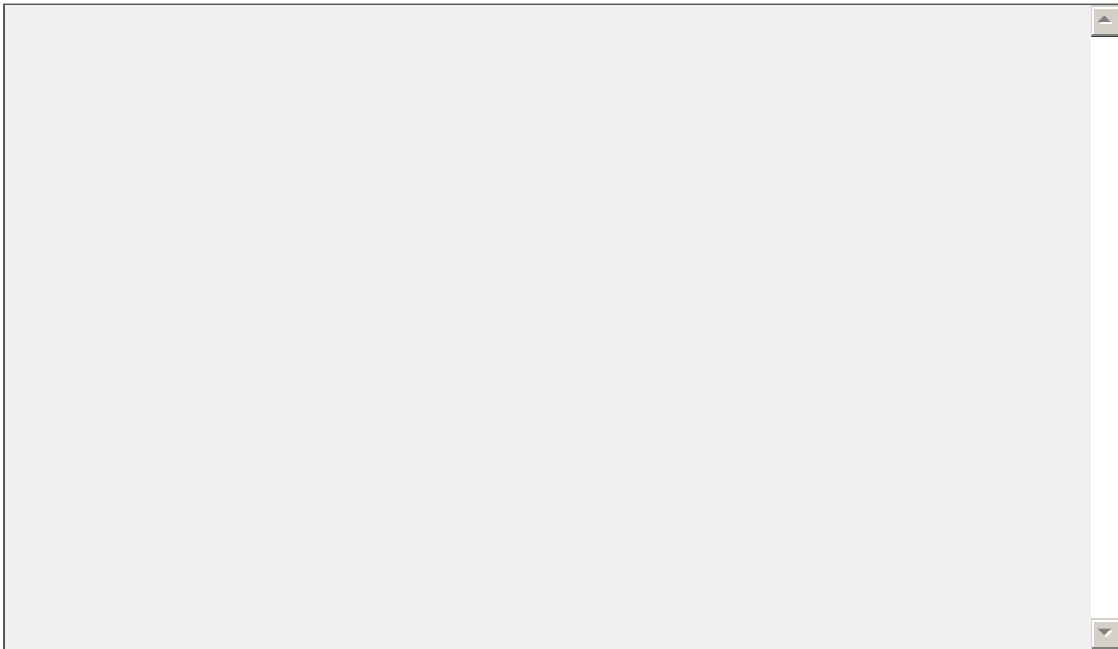
## Mid-Term Survey-Fall 2011

**9. What influenced your selection of courses this semester (i.e., program requirement, preparation for Comprehensive Exams, interest in topic, other)? Please provide specific information.**



## Mid-Term Survey-Fall 2011

### 10. What have been the most challenging aspects of the MA Program in Spanish?



### 11. When are you planning to graduate?

- c. Fall 2011
- d. Spring 2012
- e. Fall 2012
- f. Spring 2013
- g. Fall 2013

Other (please specify term and year):

Rubric - Researched by Mary Ruth Strzeszewski

Presented to the GSC by Araceli Tinajero – Oct. 6, 2011 Meeting

This rubric has been adopted for grading MA comprehensive exams since November, 2011.

[http://wwwx.cs.unc.edu/~pozefsky/COMP380\\_F06/rubric.html](http://wwwx.cs.unc.edu/~pozefsky/COMP380_F06/rubric.html) [Accessed: Oct. 6, 2011]

## **GRADING RUBRIC for EXAM ESSAYS**

### **An “A” essay:**

- Answers the specific central question that was asked
- Incorporates pertinent and detailed information from both class discussion and assigned readings (whenever applicable), providing needed evidence.
- Maintains focus/avoids being sidetracked by tangents
- Presents all information clearly and concisely and in an organized manner
- Does much more than merely restate the question and offer a brief response
- Avoids distracting grammar/spelling/etc. problems

### **A “B” essay:**

- Answers the specific central question asked, but not as well as an “A” essay
- Incorporates some information from class discussion and assigned readings, providing some necessary evidence, but less thoroughly and/or relevantly than an “A” essay
- Usually maintains focus, but may occasionally digress from the specific topic
- Presents information fairly clearly and concisely, and may have minor organization problems
- Does more than merely restate the question and offer a brief response
- May contain a few distracting grammar/spelling/etc. problems

### **A “C” essay:**

- Addresses the specific central question asked in part, but does not relate directly to the question or does not address all required elements
- Does not adequately incorporate information from class discussion and assigned readings, and may rely on unsupported statements or generalities
- Sometimes strays from the specific topic (more often than a “B” essay)
- Presents information in a manner that is sometimes unclear, and/or has significant organization problems
- May merely restate the question and offer a brief, undeveloped response
- May contain a few or a significant number of distracting grammar/spelling/etc. problems

### **A “D” essay:**

- Does not directly answer the specific central question asked
- Does not incorporate information from class discussion and assigned readings, or does so minimally and/or irrelevantly
- Substantially digresses from the specific topic
- Has significant problems with clarity, concision, and organization, making the information presented difficult for the reader to understand
- May merely restate the question and offer an irrelevant or undeveloped response
- May contain substantial distracting grammar/spelling/etc. problems that muddle the information presented

**An “F” essay:**

- Does not answer the specific central question in any way
- Does not incorporate information from *pertinent* class discussion and/or assigned readings
- Provides no information that can be understood or related to the specific topic
- May lack any recognizable organization
- May contain enough distracting grammar/spelling/etc. problems to make it substantially incomprehensible

Plusses and minuses may be used for finer-grain letter assignments.

12 May 2006

# End-of-Term Survey-Spanish V0300

As part of our assessment of the MA Program in Spanish, we are reviewing the curriculum and MA requirements. This survey seeks to gauge the perceptions of students taking courses in the MA Program in Spanish at City College. This short survey is specifically designed to capture students' perceptions of the course learning outcomes in Spanish V0300. Our goal is to collect a substantial data set to inform any changes that we make to the curriculum and program.

## 1. How well did the Spanish V0300 --Introduction to Methods of Research--prepare you in each of the following course learning outcomes?

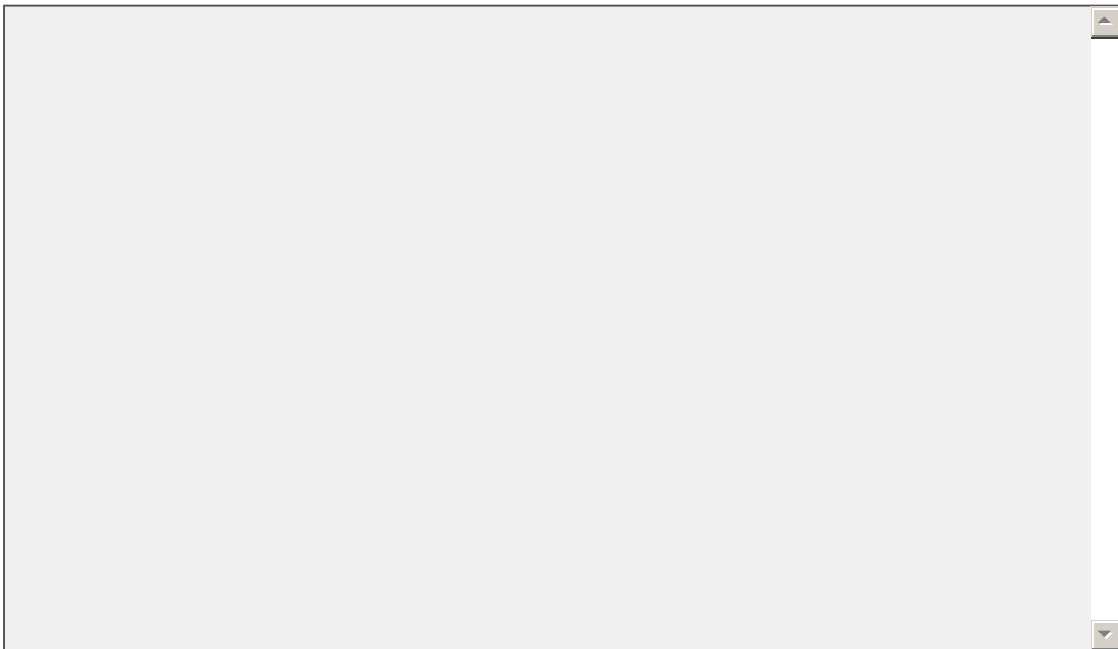
	Poor or not at all	Not quite satisfactory	Adequate	Good	Excellent
The ability to carry out close readings in order to deeply understand a literary text (prose and poetry)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The ability to practice and apply diverse critical and theoretical models to one literary text (for example formalism, structuralism, deconstruction, feminist theory, post-colonial theory)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice all formal aspects of a research project (i.e., how to elaborate and present a thesis and the research paper process such as close reading of a primary text, reviewing general works, analyzing secondary sources, summaries and note taking, documentation of sources)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learn how to successfully use and apply the MLA style	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## End-of-Term Survey-Spanish V0300

**2. Which of the learning outcomes (outlined above) do you feel the MOST confident that you learned during the Introduction to Methods of Research course? Please explain why?**



**3. Which of the learning outcomes (outlined above) do you feel LEAST confident that you learned during the Introduction to Methods in Research course? Please explain why?**



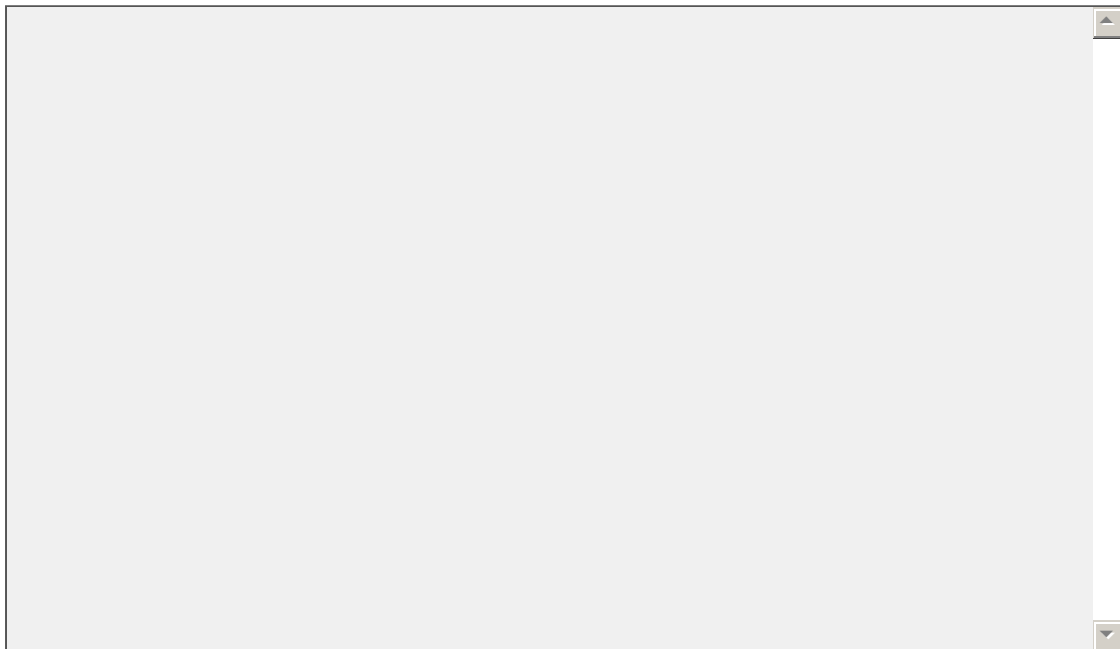
# End-of-Term Faculty Survey-- MA Program in Spanish

As part of our assessment of the MA Program in Spanish, we are reviewing the curriculum and MA requirements. This short survey seeks to gauge faculty perceptions on how well they met their own course learning outcomes at the end of the course, and what they would change next time they teach the course to improve how the outcomes are met. Our goal is to collect a substantial data set to inform any changes that we make to the curriculum and program.

## 1. Which MA graduate course did you teach during the Fall 2012 semester?

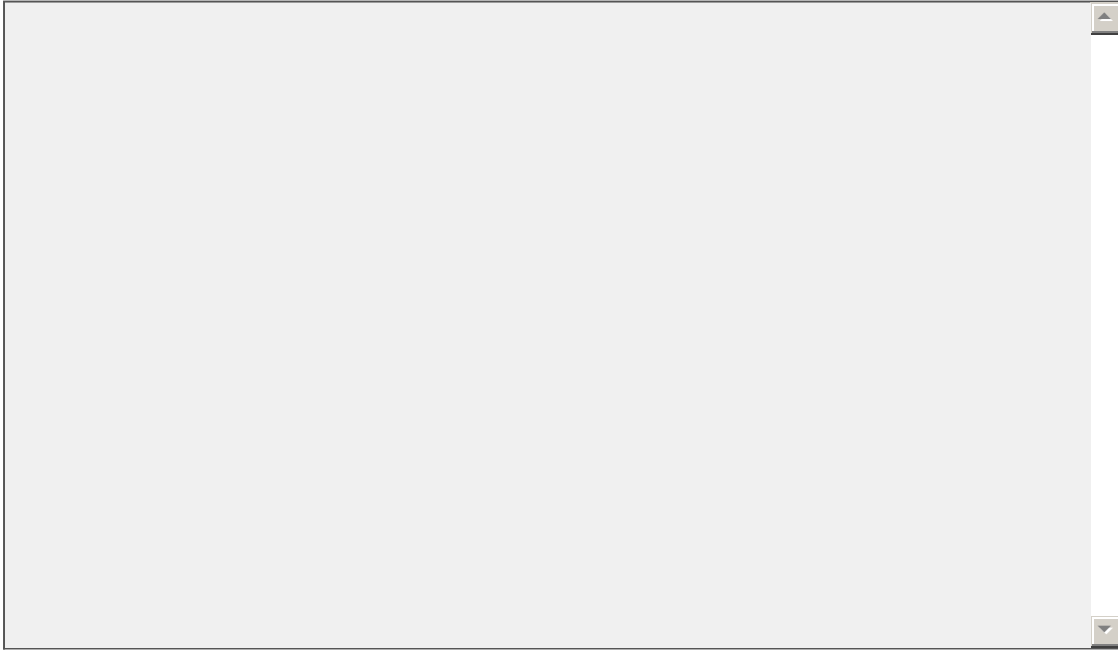
- Spanish V2200: Cervantes
- Spanish B7600: Spanish American Theater
- Spanish V0300: Introduction to Research Methods
- Spanish B9808-21st Century Latin American Literature

## 2. Describe how well you met your course learning outcomes in the course you taught this semester for the MA Program in Spanish. Please list and reflect upon each outcome:

A large, empty text input area with a light gray background and a thin black border. It has a vertical scrollbar on the right side, indicating it is a multi-line text field. The area is currently blank, intended for the respondent to provide a detailed description of how well they met their course learning outcomes.

## End-of-Term Faculty Survey-- MA Program in Spanish

**3. What changes would you make, if any, to improve the course and meet the course learning outcomes?**



## Mission Statement

The History Department at the City College of New York educates students about the experiences of the past while also reminding them of the ways in which the past continues to shape present and future. We teach history as an interdisciplinary, multicultural, humanistic discipline. Historical studies allow for the development of critical thinking and analytical writing, and we strive to advance our students' abilities in these areas of fundamental importance, areas that define in many ways the meaning of a college liberal arts education. History (the study of the human experience) is a central part of any education. Historical understanding is crucial for the civic and humanist self-awareness that lies at the very heart of the modern ideals of secular higher education and modern citizenship. By encouraging them to become engaged and responsible citizens, the study of history thus prepares students for membership in a diverse and rapidly changing world community.

At City College the History Department contributes in a number of ways to the life of the humanities and the college. Through its courses in World Civilization and United States Society (USSO), the department provides an essential foundation for the college's core curriculum. Building on that foundation, our faculty offers a sequence of introductory, elective, and advanced courses that cover the breadth of the human experience, and that serve as a factual and narrative spine connecting the disparate materials taught across the curriculum. Our offerings are especially strong in U.S., Latin American, Middle Eastern, European, and Asian History, as well as the history of gender and of science and medicine. In all these areas, the faculty's commitment to educating students is complemented by its commitment to research. This commitment is reflected both in individual professors' contributions to scholarship in their respective fields and in their ability to draw on their research in the classroom.

## Learning Outcomes

The goal of the History Department is to help students become literate about history and historical methods, as well as to help them develop some of the skills and broader cultural literacy they will need on leaving City College. To that end the History Department aims to foster its students' abilities in the following ways:

### ***Student with a B.A. in History will:***

1. develop an understanding and knowledge of major issues, themes, and debates relating to the human experience. Students will grasp that history involves the interpretation of evidence and demonstrate awareness of the relationship between different analytical approaches and different types of evidence.
2. learn to communicate effectively. In particular, they will be familiar with the fundamentals of writing a research paper, and will be able to evaluate the relative worth of different types of primary and secondary source evidence to create, organize, and support in written form a historical thesis or argument. They will complete substantial written work in each and every history course.
3. obtain a thorough knowledge of one historical field on the basis of courses and study in that field (e.g., American History, Latin American History).
4. be prepared for graduate study or for careers in education, law, journalism, or administration.
5. Students majoring in History with a Secondary Education concentration will be prepared for certification to teach in New York City's high schools.

# Learning Outcome Grid

*(Outcomes are numbered from 1 to 6 as listed below)*

1. Identify major historical periods and their key features
2. Demonstrate mastery of one historical field /topic
3. Demonstrate proficiency in historical reasoning and document analysis through short writing assignments
4. Demonstrate proficiency in the analysis, evaluation and synthesis of primary and secondary sources through a major
5. Demonstrate proficiency in oral
6. Demonstrate familiarity with major historical issues, themes, debates

Courses	Learning Outcomes										
	1	2	3	4	5	6					
Early America	X	X		X	X	X					
Era of the American Revolution	X	X		X	X	X					
History of New York City		X	X								
The New Nation			X			X					
Civil War and Reconstruction	X	X		X	X	X					
The Writing of American History			X	X							
The Gilded Age		X		X	X	X					
Protest Movements in US History	X	X	X	X	X	X					

# M.A. HISTORY

## Mission Statement

The History Department at the City College of New York educates students about the experiences of the past while also reminding them of the ways in which the past continues to shape present and future. We teach history as an interdisciplinary, multicultural, humanistic discipline. Historical studies allow for the development of critical thinking and analytical writing, and we strive to advance our students' abilities in these areas of fundamental importance, areas that define in many ways the meaning of a college liberal arts education. History (the study of the human experience) is a central part of any education. Historical understanding is crucial for the civic and humanist self-awareness that lies at the very heart of the modern ideals of secular higher education and modern citizenship. By encouraging them to become engaged and responsible citizens, the study of history thus prepares students for membership in a diverse and rapidly changing world community.

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# Learning Outcomes

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## ***Student with a M.A. in History will:***

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3. obtain a thorough knowledge of one historical field on the basis of courses and study in that field (e.g., American History, Latin American History).
4. be prepared for graduate study or for careers in education, law, journalism, or administration.
5. Students majoring in History with a Secondary Education concentration will be prepared for certification to teach in New York City's high schools.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 8 as listed below)

1. Critical Understanding of Major Historical Issues, Themes, Debates
2. Understanding of Chronological Thinking
3. Thorough Knowledge of One Historical Field or Topic
4. Oral Presentation Skills
5. Writing skills: multiple short essays
6. Substantial written work: 10-15 page research papers
7. Facility with reading and analyzing primary
8. Knowledge of secondary texts and historiographical debates

Courses	Learning Outcomes							
	1	2	3	4	5	6	7	8
History of the US South	X		X			X		X
Gilded Age/ Progressive Era		X	X		X		X	
Civil War & Reconstruction	X		X			X	X	X
Comparative Slavery	X	X	X	X	X	X	X	X
US 1914-1945	X	X	X	X	X	X	X	
US 1945 - Present	X	X	X	X	X	X	X	
History of New York City	X	X	X		X	X	X	X
Historian and the Computer			X		X			X
Historiography								
Islamic Political Movements	X	X	X	X	X			X
Indian Urban History	X	X	X	X		X	X	X
Modernism and Modernization in India	X	X	X	X		X	X	X
China's Cultural Revolution	X	X	X	X	X	X	X	X
Japanese Empire in the 20th Century								
Einstein and his World	X	X	X	X	X	X	X	X
History of Madness	X		X			X		X
European Totalitarianism	X	X	X			X		X
Imperialism								

**HISTORY RUBRIC for Learning Outcome 2:** Students will demonstrate mastery of one historical field or topic; a grasp of its key features including periodization; major events, actors, themes; and key issues and debates

CRITERIA	Excellent -- A	Good -- B	Improvement Needed -- C	Unacceptable
Grasp of field/topic's key features (chronology, major events and actors)	High degree of accuracy, events and chronology well-integrated	Minor errors of fact and accuracy	Many errors	Unacceptable level of errors
Grasp of major themes and issues	Insightful, grasps key themes/issues and their bearing on topic	Makes valid connection to larger themes/issues	Remains largely at level of simple description or narration	No meaningful attempt to address relevant themes
Effectively relates topic to historical context	Strong grasp of interplay between context and topic, structure and contingency	Relates topic to historical context	Limited grasp of causal connections and larger context	Ignores historical context entirely
Awareness of key relevant secondary texts and/or debates	Sophisticated grasp of different approaches and interpretations they yield	Basic awareness of literature in field	Minimal grasp of literature, reliance on popular, unscholarly sources	Lacks any engagement with literature

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Awareness of key relevant secondary texts and/or debates	Sophisticated grasp of different approaches and interpretations they yield	Basic awareness of literature in field	Minimal grasp of literature, reliance on popular, unscholarly sources	Lacks any engagement with literature

## **Mission Statement**

The mission of Jewish Studies in the City College's Bulletin for 1972 simply states "the scope of this Program is as broad as the Jewish experience. It embraces history and sociology, languages and literature, philosophy and mysticism, religion and nationalism. Nothing Jewish is alien to it, though not every matter of Jewish interest is the subject of a full course in this Department".

Now, three decades later, our mission is similar but reflects the change in our campus since then: our desire is to serve as an important, introductory bridge into Jewish life and religion for those with generally no prior background in this material. We define Judaism after that proposed by Mordecai Kaplan: as an evolving, religious civilization. This definition suggests that while the major component of this civilization is its religion, it must be defined and then examined as much more than that. To understand Judaism is not only to be conversant with its rituals and beliefs, but also its poetry, music and literature. Kaplan's definition also implies that this civilization is dynamic: what it means to be Jewish now is not the same as it was during the Biblical or Rabbinic periods, or even fifty years ago. At base, our mission echoes and remains loyal to the initial philosophy maintained by the department some 35 years ago.

We further define our mission in the university as providing an essential source in providing our undergraduates with a more integrated, interdisciplinary education. The challenges that we face in an increasingly interconnected world are rarely resolved, it seems, within the neat boundaries of academic departments. To be a good technologist, a background steeped in the humanities and social sciences should be a co-requisite. The material that we examine in Jewish Studies, we feel, adds much of that needed dimension. Also of much importance, we understand that the revival of the program can serve as a potentially powerful bridge back into the City College community for many alumni who may have distanced themselves from the school in recent years. We understand the potential of our program to serve as one needed door back to them and are well aware of our responsibility to assist the college in this area.

# Learning Outcomes

Because of the nature of the material covered in Jewish Studies, we tend to emphasize the creative analysis of ideas rather than the simple memorization of fact. This has a direct impact on how we assess how much our students learn. Many of our courses do not offer in-class exams; we tend, with some exceptions, to provide week-long take home examinations. This format allows us to not only assess student learning in a more careful manner, but also gives the student another opportunity to grapple with and continue to synthesize what they have learned in class.

## ***Student with a B.A. in Jewish Studies will:***

1. Analyze primary Jewish sources in translation, whether they be biblical, rabbinic or modern in origin.
2. Be able to critically and independently evaluate and reflect on secondary sources that interpret these texts.
3. Demonstrate a basic knowledge of the various stages in the evolution of Jewish civilization and how historical factors have impacted these changes.
4. Formulate new and creative approaches to these traditions based on their own research.
5. Connect what has been learned in class via fieldwork experience with specific and tangible elements of Jewish life today.
6. Be able to read, write, and converse on a basic level in Modern Hebrew.

# Learning Outcome Grid

Courses	Learning Outcomes							
	1	2	3	4	5	6		
<b>JWST 10000: INTRODUCTION TO JEWISH LIFE &amp; RELIGION</b>	x	x	x	x	x			
<b>HEBREW 12100: ELEMENTARY HEBREW</b>			x			x		
<b>HEBREW 12200: ELEMENTARY HEBREW 2</b>	x		x			x		
<b>HEBREW 22500: 3RD SEMESTER LANGUAGE AND LITERATURE</b>	x	x	x			x		
<b>PSYCHOLOGY OF RELIGION</b>	x	x	x	x				
<b>THE HOLOCAUST</b>	x	x	x	x	x			
<b>THE HOLOCAUST IN FILM</b>		x	x	x	x			
<b>JEWS IN FILM AND FICTION</b>		x	x	x				
<b>JEWISH HUMOR IN FILM</b>		x	x	x				
<b>JEWISH LAW AND ETHICS</b>	x	x	x	x	x			
<b>HUMOR AND DESPAIR IN MODERN JEWISH FICTION</b>		x	x	x				
<b>THE WOMAN IN MODERN JEWISH FICTION</b>		x	x	x				
<b>ANGELS AND DEMONS IN MODERN JEWISH FICTION</b>		x	x	x				
<b>THE BIBLE AND ITS STORIES</b>	x	x	x	x				
<b>HISTORY OF THE AFTERLIFE</b>	x	x	x	x	x			
<b>THE JEWISH MESSIAHS</b>	x	x	x	x				
<b>KABBALAH/MYSTICAL PATHS</b>	x	x	x	x	x			
<b>INTRODUCTION TO THE TALMUD</b>	x	x	x	x				
<b>HERETICS AND BELIEVERS</b>	x	x	x	x				
<b>JESUS THE JEW</b>	x	x	x					
<b>CONTEMPORARY ISRAELI &amp; PALESTINIAN CINEMA</b>		x	x	x	x			
<b>THE JEWS OF LATIN AMERICA</b>	x	x	x	x	x			
<b>THE JEWS OF SOSUA</b>		x	x	x	x			
<b>JEWISH SPIRITUAL MEDICINE</b>	x	x	x	x	x			
<b>JEWISH LIFE IN NEW YORK</b>		x	x	x	x			
<b>INTRODUCTION TO BIBLICAL ARCHAEOLOGY</b>	x	x	x	x	x			
<b>INTER-RELIGIOUS DIALOGUE</b>	x	x	x	x	x			
<b>INTRODUCTION TO JEWISH MUSIC</b>	x	x	x	x	x			

## **Advertising & Public Relations Program**

(Adopted September 2011 / Date of Document: October 4, 2011)

### **Mission Statement**

The Advertising and Public Relations Program BA in Communications provides students with a rigorous, competitive, pre-professional education grounded in the theory and practice of marketing communications and ethical thinking.

An emphasis on market research and analysis, strategic planning, communications, tactics, creative execution and evaluation provide students with a foundation from which they can enter either the public relations/advertising professions in entry-level jobs, or pursue advanced degrees in business, marketing, law, or the social sciences.

Graduates who choose to pursue career routes other than advertising or PR benefit from courses that emphasize critical thinking and analysis, business communications, and presentation skills allowing them to be effective communicators in their chosen profession.

The Ad/PR Program is proudly committed to service learning and civic-minded projects, especially those that relate most directly to CCNY students and their communities. Such integrated learning gives students a greater sense of purpose, reinforcing that advertising and public relations can motivate positive social change.

### **Learning Outcomes**

***Student with a B.A. in Ad PR Program will***

#### **1. The Ad / PR Industry, Theory & Historical Underpinnings**

*Lead Courses: MCA 101, MCA 209, MCA 210*

- Understand the primary terms, key concepts, history and organization of advertising and public relations professions.
- Understand basic elements of communication theory, including theories on mass media, digitization and information.
- Understand the role of communication in business and enterprise success.

## **2. Ethics & Law**

*Lead courses: MCA 101, MCA 209, MCA 210, MCA 350, MCA 362, MCA 360, MCA 375, MCA 376, MCA 401*

- Grasp and apply core legal and ethical mandates for advertising and public relations, as they pertain to personal behavior; to business, non-profit and public sector institutions; and client and agency relationships.
- Understand the responsibility of advertising and public relations as brokers of information, ideas, opinion and attitudes within a democratic community and global society.

## **3. Research and Measurement**

*Lead courses: MCA 209, MCA 210, MCA 350, MCA 360, MCA 375, MCA 376, MCA 468*

- Collect and apply appropriate qualitative & quantitative research in order to analyze, communicate insightfully, and to measure results within the current advertising and public relations marketplace and for campaign evaluation.
- Grasp the basic principles and terminology related to consumer and stakeholder research.

## 4. Strategy

*Lead courses: MCA 209, MCA 210, MCA 350, MCA 363, MCA 375, MCA 376, MCA 468*

- Conceive and develop integrated communication plans appropriate to enterprise/client goals, business outcomes and practical considerations.
- Articulate, analyze and apply consumer and stakeholder research findings to the development of an integrated communication strategy.
- Grasp and use appropriate creative and strategic communication skills in ways appropriate to enterprise/client goals, business outcomes and practical considerations.

## 5. Tactics & Execution

*Lead courses: MCA 211, MCA 362, MCA 363, MCA 375, MCA 376, MCA 468, Social Media Elective, Event Planning Elective (MCA 374)*

- Grasp and use effective messaging and persuasion techniques in ways appropriate to enterprise/client goals and business outcomes.
- Execute an integrated communication plan appropriate to enterprise/client goals, business outcomes, plan strategy and practical considerations.
- Understand, implement and execute advertising concepts and public relations tactical materials in a variety of traditional and digital media.

## 6. Professional Skills

*Lead courses: MCA 350, MCA 362, MCA 363, MCA, MCA 375, MCA 376, MCA 468, MCA 299, 399, 499 (Internships), Entrepreneurship elective*

- Acquire and demonstrate proficient oral and written communication and presentation skills, as for an entry-level to early-management position in advertising and public relations.
- Understand the entrepreneurial and business skills needed to establish a freelance public relations or advertising venture.
- Develop skill to critique, analyze and improve work product-in-development, working either alone or as part of a team.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 6 as listed above)

Courses	Learning Outcomes									
	1	2	3	4	5	6				
■ = Requirement ■ = Elective										
MCA 101 Intro to Media Studies	X	X								
MCA 209 Intro to PR	X	X	X	X						
MCA 210 Intro to Advertising	X	X	X	X						
MCA 211 Ad / PR Production					X					
MCA 31111 Entrepreneurship						X				
MCA 31404 Social Media					X					
MCA 350 Corp. Comm.		X	X	X		X				
MCA 360 Market Research		X	X							
MCA 362 PR Writing		X			X	X				
MCA 363 Ad Copywriting				X	X	X				
MCA 375 Ad Management		X	X	X	X	X				
MCA 376 Ad Planning		X	X	X	X	X				
MCA 401 Ethics		X								
MCA 468 Ad / PR Workshop			X	X	X	X				
MCA 299,399,499 Internships		Varies	Varies	Varies	Varies	X				

City College of New York  
Department of Media & Communication Arts  
MCA 67800PR /Ad-PR Workshop

Professor Nancy R. Tag  
ntag@ccny.cuny.edu  
Room S469  
Office Hours: TTh 11:30-1PM

Professor Lynn Appelbaum  
lappelbaum@ccny.cuny.edu  
Room S472A  
MW 1:30-2PM

Spring 2011  
Tuesday & Thursday 2PM-3:45PM  
Room S290 / Shepard Hall  
4 credits/4 lecture hours per week

SYLLABUS

GENERAL COURSE LEARNING OUTCOMES

*By course completion, students should be able to:*

1. Work effectively as both team leaders and team members.
2. Collect and apply qualitative & quantitative research in order to analyze and write insightfully about an actual client within the current marketplace.
3. Adopt a structured approach to developing an effective integrated marketing communications plan.
4. Create an integrated marketing communications plan that delivers a single-minded, meaningful message and evaluate its potential to accomplish the marketing objective.
5. Develop and execute advertising and public relations tactical materials in a variety of media that meet strategic objectives in measurable ways.
6. Judge the effectiveness of the materials that are created off of a strategy.
7. Utilize persuasive presentation techniques (which will include PowerPoint) to sell recommended proposals within their team as well as to relevant decision-makers.
8. Consider and apply appropriate ethical guidelines in the execution of their work
9. Determine and measure benchmarks of success throughout the process and exhibit convincing evidence of their communication campaign's strengths.
10. Appreciate how advertising and public relations can positively impact their immediate community and society
11. Create a comprehensive, polished portfolio piece that reflects the skills and knowledge required to complete this assignment – as well as the MCA program.

COURSE DESCRIPTION

MCA 468 is the capstone course in the Advertising & Public Relations Program. It will enable students who are interested in advertising or public relations to 1) go deep into a single, semester-long assignment that mimics a real-life situation utilizing an actual client and 2) create a portfolio piece that showcases their skills and knowledge. This course will provide students with the research methods, analytical skills as well as an organized and conscientious approach for solving marketing communications problems. By course completion, students will be able to turn in-depth analysis into a strategic communication plan as well as develop integrated communication materials that benefit the client's marketing objectives. With an emphasis on professional development, students will also learn how to polish both their oral and printed presentations in a way that meets industry standards.

## INSTRUCTIONAL GUIDELINE:

This course will be both lecture and interactive workshop. Team building and student analysis of work are essential. Therefore, the class will be divided into teams and perform in that capacity throughout the semester. Class time will also be dedicated to guest lecturers, student presentations and brainstorming. And since this course is most fundamentally about communication, a heavy emphasis will be placed on the quality and effectiveness of student papers and presentations.

## ASSESSABLE TASKS

Throughout the semester, you will be asked to develop elements of this project that will not be formally assessed until the last weeks in class. **Additional assessable** tasks will include meeting draft deadlines, contributing to team blogs, communicating reliably among your teammates, actively & intelligently participating in Guest Lectures, being proactive about class assignments, the ability to synthesize disparate elements, being a good team member as both a contributor and leader – stepping up with your strengths and working to improve developing skills.

You will find the Team Assessment Rubric on Blackboard. It will be reviewed mid-way through the semester. However, it's suggested that team leaders review it with his/her team once they're established.

## ASSIGNMENTS

Along with some smaller assignments to reinforce lectures and readings, this course is driven by a major competitive goal – winning the client “pitch” at the end of the semester. Each student team, acting as a communications agency, will be competing against each other in order to “win the business” by creating and presenting an INTEGRATED MARKETING COMMUNICATIONS CAMPAIGN. This semester-long assignment will be broken into manageable segments.

### WHO is the client?

CITY COLLEGE WRITING CENTER

Main Contact:

Nicola Blake, Director  
NAC Building, Amsterdam Avenue Plaza  
3<sup>rd</sup> Floor South  
160 Convent Avenue  
New York, NY 10031  
Office: 212.560.8104

## DELIVERABLES

*Major Assignment – What are the components of the Integrated Marketing Communications Campaign??*

Each team must research and write a consumer/product/marketplace analysis that explores both the services of the Writing Center as well as issues surrounding writing skills, create an Integrated Marketing Communications Plan, develop a promotional event as well as a public relations and multi-media advertising campaign off of that strategy (all implemented on campus), submit and adhere to a budget, and then pitch it all to the client in a final team presentation that is anchored by a PowerPoint presentation. The final project will be a printed representation of the pitch and will act as your Course Portfolio. As additional selling tools, students will have to create individual resume as well as create a team identity.

Greater details on this assignment will be handed out on separate assignment sheets.

TEXTS: There is no text for this course. May we suggest these:

*The World is Flat*, by Thomas Friedman  
*The Power of Nice*, by Linda Kaplan Thaler & Robin Koval  
*The Tipping Point*, by Malcolm Gladwell  
*Made to Stick* by Chip & Dan Heath

Relevant hand-outs will be distributed AND available on Blackboard.

## GRADING

Assignments are mandatory, not optional. All assignments for the semester must be delivered in order to receive a passing grade; otherwise, expect an automatic "F."

Because there are no tests, quizzes or assignments beyond work that leads to the "client pitch," the material in each team's Integrated Communications Campaign as well as the presentation of those materials to the client will count toward the bulk of a student's grade. Assessable materials include the content of her/his research, the quality of analysis, the effectiveness and quality of writing INCLUDING one's ability to organize and develop ideas, grammar, spelling, factual accuracy, etc. Any work that is handed in MUST BE TYPED or it will be handed back. Students will also be assessed on how well they present their work – both orally and in physical form. The ability to meet deadlines will also contribute to a student's grade. Creativity and a student's level of professionalism will also be taken into account.

### Grade Values

- A = Exceptional work. Surpasses expectation. Original. Superior
- B = Very good. Beyond the norm. Elevates required elements.
- C = Meets expectations. Delivers all elements. Average work.
- D = Falls short of expectations. Does not deliver on minor elements
- F = Very poor. Sub-standard.

Please note: Because all students will be participating in teams, individual grades will be assessed relative to the team's performance. In other words, if the team receives a grade of "B," individual team members will be graded relative to that mark, i.e., was a student's work distinctly better, the same as or worse than that of the team. Team grades will be assessed following the client pitch. While individual grades will be officially recorded on a student's transcript, the team grade is for reference only (students interested to know how the team fared can contact the professors at the end of the semester).

There will be opportunities throughout the semester for students to assess individual performance. Grades will not, however, be assigned until the end of the term. If students would like feedback on their grades at any point, it is suggested that they set up an appointment with their professors.

Class participation and team participation (including attendance – lateness will be noted) will be factored into a student's final grade.

Please note: any student who has more than three unexcused absences will see a drop in their grade. They may also be dropped from the course. It is your responsibility to keep track of your attendance!! Also, please review CUNY policy on Academic Integrity. Plagiarism will not be tolerated. All reference sources must be cited.

## COMMUNICATION

All course documents will be uploaded to Blackboard. Therefore it is **mandatory** that you activate your account. We will also be in contact via email throughout the semester and so it is important that each student give us an active email address and that they check their email DAILY. Email etiquette is important. Properly address each correspondence and use appropriate grammar & tone. Even if you have nothing to reply, please confirm receipt of ALL communication – a simple "I got it!" will do.

There are a number of deadlines that must be met via email. Be sure that your attachments can be opened by the computer at the receiving end.

In addition, teamwork only works if there is open communication. Please be responsive to team communication either by email or by phone.

City College of New York  
 Department of Media & Communication Arts  
 MCA 67800PR /Ad-PR Workshop

Spring 2011  
 Tuesday & Thursday 2PM-3:45PM  
 Room S290 / Shepard Hall  
 4 credits/4 lecture hours per week

UNITS OF STUDY

approx. week	hours	goals
1	4	Unit I: Introduction – an explanation of the course and expectations of the students. Resume Building and Oral Presentations.
2	4	Unit II: Briefing by Client. Brief Overview of Integrated Marketing Communications and the Promotional Mix. Team Assignments. Project Overview.
3	4	Unit III: Discussion of the basic framework for strategic development: consumer/product/market and their historical precedents, current conditions, and future trending. Examination of Macro & Micro Environment.
3-4	8	Unit IV: Product Analysis & Marketplace Analysis.
5-6	8	Unit V: Consumer Analysis. Create a Questionnaire and Conduct Field Research.
7	4	Unit VI: Writing Effective Inquiry Letters. Turning Market Analyses into an effective Integrated Marketing Communications Strategy. Budgeting.
8-14	20	Unit VII: Brainstorming techniques. What's the Big Idea? Conceive Promotional Event and generate Public Relations & Advertising Materials.
14	4	Unit VIII: Draft Power Point Presentation. On Campus Promotional Event
15	4	Unit IX: Rehearse Final Presentations. Finalize Written Presentation (The Course Portfolio)
16	4	CLIENT PITCH. Submit written presentations.

## **MCA 350 Corporate Communications Spring 2011**

Mondays and Wednesdays, 31 Jan – 23 May 2011

9:30 AM – 10:45 AM

The City College, City University of New York

Eugene Donati

Assistant Professor, Media and Communication Arts

Office Hours: Wednesdays and Thursdays, 1-2 PM

467 Shepard Hall

212-650-7084 edonati@ccny.cuny.edu

### **COURSE DESCRIPTION**

This Course focuses on public relations within an organizational setting. Public relations, at its most effective, can make significant contributions to successful business outcomes. To succeed, a public relations professional must make public relations' core skill -- communication -- relevant to business needs. Classroom dialogue, assignments and readings will introduce: 1.) The functional disciplines within corporate communications, including media, employee and community relations, 2) Stakeholder management and issues management as core corporate communications competencies, 3) The purposes and organization of a corporation, and 4) The relations among corporate and personal reputation, responsibility and ethics. Information and insights from this Course are applicable equally to non-profit, for-profit or public sector organizations. Case studies will illuminate various concepts throughout, with a primary emphasis on Starbucks Corporation.

### **COURSE LEARNING OUTCOMES**

Successful students, by this course's end, will:

1. Understand the functional disciplines within corporate communications and how each contributes to a corporation's success.
2. Know why corporations exist, how they are organized, and how they are governed, through the duties of top corporate officers and the Board of Directors.
3. Apply defined criteria to distinguish, prioritize and engage key stakeholders in ways appropriate to business goals and strategies.
4. Use a systematic approach to judge vital from non-vital issues confronting a corporation's limited resources.
5. Have discovered how corporations display information and apply digital and traditional public relations tactics in ways appropriate to business strategies, goals and outcomes, through an assigned communication audit.
6. Learn, speak and use business language in ways that allow participation as a peer in corporate decision-making.
7. Evaluate the concepts of disclosure and materiality as each applies to corporate information, at an introductory level.
8. Grasp and apply core legal and ethical concepts, as they apply to personal behavior, and to the corporation behavior.
9. Understand and know how to access and leverage the Washington policy process.
10. Formulate a full public relations plan in a group project, in response to a communication problem drawn from actual business cases.

### **REQUIRED MATERIALS**

#### Book:

John Doorley and Helio Fred Garcia. (2011). *REPUTATION MANAGEMENT: The Key to Successful Public Relations and Corporate Communications*. **2<sup>nd</sup> edition**. New York: Routledge. A copy of this required text is on order at Cohen Library and will be placed on two-hour reserve when it arrives, for your use.

Article:

Rawlins, Brad L. (2006). "Prioritizing Stakeholders for Public Companies." Institute for Public Relations. Available for free download at:  
[http://www.instituteforpr.org/research\\_single/prioritizing\\_stakeholders/](http://www.instituteforpr.org/research_single/prioritizing_stakeholders/)

Digital Content:

You are responsible for items posted through an ongoing Twitter feed at @genedonati . Instructions on accessing the Twitter feed will covered in the first class session. Items from the Twitter feed will be included in the exams. This Course uses its Electronic Blackboard site. It is your responsibility to check it at least weekly. The professor will use the Blackboard communication functions for all announcements and emails relating to this Course. You must have a functioning cny.cuny.edu address to receive these emails.

## COURSE REQUIREMENTS

This Course combines classroom discussions, seminars by invited experts, assigned readings, written assignments and presentations by students. There will be three examinations, which the first currently is scheduled for March 9, 2011, the second April 4, 2011 and the final exam scheduled for May 23, 2011. The final exam may be cumulative, in part. There also will be three graded projects.

## GRADING

Course grades will be assigned on the following ratio:

Participation	5%
Examination #1	20%
Examination #2	20%
Final Exam	20%
Written assignments	20%
Final Project	15%

## PROJECTS, TENTATIVE

In addition to reading assignments, you are to complete three discrete projects, each geared to allow you to show expertise in the core themes of the Course. Major projects will be graded on a letter-grade basis.

Project 1 – Communications Fact Sheet -- Your corporation. -- You will review web-based communications of your assigned public corporation. From this, you will prepare a two-page fact sheet on your corporation. You will receive the fact sheet of PepsiCo to use as a template. Further project details will be revealed in class in February.

Project 2 – Communication Analysis. –You will audit and analyze the web-based communications of your assigned corporation. In an essay of at least 700 words, you will answer this question: How well does the company respond to its strengths, weaknesses, opportunities and threats, as shown through its corporate communications? In your audit, assess the company’s website, its latest annual report, collateral materials, its community involvement, recent press releases, product brochures, its online career center, its corporate responsibility positioning and recent press clips in major business publications. Further instructions will be available in March.

Project 3 – Group Project. – You will work in one of five assigned groups to develop a public relations campaign to tackle a specific issue given you by the instructor. The campaign should identify key stakeholders and use various methodologies discussed during the course. It should include integrated communications strategies appropriate to the assigned task, and exemplify creative, thoughtful ways to reach key stakeholders. Your group will deliver your project to the class in mid-May in a presentation. Further instructions will be provided in class in April.

**ALL WRITTEN ASSIGNMENTS MUST BE SUBMITTED IN HARD COPY.**

## COURSE CALENDAR

### **31 Jan 2011 – Unit 1 – Introduction.**

Topics: What's in this Course? Is reputation a corporate asset?  
Doorley and Garcia,  
Chapter 15, "Challenges and Opportunities in Public Relations and Corporate Communication," pp. 380-398.

### **02 Feb 2011– Unit 2 – Defining Stakeholders.**

Topic: Who are the publics for your company?  
Rawlins, Brad L. (2006). "Prioritizing Stakeholders for Public Companies." Institute for Public Relations. Please read Pages 1 to the top of page 5. Available for free download at: [http://www.instituteforpr.org/research\\_single/prioritizing\\_stakeholders/](http://www.instituteforpr.org/research_single/prioritizing_stakeholders/)  
"Case Study: Starbucks' stakeholders."

### **07 Feb, 09 Feb, 14 Feb 2011 – Unit 2 – Understanding the Corporation.**

Topics: Who are your bosses, what do they do, what do they care about, and what do they expect from you?  
Doorley and Garcia.  
Chapter 1, "Reputation Management," pp. 2-20 only.

### **23 Feb 2011 – Unit 3 -- Public Relations Ethics.**

Doorley and Garcia.  
Chapter 2, "Ethics and Communication," pp. 36-75.  
Guest Speaker:  
Helio Fred Garcia  
Founding Partner, Logos Consulting Group  
Senior Fellow, Logos Institute for Crisis Management and Executive Leadership.

### **28 Feb, 02 March 2011 – Unit 4 – Media Relations.**

Topic: To work with reporters, you have to think like a reporter.  
Dooley and Garcia  
Chapter 3, "Media Relations," pp. 76-109.

### **07 March 2011 – Unit 5 – Communication with Employees.**

Topic: The step-child of public relations.  
Doorley and Garcia  
Chapter 5, "Organizational Communications," pp. 134-163.

### **09 March 2011 – Exam #1.**

### **14 March 2011 – Unit 6 – Communication with Your Company's Owners.**

Topic: The most important thing to your bosses.  
Doorley and Garcia  
Chapter 8, "Investor Relations," pp. 206-227.

### **16 March 2011 -- Unit 6 (continued) Corporate Website and Key Corporate Publications.**

A look at Starbucks' corporate and commercial websites. An overview of annual reports, 10-Ks, 10-Qs, 8-Ks, proxy statements and proxy ballots.

### **21 March 2011 – Unit 7 -- Community Relations.**

Doorley and Garcia  
Chapter 7, "Community Relations," pp. 188- 205.

**23 March & 28 March 2011 – Unit 8 – Public Affairs.**

Topic: How to leverage the public policy process to your advantage.  
Doorley and Garcia  
Chapter 6, “Government Relations”, pp. 164-187.

**30 March 2011 – Unit 9 – The Uses of Social Media in Business.**

Doorley and Garcia  
Chapter 4, “Social Media,” pp. 112-133.  
Guest Speaker:  
Laurel Hart,  
Partner, Logos Consulting Group  
Senior Fellow, Logos Institute for Crisis Management and Executive Leadership

**04 April 2011 -- Exam #2.**

**06 April 2011 – Unit 10 – Understanding Stakeholder Priorities.**

Topics: Who is important to your company, who is not, and how to tell the difference.  
Rawlins, Brad L. (2006). “Prioritizing Stakeholders for Public Companies.” Institute for Public Relations. Pages 5 to the top of page 9. Available for free download at:  
[http://www.instituteforpr.org/research\\_single/prioritizing\\_stakeholders/](http://www.instituteforpr.org/research_single/prioritizing_stakeholders/)

**11 April & 13 April 2011– Unit 11 – Issues Management.**

Topic: Do we manage people or do we manage issues in public relations?  
Doorley and Garcia  
Chapter 11, “Issues Management,” pp. 278-301.

**27 April & 2 May 2011 – Unit 12 – Crisis Management.**

Topics: How do you know when you are in a crisis, and if you are, what to do about it?  
How does one control rumors?  
Doorley and Garcia  
Chapter 12, “Crisis Communication,” pp. 302-333.

**04 May & 09 May 2011 – Unit 13 – Global Public Relations.**

Topic: Are you in the first time zone or the last time zone?  
Doorley and Garcia  
Chapter 9, “Global Corporate Communications,” pp. 228-257.  
Chapter 10, “Integrated Communications,” pp. 258-277.

**11 May 2011 – Unit 14 – Corporate Social Responsibility.**

Doorley and Garcia  
Chapter 13, “Corporate Responsibility,” pp. 334-357.

**16 May & 18 May 2011 – Final Project Presentations.**

**23 May 2011 – Final Exam.**

**ATTENDANCE**

Attendance is vital. Roll will be called at the beginning of each session. **If you are more than 10 minutes late (that is, arrive at 9:40 AM or later) you will be encouraged to stay but marked absent for the day. Per Ad/PR program policy, a student with five or more absences will receive one full letter grade lower than earned otherwise on the participation grade, *per each additional absence over four*, as a penalty. Plus, if you miss more than six classes in total, your FINAL grade will be reduced, at the discretion of the professor.**

Classroom discussions will not replicate the assigned readings item-for-item. Key facts and concepts may appear in the assigned readings solely, or be heard in the classroom solely. Therefore you may find it difficult to obtain a good grade in the Course if you miss class consistently. You will remain fully responsible for the missed class' content. It is your personal business as to why you cannot attend, however excessive absence will bring your grade down. The professor neither requires nor accepts doctor's excuses. If you hit a significant health or family emergency, your best bet is to speak to the professor immediately.

## OTHER COURSE POLICIES

The instructor expects to modify this syllabus in a number of ways. Required readings may change in advance if additional, better or more succinct texts are found for you. Dates for specific topics and readings may be changed in advance, to allow, for instance, flexibility in instruction on the more challenging Course content. By taking this Course, you agree to be bound by revisions to this syllabus.

Each assignment will be due on a specified date. *A late assignment will be accepted but will be devalued for every class it is overdue.*

Use of cell phones or other communications devices is forbidden at any time during lectures. You may not read or respond to emails, tweets, instant messages or the like. If you need an exception to the electronic device policy for an unusual circumstance at work or home, you must speak with the instructor in advance. Use of any paper aide or electronics (including cell phones or smart phones) during an exam will be considered an attempt to cheat. You may not begin exams until you are in your seat with coat removed and extraneous items away from your desk and lap. You may not leave the room during the exam unless first submitting your completed exam.

###

## **Advertising Management**

MCA 375 – Section E2

The City College of New York

Monday & Wednesday: 2:00 PM-3:15 PM

Spring, 2011

Professor David L. Harris

[dharris@ccny.cuny.edu](mailto:dharris@ccny.cuny.edu)

Office & Tel: Shepard Hall, Room 476

212.650.6673

Office Hours: Tuesday & Thursday, 1 – 2pm; Wednesday 3:30 – 4:30pm, and by appointment

### **COURSE DESCRIPTION**

This course covers basic management principles of the advertising business with particular emphasis on the relationship between the Client and the Advertising Agency. Readings and discussions will focus on the economic, social and legal aspects of the industry with an emphasis on advertising's role in the development of the marketing plan and how advertising agencies operate as a business. In order to do this, students will examine how the process of advertising impacts the development of the creative strategy, the media plan as well as the other key functions integral to the development and execution of creative. To do so, the relationship between the key players in the process — account planners, account managers, media planners, production and other services—will be examined. Prerequisites: MCA 20900, MCA 21000, or permission of the instructor. 3 hr./wk.; 3 cr.

### **COURSE OUTCOMES**

This course should enable students to:

1. Judge the meaningfulness and effectiveness of advertising's role as part of the overall marketing function and how an advertising agency operates and competes in the marketplace.
2. Research, analyze and write effectively about the key players in the advertising agency and how they interact to develop the product (advertising).
3. Identify and evaluate key advertising agency staff and how they contribute to the development of advertising.
4. Analyze and demonstrate competency in evaluating existing advertising based on determination of its creative strategy.
5. Understand and evaluate the components of an effective media plan.
6. Utilize persuasive presentation techniques to provide advertising related recommendations.

### **TEXTS**

Brett Robbs and Deborah Morrison

Idea Industry: How to Crack the Advertising Career Code

One Club Publishing

Wells, Burnett and Moriarty.

Advertising Principles and Practice

Eighth Edition

## **Advertising Management**

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### **CLASSROOM EXPECTATIONS**

This is a participatory class—listening, observing and giving feedback are as important as reading and writing assignments.

### **ASSIGNMENTS & EXAMS**

There will be short papers that will allow students to demonstrate their analytical and written competency relative to specific “to be assigned” advertising problems.

Additionally the class will be divided into groups and will research and present their solution as to how to position and launch a new advertising agency.

All written assignments must be typed and submitted to the following specs: 8½ x 11 white paper, standard 12pt font, double-spaced, 1” margins. Each assignment is expected on the due date given and missing deadlines will affect grading. All written assignments must be submitted via email.

Additional assignments may include attending public events and lectures, visiting exhibits and public resource centers, or viewing various television programs and films.

There will be a Midterm and Final exam. There will be no make-ups on missed exams.

Students are expected to register on Blackboard to receive important class related messages.

### **ATTENDANCE & LATENESS**

This is the official school policy on attendance and lateness as taken from the Bulletin (p. 293): *Students are expected to attend every class session of each course in which they are enrolled and to be on time.* Missing more than 4 class sessions during the course of the semester is considered to be excessive and could result in a student being dropped from the class. There is no distinction between excused and unexcused absences.

Arriving to class late (5 minutes or more after the scheduled class start) will be noted and will count toward an absence.

### **GRADE BREAKDOWN:**

30%: Written Assignments

20%: Midterm

15%: Participation

10%: Attendance

25%: Final

# Advertising Management

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## COURSE SCHEDULE *(Subject to Change)*

WEEK: 1: 1/31	Strategic Research Chapter 6 - Wells
WEEK 2: 2/7	The Creative Process Chapter 1 – Robbs/Morrison
WEEK 3: 2/14	The Creative Process Focus on the Creative Brief Chapter 12 - Wells
WEEK 4: 2/21	Account Planning & Account Management Chapters 2 & 3 – Robbs/Morrison
WEEK 5: 2/28	Strategic Planning Chapter 7 - Wells
WEEK 6: 3/7	Direct Response Marketing Chapter 15 - Wells
WEEK 7: 3/14	Account Planning Research to Brief to Strategy/Acct. Planning vs. Acct. Mgmt.
WEEK 8: 3/21	<b>Midterm Exam</b>
WEEK 9: 3/28	Print Production Chapter 14 - Wells
WEEK 10: 4/4	Broadcast Production Chapter 6 – Robbs/Morrison
WEEK 11: 4/11	Media Chapter 6 – Robbs/Morrison <b>Assign Teams for Group Project</b>
WEEK 12: 4/25	Media Planning and Buying Chapter 11 – Wells
WEEK 13: 5/2	Agency Presentations Media Planning and Buying Chapter 11 – Wells
WEEK 14: 5/9	Digital/Non Traditional Media Chapter 6 – Robbs/Morrison Chapter 10 – Wells
WEEK 15: 5/16	TBD

**Public Relations Writing** –Spring 2011

**Instructor:** Professor Lynn Appelbaum

**Course Number:** MCA 362 B

**Time:** Monday and Wednesday, 11-12:45

**Office Hours:** Monday and Wednesday, 1:30-2; Thursday, 10:30-noon, or by appt.

**Office:** S 472 A: **Phone:** 212- 650-6561

**E-Mail:** lappelbaum@ccny.cuny.edu

**Textbook:** *Public Relations Writing and Media Techniques*, by Wilcox, 5<sup>th</sup> Edition, Addison-Wesley Longman publishers, 2005.

Any major style book, such as the *Associated Press Style Book* or *Chicago Manual of Style*.

For competitive prices, check out the following search sites: [bigwords.com](http://bigwords.com), [dealoz.com](http://dealoz.com), [addall.com](http://addall.com) and [bookfinder.com](http://bookfinder.com).

**Other Suggested Resources:**

*On Writing Well*, William Zinsser

[www.ragan.com](http://www.ragan.com), [www.prdaily.com](http://www.prdaily.com), [www.bulldogreporter.com](http://www.bulldogreporter.com), [webpr.com](http://webpr.com), [mashable.com](http://mashable.com)

**Course Description:** The class will teach you effective public relations writing and communications for businesses and organizations. Students will examine message dissemination to various audiences and will learn how to apply professional business writing techniques to all communications.

Projects will include press releases, media alerts and tip sheets, photo captions, pitch letters, requests for coverage, public service announcements (PSA's), video news releases, features, media kits and brochures and event planning. Students will also learn about writing for in-house publications and corporate directed communications, including memos, letters and proposals and about communications on the Internet. Verbal communications, such as contact with the press, oral presentations with PowerPoint and speech writing will also be included. Students will apply effective PR writing skills for a client through a service learning project.

**Course Learning Outcomes:** You will:

Think, plan and write clearly, concisely and in a compelling way for internal and external audiences using both controlled and uncontrolled media, based on entry-level job standards.

Apply appropriate strategic thinking to message creation and dissemination.

Demonstrate ethical decision making in the context of PR ethical codes, and related legal guidelines.

Create professional media kits and understand elements of effective media relations.

Demonstrate effective writing in business communications.

Gain competency in working with a client to create effective PR materials.

Create a professional portfolio of your work throughout the semester and present it to the professor one-on-one in an interview setting.

**Writing Assignments:** All written assignments must be typed and double-spaced (unless otherwise specified.) Your name should appear in the upper right hand corner. Please staple all pages. No cover page, please.

**Work will be marked down for grammatical errors, misspellings, sloppiness and lateness**  
**Homework will receive a failing grade if mistakes are excessive.**

**Grading:** Grades will be based on the following: class attendance and participation; the completion of all reading assignments and your ability to discuss them; the completion of all writing assignments (20%); a mid-term writing project (20%), mid-term exam (20 %), final portfolio/feature and in-person presentation (20%), public service project. (20%)

*You may redo assignments if you feel you want improve upon the quality of your work. Redo's must be handed in within one week after the first graded assignment is returned.*

*You may only hand in one redone assignment for a grade per assignment. Your grade will be averaged between the two grades.*

**Attendance, Late Assignments and Extra Credit:** Students are expected to attend and be on time for each class. Per department policy, students with four absences will receive one letter grade lower on their final grade. **More than four absences may result in your being asked to drop the course or fail.**

All assignments must be handed in on the specified date. **Late assignments will be devalued one letter grade for every class they are overdue.** There will be no extra credit assignments in this class.

**Cell Phone Policy:** No cell phones are permitted in class. Please turn them off and put them away so you are not distracted and I am not annoyed. Thanks!

**Additional Requirements:** Students are encouraged to become regular consumers of the media. This includes reading a major national newspaper, such as *The New York Times* or *The Wall Street Journal*, and on-line publications, such as *Politico*, *Daily Beast*, or *Huffington Post*.

Students are also encouraged to familiarize themselves with the professional periodicals and blogs.

**For your sanity and overall happiness and well-being: Save and back up ALL assignments. You'll need them for your final portfolio.**

## SYLLABUS

Week 1: 1/31 and 2/2

Introduction to class and overview of PR writing  
Chapter 1: Writing Preparation and Research

Week 2: 2/7 and 2/9

Chapter 2: Persuasive Writing

Week 3: 2/14 and 2/16

Chapter 3: Legal Issues

Chapter 4: Finding and Making News

Week 4: 2/21 (**no class**) and 2/23 Mon Schedule

Chapter 4: Finding and Making News

Chapter 5: Writing the News Release

Week 5: 2/28 and 3/2

Chapter 5: Writing the News Release (continued)

Week 6: 3/7 and 3/9

Chapter 6: Fact Sheets, Media Advisories, Media Kits and Pitches

Week 7: 3/14 and 3/16

Chapter 6: Fact Sheets, Media Advisories, Media Kits and Pitches

Week 8: 3/21 and 3/23

Chapter 8: Selecting publicity photos and graphics

**Weds, March 23: Midterm Exam**

Week 9: 3/28 and 3/30

Chapter 7: Creating News Features and Op Eds

**Midterm Take Home Project Due: 3/30**

Week 10: 4/4 and 4/6

Chapter 9 Writing for Radio and Television

Week 11: 4/11 and 4/13

Chapter 10: Distributing News to Media

Chapter 11: Working with Journalists

**4/18 and 4/20 SPRING RECESS**

Week 12: 4/25 (**NO CLASS**) and 4/27

Chapter 12: Tapping the Web and New Media

Week 13: 5/2 and 5/4

Chapter 13 Newsletters and Brochures

Week 14: 5/9 and 5/11

Chapter:14 E mail, Memos, Letters, Proposals

Week 15: 5/16 and 5/18

Chapter 16: Direct Mail

**Final Portfolio Presentations during Finals Week.**

**Class presentation of final projects TBA.**

**Grading Rubric**

**A Your work is excellent and of a professional quality.**

Work handed in on time  
No more than 1 or 2 typos or technical writing errors  
Presented in neat, professional format  
Tone is professional – language is crafted and clear  
Message is relevant, persuasive and professional

**B Your work is good**

Work is handed in on time  
Minimal typos that do not impede overall quality of work  
Presented in neat, professional format  
Demonstrates solid understanding of writing application  
Needs minor corrections and edits  
Message is relevant and presented clearly

**C Your work is competent, but not strong**

Work is late  
Typos and grammatical issues are more common  
Work generally follows the format, but not completely  
Tone is not professional  
Message is unfocused and not well thought out

**F Your work is poor**

Work is late  
Many typographic and grammatical errors (such as incomplete sentences, poor grammar)  
Work does not show understanding of professional format  
No sense of crafted language – ie. Written as if “just to get it done.”  
Message is vague or off point.

Ad Copy ASSESSMENT RUBRIC

Area	Low Understanding (1 pt)	Basic Comprehension (2 pts)	Mastery (3 pts)	Exceptional (4 pts)	
<b>Strategy</b>	Lack of focus, disconnected, offers no clear direction, generic Elements incorrect	Mostly focused and hangs together. Gives direction that is relevant, but not unique	Well organized & written. Focused, relevant and meaningful	Clearly organized & communicated. Strategic insight is focused, fresh, relevant and compelling	
<b>Campaign Concept</b>	Not strategic Lacks a unifying idea Unoriginal Incorrectly articulated	Related to strategy Unifying idea that's too literal or clumsy Poorly articulated	Strategic Unifying idea that's clever Correctly articulated	Brings strategy to life Unifying idea that's fresh, clever, and compelling Perfectly articulated	
<b>Print Execution</b>	Not strategic Doesn't pay off the concept Awkwardly expressed	Related to strategy Connected to the concept Explicitly expressed	Strategic Pays off the concept Engagingly expressed	Brings strategy to life Enhances the concept Unexpected, but aptly expressed	
<b>Multi-Media Executions</b>	Not strategic Doesn't pay off the concept Awkwardly expressed	Related to strategy Connected to the concept Explicitly expressed	Strategic Pays off the concept Engagingly expressed	Brings strategy to life Enhances the concept Unexpectedly, but aptly expressed	
<b>Copywriting</b>	Serious errors in capitalization, punctuation, spelling, grammar, and/or usage. Headlines are too wordy, awkward, make no sense and/or have an inconsistent delivery from ad to ad. Body copy has no "voice" or details. There is no thesis, poor organization and/or illogical structure. Stylistically, the prose is convoluted, the language is random, the word choice is bland. The tagline is not strategic, communicative or memorable.	Capitalization, punctuation, spelling, grammar, and/or usage contain minor errors. Headlines have a certain logic and are fairly consistent from ad to ad. Body copy has a basic "voice" and basic details. There is a loose thesis, organization or structure. Stylistically, the prose is solid, the language is basic, the word choice is sufficient. The tagline is strategic and communicative.	Capitalization, punctuation, spelling, grammar, and/or usage contain few errors. Headlines are brief, clearly communicated and have a consistent delivery from ad to ad. Body copy has an appropriate "voice," specific details, identifiable thesis, is organized & structurally sound. Stylistically, the prose is well written, the language has personality, the word choice is thoughtful. The tagline is strategic, communicative & memorable.	Capitalization, punctuation, spelling, grammar, and/or usage are flawless. Headlines take a risk. They're pithy w/consistent delivery from ad to ad. Body copy has an appropriate, distinctive "voice" with details that create great texture. It is tightly organized structure with a clear thesis. Stylistically, the prose is compelling, the language is inventive in a way that strengthens overall message, the word choice is vivid, surprising, yet relevant. The tagline is strategic, communicative & unexpectedly memorable.	
<b>Oral Presentation</b>	Poor diction/articulation No drama/flat delivery Transitions are missing/weak Reads directly from prepared text	Mostly clear diction Delivers basic points Transitions are weak, but functional Relies too frequently on text	Articulate and easy to hear Lively delivery and strong communication of work while making good eye contact Transitions flow well Rarely reads from text	Clear compellingly articulated Persuasive, lively, draws audience in Transitions flow & enhance communications. Obvious command of content without reading from text	
<b>Course Portfolio – Presentation</b>	Mandatory elements missing Sequencing is random, illogical Incorrect formatting Typos Sloppy/clumsy packaging	Major elements complete; minor elements missing Follows basic formatting rules Basically logical sequencing Neatly packaged	All elements complete Formatting nearly perfect Sequences are mostly logical Neat and well designed packaging	Complete elements are dynamically delivered Logical sequencing & perfect formatting Polished packaging that enhances work without distracting from it	

Student: \_\_\_\_\_

OVERALL SCORE \_\_\_\_\_

**ASSESSMENT RUBRIC FOR MARKETING ANALYSES**

		<i>exceeds the standard</i>	<i>meets the standard</i>	<i>does not yet meet the standard</i>
<b>SUBSTANCE</b>	Introduction Or Set-up	Type of analysis and what is being analyzed is clearly established.  The thesis statement is clear (explicitly or implicitly) and original (it doesn't sound like everyone else's).	Type of analysis and what is being analyzed is clearly established.  The thesis statement is clear (explicitly).	Does not include the type of analysis and what is being analyzed.  Thesis statement is incomplete, missing, or confusing.
	Level of Analysis	The paper analyzes in a way that creates new thinking and understanding. Supports thesis both explicitly and implicitly.	The paper moves past summary and into analysis. Analysis ties back to thesis.	The paper summarizes instead of analyzes. Content doesn't connect back to thesis.
	Observational Details & Research Data	Accurate. Cited. Unexpected, but relevant. Thorough. Contextual. Clearly tied to analysis.	Accurate. Sufficient enough to make the point. Cited. Relevant. Supports analysis.	Inaccurate. Insufficient. Not cited. Not relevant. Random.
<b>MECHANICS</b>		Flawless and fluid – especially strong in (see below). Complex ideas are made clear.	Minor flaws in (see below) that do not hinder communication.	Major flaws in (see below). Meaning is obscured. Difficult to read.
	Specifically note your own issues and measure against the categories above, including: transitions, wrong verb tenses, punctuation, sentence fragments, awkward phrasing, run-on sentences, spelling, organization, proper voice			

## AD/PR WORKSHOP TEAM EVALUATION RUBRIC

Area	Poor (1 point)	Average (2 points)	Good (3 points)	Excellent (4 points)	
<b>Content:</b> Research & Analysis	Lack or inappropriate use of outside sources Summary of facts rather than analysis	Some appropriate use of outside sources Some analysis of information General with some specifics	Outside sources lead to interesting info Clear thesis resulting from analysis with good support	Surprising, yet relevant outside sources Analysis is insightful, original, creative, & interesting	
<b>Content:</b> IMCP – The Strategy	Lack of focus, disconnected, offers no clear direction, generic	Mostly focused and hangs together. Gives direction that is relevant, but not unique	Well organized. Focused, relevant and meaningful	Clearly organized & communicated. Strategic insight is focused, fresh, relevant and compelling	
<b>Content:</b> Public Relations	Fails to integrate PR objective, strategy, and tactics in written materials & verbally; Requires much & repeated direction in identifying/promoting key communications messages	Demonstrates some ability to integrate PR objective, strategy, & tactics in written materials & verbally; Requires much direction in identifying/promoting key communications messages	Good ability to integrate PR objective, strategy, & tactics in written materials & verbally; Requires some direction in identifying/promoting key communications messages	Excellent ability to integrate PR objective, strategy, & tactics in written materials & verbally; Requires little direction in identifying/promoting key communications messages	
<b>Content:</b> Advertising	Not strategic Lacks a unifying concept Poorly executed	Related to strategy Unifying concept that's too literal or clumsy Solid, but flawed execution	Strategic Unifying concept that's clever Neatly executed	Brings strategy to life Unifying concept that is original and compelling Dramatically executed	
<b>Oral Presentation:</b> Organization & Coherence	Lack of intro, conclusion Transitions are missing/weak Sequencing is random, illogical Lack or poor use of visuals	Unclear intro or conclusion Transitions are weak, but functional Basically logical sequencing Visuals included	Intro/conclusions are clear Transitions flow well Sequences are mostly logical Visuals support text	Intro draws us in; conclusion is definitive/compelling Transitions flow and enhance communications. Logical Sequencing Visuals make dramatic points	
<b>Oral Presentation:</b> Teamwork & Performance	Lack of team coordination Poor diction/articulation No drama/flat delivery Reads directly from PP	Team members roles defined Mostly clear diction Makes sense of text Relies too frequently on text	Nice flow among teammates Articulate and easy to hear Lively delivery that makes eye contact Rarely reads from text	Strong individuality that becomes stronger as a unit Clear compellingly articulated Persuasive, lively, draws audience in. Obvious command of content without reading from text	
<b>Written Presentation:</b> Organization & Coherence	Mandatory elements missing Transitions are missing/weak Sequencing is random, illogical Lack or poor use of visuals	Major elements complete; minor elements missing Transitions are weak, but functional Basically logical sequencing Visuals included	All elements complete Transitions flow well Sequences are mostly logical Visuals support text	Elements are dynamically delivered Transitions flow and enhance communications. Logical Sequencing Visuals make dramatic points	
<b>Written Presentation:</b> Grammar, Usage & Mechanics	Errors in capitalization, punctuation, spelling, grammar, and/or usage that seriously hinders communication	Capitalization, punctuation, spelling, grammar, and/or usage contain errors that at times hinders communication	Capitalization, punctuation, spelling, grammar, and/or usage contain minor errors that do not hinder communication	Capitalization, punctuation, spelling, grammar, and/or usage are flawless and strengthen overall message	
<b>Ad/PR Professional-Readiness RE: Guest Lecturers &amp; Resume</b>	Little recognition of opportunity for professional growth. Limited interaction, no comments. Limited skill in resume presentation. Uses no new techniques or uses clumsily	Some recognition of growth opportunity. Exhibits social engagement, re-phrasing information; Demonstrates some skill in resume presentation, using at least 1 new technique	Recognizes growth opportunity; Exhibits skill in social engagement, making comments; Demonstrates skill in resume presentation, using at least 2 new techniques	Maximizes growth opportunity with proactive contact with guests; asks questions, challenges answers; Superb resume presentation, honing several new techniques	

TEAM NAME: \_\_\_\_\_

OVERALL SCORE \_\_\_\_\_

PR Writing: Portfolio Grading Rubric

<b>Elements</b>	<b>A 5 pts</b>	<b>B 4 pts</b>	<b>C 3 pts</b>	<b>D 2 pts</b>
Portfolio 5 pts	Portfolio is presented neatly in binder with sub divisions of work . Cover ID, typewritten headlines . Content is complete.	Portfolio is in binder, but has no subdivisions, . Content is representative of all elements. Cover ID, typewritten, complete.	Work is organized in a neat way. No special order. Has required contents.	Work is disorganized and poorly presented. Missing required elements
In-person Presentation 5 pts	On time, knows all elements of book, can lead the conversation with analytical focus, be articulate and enthusiastic.	On time, knows all elements of book. Discusses each element articulately with thought, but may lack depth in analysis.	Comes to presentation. Shows work, but does not go into depth regarding client objectives, strategy and messaging.	Addresses client objectives and messaging in vague terms. Needs to be led by questioning
Format 5 pts	Professional execution of all elements according to standard professional guidelines	Adheres to most professional format guidelines	Limited sense of professional formatting	No clear applications of professional formatting. All copy, not business ready
Grammar 5 pts	Strong and effective grammatical usage. Proofed copy, no errors.	Has most grammatical elements correct. May contain at most 3-5 errors	Book contains many grammatical and spelling errors. Between 5-10 errors.	Grammatical and typographic errors are too common to be acceptable.. More than 10 errors
Messaging 5 pts.	Clear effective messaging that addresses client objectives and audience interests.	Messaging is appropriate, but lacks depth and creativity..	Messaging is too broad and does not adequately address client objectives and audience interests.	Messaging does not address objectives or audience interests.

A-23-25

B 20-22

C 17-19

D 15-16

**STUDENT SURVEY - MCA 215 Sound Production & Design**

Please take a few minutes to complete this departmental survey. Your assessment and evaluation of the course and your progress in it is extremely important to us. Please send the survey back to me through e-mail or you can leave a hard copy of it in my mailbox. **The survey is anonymous and your name will not be associated with it.**

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Click on the # sign for a drop-down menu for scoring, 1 being the highest and 5 being the lowest.

	Strongly Agree 1	Agree 2	Neutral 3	Disagree 4	Strongly Disagree 5
The course helped me recognize the importance of good sound production and creative sound design.	#	#	#	#	#
I am able to effectively use sound recording equipment in the field.	#	#	#	#	#
I am able to produce good sound recording in various field locations and situations.	#	#	#	#	#
I am able to construct a sound design plan for a production.	#	#	#	#	#
Aspects of pre-production, production and post-production were related in the course.	#	#	#	#	#

Who was the faculty member that taught the course?

---

Please include any brief comments or observations you would like to make concerning the course or your experience in it.



## Mission Statement

THE MISSION OF THE MFA in Media Arts Production program is to prepare aspiring media makers to navigate and prosper in the rapidly expanding field of media arts, with equal emphasis on strong original storytelling in both the documentary and fiction genres. The program emphasizes independent media production through which our students create the imaginative, socially meaningful and cost effective works that have become the hallmarks of the independent media arts community. Upon graduation, students will have mastered production skills, have a firm grasp on markets for independent media and an appreciation of its history and development.

## Learning Outcomes

### *Student with the M.F.A. in Media Arts Production will:*

1. Create a tangible body of work that can be taken into the international marketplace.
2. Foster relationships with top media professionals through personal contact.
3. Master skills in primary area of specialization (Documentary or Fiction).
4. Become conversant with technical skills and specific language relating to camera, lighting, audio and editing.
5. Understand the major business models for international cinema for production and distribution.
6. Understand the role of media arts as a tool for social change and improvement of the human condition.
7. Understand the major aesthetic trends and theories in the development of media production.
8. Develop learning strategies to become a life-long learner in a field that changes daily.
9. Gain empirical experience in the social dynamics of media production — a collaborative art form.

# Learning Outcome Grid

*(Outcomes are numbered from 1 to 9 as listed above)*

Courses	Learning Outcomes								
	1	2	3	4	5	6	7	8	9
B0100 — Indep. Media Arts					X	X	X	X	
B2100 — Camera 1	X		X	X				X	X
B2200 — Camera 2	X		X	X				X	X
B2600 — Dig Prod Doc	X		X	X		X		X	X
B2700 — Prod Tech — Doc	X		X	X				X	X
B2800 — Prod Tech Fict	X		X	X				X	
B2900 — Res & Writ Doc I	X		X	X		X		X	
B3000 — Dig Prod Fict	X		X	X		X		X	X
B3100 — Fict Scr I	X		X			X			
B3200 — Fict Scr II	X		X			X			
B3300 — Res & Writ Doc II	X		X			X			
B5100 — Editing	X		X	X			X	X	X
B5300 — Sound Design	X	X	X	X					
B6100 — Producing		X	X		X			X	
B6200 — Directing Fiction	X		X					X	X
B6300 — Prod & Dir Doc	X		X	X	X	X	X	X	X

(Outcomes are numbered from 1 to 9 as listed above)

Courses	Learning Outcomes								
	1	2	3	4	5	6	7	8	9
B7100 — Sem in Media Arts	X	X	X			X	X		
B7200 — Media Marketing & Dist		X	X		X				
B9100 — Thesis Prod I	X	X	X	X		X		X	X
B9200 — Thesis Prod II	X	X	X	X				X	X
B9400 — Adv Doc Wkshp	X	X	X	X				X	X
B9500 — Adv Fict Wkshp	X	X	X			X		X	X
B9700 — Grad Intern		X	X		X			X	X

## **Mission Statement**

The mission of the Music Department is to offer high quality undergraduate major programs concentrating on musicology (history and theory), composition, performance, and popular music studies leading to the Bachelor of Arts degree (B.A.); and professional training in classical and jazz performance, music education, and music & audio production technology, leading to the Bachelor of Fine Arts degree (B.F.A). Electives are recommended not only to enrich a students' degree program but also as an opportunity to pursue other interests and to broaden intellectual and cultural perspectives.

Music department faculty are expected to maintain active careers in music scholarship, performance, and composition according to their areas of specialization. Additionally, music department faculty are expected to maintain high standards of teaching.

## **Learning Outcomes**

### ***Student with a B.A. in Music will:***

1. Identify different periods, genres, composers, and musical forms through listening.
2. Demonstrate through analysis and composition the pitch organization, form, and key theoretical concepts of common-practice tonal music.
3. Demonstrate proficiency in writing about musical works, composers, key concepts in music history and music theory/analysis.
4. Demonstrate basic proficiency on a keyboard instrument.
5. Demonstrate the ability to sight-sing tonal music, and take basic melodic and harmonic dictation.
6. Demonstrate basic proficiency in vocal and/or instrumental performance.

### ***In addition to the B.A. DLO, B.F.A. Music & Technology graduates will:***

7. Demonstrate and apply the concepts and practical hands-on experience with basic acoustics

and electricity, computer technologies, digital audio and MIDI sequencing, synthesis, signal processing including dynamic, time, pitch, and equalization processing, microphone techniques; sampling; internet audio; audio for film, video, and animation; mixing; mastering radio sound; and sound reinforcement.

8. Create original music, musical arrangements, underscores, sound design, and production techniques using the latest audio technologies.

***In addition to the B.A. DLO, B.F.A. Classical Performance graduates will:***

9. Demonstrate the skills necessary to perform music from a variety of periods, styles, and genres at a post-graduate level.

***B.F.A. Jazz Performance graduates will:***

10. Memorize and perform a sizable number of jazz standards.
11. Demonstrate the ability to perform at a professional level in an improvisational setting.
12. Demonstrate a fluency in a variety of jazz vocabularies for melodic continuity while reading and improvising.
13. Demonstrate analytical skills required to explain the melodic, rhythmic, and harmonic organizational principles of music from all jazz styles.
14. Explain and discuss major concepts in the history of jazz including instrumental lineage and stylistic evolution from its origins to the present day.
15. Demonstrate basic performance proficiency in several concerts and recitals in a variety of large and small instrumental and vocal ensembles, and covering a wide range of jazz styles.
16. Demonstrate proficiency at a keyboard instrument for the purposes of analysis, arranging, composing, and continuing studies in the areas of improvisation, harmony, and repertoire.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 18 as listed below)

**ALL UNDERGRADUATE**

- 1. Speaking And Writing Of History
- 2. Visual Score Recognition
- 3. Aural Sensitivity
- 4. Analysis And Composition
- 5. Communication
- 6. Keyboard Proficiency
- 7. Sight Sing

- 8. Concert Performance
- 9. Grad School Preparation

**MUSIC & TECHNOLOGY**

- 10. Sundry Goals
- 11. Original Creative Project

**BFA JAZZ PERFORMANCE**

- 12. Jazz Standards
- 13. Improvisation

- 14. Jazz Vocabularies

- 15. Analytical Skills

- 16. Understand Jazz History

**BFA CLASSICAL PERFORMANCE**

- 17. Performace Skills

**MUSIC EDUCATION**

- 18. NYS Certification Requirement

	Courses	Learning Outcomes										
		1	2	3	4	5	6	7	8	9	10	11
Introductory Courses	10100	X	X	X	X	X	X					
	13100	X	X	X	X	X	X					
	15200											
	15400											
	21000											
	13200											
	23100											
	23200											
	33100											
	36200											
	43000											
	16200											
	Elective Courses	26100										
26200												
36100												
16300												
24100												
24200												
34100												
34200												
33700												
35200												
35700												
35800												
45700												
45800												
27500												
27600												
32300												

# Learning Outcome Grid

Courses	Learning Outcomes									
	12	13	14	15	16	17	18			
32400										
42300										
42400										
36001										
38000										
24500										
34500										
16002										
16004										
26001										
26002										
26004										
26005										
26011										
26012										
26013										
16400										
16500										
26400										
26500										
21700										
21800										
21900										
32100										
32200										
32500										
32600										
32700										
32701										
32800										
32801										
43500										
43600										
48000										
49000										

Elective Courses

# Learning Outcome Grid

Courses	Learning Outcomes										
	1	2	3	4	5	6	7	8	9	10	11
32400											
42300											
42400											
36001											
38000											
24500											
34500											
16002											
16004											
26001											
26002											
26004											
26005											
26011											
26012											
26013											
16400											
16500											
26400											
26500											
21700											
21800											
21900											
32100											
32200											
32500											
32600											
32700											
32701											
32800											
32801											
43500											
43600											
48000											
49000											

Elective Courses

# Learning Outcome Grid

Courses	Learning Outcomes									
	12	13	14	15	16	17	18			
32400										
42300										
42400										
36001										
38000										
24500										
34500										
16002										
16004										
26001										
26002										
26004										
26005										
26011										
26012										
26013										
16400										
16500										
26400										
26500										
21700										
21800										
21900										
32100										
32200										
32500										
32600										
32700										
32701										
32800										
32801										
43500										
43600										
48000										
49000										

Elective Courses

# Learning Outcome Grid

	Learning Outcomes										
	1	2	3	4	5	6	7	8	9	10	11
<b>V0000</b>	X		X			X					
<b>V2100</b>	X	X				X					
<b>V2200</b>	X	X				X					
<b>V2300</b>		X		X							
<b>V6000</b>	X	X									
<b>V6900</b>	X	X				X					
<b>V3100</b>	X	X				X					
<b>V3200</b>	X	X			X						
<b>V5200</b>	X	X			X						
<b>V5300</b>	X	X									
<b>B2800</b>	X	X									
<b>B3100</b>		X			X						
<b>V8101</b>		X		X							
<b>V8102</b>		X		X							
<b>V8200</b>		X		X							
<b>V8300</b>		X		X							
<b>V8400</b>		X		X							
<b>B1900</b>	X	X		X							

Elective Courses

Elective Courses

	12	13	14	15	16	17	18				
<b>V0000</b>	X		X			X					
<b>V2100</b>	X	X				X					
<b>V2200</b>	X	X				X					
<b>V2300</b>		X		X							
<b>V6000</b>	X	X									
<b>V6900</b>	X	X				X					
<b>V3100</b>	X	X				X					
<b>V3200</b>	X	X			X						
<b>V5200</b>	X	X			X						
<b>V5300</b>	X	X									
<b>B2800</b>	X	X									
<b>B3100</b>		X			X						
<b>V8101</b>		X		X							
<b>V8102</b>		X		X							
<b>V8200</b>		X		X							
<b>V8300</b>		X		X							
<b>V8400</b>		X		X							
<b>B1900</b>	X	X		X							

# M.A. MUSIC

## Mission Statement

The Master of Arts (M.A.) program provides a strong academic foundation for a professional career in music. In addition to the broad knowledge covered by the graduate core curriculum, students specialize in one of three areas: performance (jazz or classical), composition, or musicology (history or theory). Finally, students use electives to customize their program according to their individual career objectives.

Music department faculty are expected to maintain active careers in music scholarship, performance, and composition according to their areas of specialization. Additionally, music department faculty are expected to maintain high standards of teaching.

## Learning Outcomes

### *Student with a M.A. in Music will:*

1. Demonstrate a broad understanding of Western music history and theory, as well as familiarity with contemporary research and analytical techniques. Comprehensive written exams in music history and theory assess the students' knowledge during their final semester.
2. Demonstrate the synthesis and practical application of the above knowledge in detailed analyses of musical works presented in an oral comprehensive exam at the completion of M.A. program.

### *Specializations:*

3. Performers: Demonstrate proficiency on their instrument, both as solo artists and as ensemble players, for a career in music. Faculty juries assess the students' performance skills each semester, and their studies culminate in a final recital displaying their abilities in various musical styles.
4. Composers: create a portfolio of original musical works. Their studies culminate in a thesis project demonstrating their compositional creativity.
5. Musicologists (historians/theorists): demonstrate a strong foundation in Western music

history and analysis. A final thesis demonstrates their ability to conduct original research according to their areas of interest, and will be an important component of Ph.D. applications.

## Learning Outcome Grid

*(Outcomes are numbered from 1 to 6 as listed below)*

1. History and theory
2. Synthesis and application
3. Foreign language research
4. Instrumental proficiency
5. Compositional portfolio
6. Research proficiency

	Courses		Learning Outcomes															
			1	2	3	4	5	6										
Elective Courses	V0000	X		X				X										
	V2100	X	X						X									
	V2200	X	X							X								
	V2300		X		X													
	V6000	X	X															
	V6900	X	X							X								
	V3100	X	X							X								
	V3200	X	X					X										
	V5200	X	X						X									
	V5300	X	X															
	B2800	X	X															
	B3100		X					X										
	V8101		X		X													
	V8102		X		X													
	V8200		X		X													
	V8300		X		X													
	V8400		X		X													
	B1900	X	X		X													

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## The City College of New York, Spring 2011

### Music 23100, Section E: Theory II

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Prof. Jonathan Pieslak  
[jpieslak@ccny.cuny.edu](mailto:jpieslak@ccny.cuny.edu)

Shepard Hall, Rm. 78  
(212) 650-7665

#### Hours

Class: SH-79, Mondays and Fridays, 2–3:15

Office Hours: Mondays and Fridays, 10–11am and 1–2pm; individual meetings available by appointment.

#### Text and Materials

Pencils, erasers, music staff paper.

There will be numerous handouts that will be distributed over the course of the term; it is your responsibility to obtain these handouts from me if you are absent.

#### Recommended Texts:

Jablonsky, Steven. *Tonal Facts and Tonal Theories*. Dubuque, IA: Kendall Hunt, 2005.

Laitz, Steven G. *The Complete Musician*, second edition. New York: Oxford University Press, 2008.

These two texts are on reserve in the music library.

*Prerequisites for Music 23100: Music 13200 or exemption.*

#### Course Description

The goal of Music 23100 is to learn the syntax of tonal music through compositional and analytical exercises. An ever-present concern of this class will be the application of theoretical knowledge to performing, listening, and composing. The content of Music 23100 parallels that of Music 26100, the concurrent Musicianship skills course. The two courses deal with a single content, and with gaining an understanding, not only of the melody and harmony of common-practice diatonic and chromatic tonal music, but with practices and traditions outside of the classical canon.

#### Outcomes

By the end of Theory II, you should be able to demonstrate through analysis and composition an understanding of basic diatonic and chromatic tonal pitch organization.

#### Class Policies and Procedures

Attendance in class is very important, as is real concentration during class. Readings cannot make up for missed lectures and your notes taken during lectures are vitally important. You are responsible for getting missed notes from a fellow student; I do not provide lecture outlines for students who missed class, except in very rare cases. Illnesses, emergencies, and family obligations do occur and it is your responsibility to inform me *in a timely manner* if you will miss a class or why you were absent on a particular day. You cannot explain that you missed a February class in April. Following official college policy, you can have up to four unexcused absences (two weeks) before you automatically fail the course. I consider attendance to be an intellectual as well as a physical concept. If you are not prepared for class (i.e. have not completed the assignment given for a particular class), I will consider it an absence.

I understand that many of you must travel a reasonable distance to attend class and that train and bus delays can result in lateness. However, the lecture will begin on time whether the class is full or not. I will also have limited, if any, patience for questions that have already been addressed earlier in the class period—these can and will be answered after class or during office hours. In the event of lateness, enter the class quietly, sit in the nearest available seat, and I will supply any necessary handouts for you without interrupting the flow of discussion. Consistent lateness will lower your grade, but a total of ten lates for any reason will result in an automatic failure.

Important note: While this course bears the title of *Theory II*, it is of primary importance that the “theories” being learned are understood through practical application. To that end, an emphasis will be placed on compositional exercises and performance/interpretative considerations of the topics addressed in class. My recommendation is to perform your assignments at the keyboard *before* turning them in. Your ear can detect errors that your eye overlooks.

Also, four iTunes playlists have been created on the computers in the CAI labs (located in the music library); they are called “Theory 3 CDX.”

### Grading

Your grade depends solely on your individual performance. You will not be evaluated against your colleagues. Consequently, I do not curve or precurve grades. The following will improve your grade: participation in class discussion, meeting deadlines, scholarly effort, and demonstrating curiosity and interest in class. *I reserve the right to alter any grade based on attendance and class conduct.*

Your grade will be calculated as follows:

Assignments: 75%

Final Examination: 25%

Assignments will be given at the conclusion of each chapter/topic. The lowest assignment grade will be dropped.

All deadlines are final. I will subtract 10% from any assignment turned in after the *class* in which it is due. If you do not turn in the assignment during the following class, you will automatically receive a zero.

Please familiarize yourself with the Spring 2011 Academic Calendar; I will remind the class of important dates in class, but if you are absent, it is your responsibility to be aware of any scheduling changes. Also, please read the CUNY Policy on Academic Integrity, which may be downloaded from the College's home page. Any violations of academic integrity will be handled according to these guidelines.

**Music 35800: Jazz Harmony and Improvisation 2**

Section BC; Monday, 10:00 – 12:00, S-179; Friday, 10:00 – 12:00, S-182, 4 credits

Prerequisites: Music 35700, Music 32300 and Music 27500 or equivalents  
Acceptance into the BFA Jazz Performance Program by audition or permission of the instructor  
Corequisites: Music 32400, Music 27600 and Music 49000

**I. COURSE DESCRIPTION**

This course will present a study of the basic idioms of functional harmony and encourage the recognition and application of these idioms. In addition, the course will focus on improvising using conventional bebop melodic language.

**II. TEXTBOOKS**

1. *Creative Jazz Improvisation*, 4<sup>th</sup> edition, Scott Reeves, Prentice Hall
2. *Jazz: Theory and Practice*, Richard Lawn and Jeffrey Helmer, Alfred Music
3. *The New Real Book: Jazz Classics, Choice Standards, Pop-Fusion Classics*, volume 1, Chuck Sher and Bob Bauer editors, Sher Music

*The New Real Book* is a comprehensive source of repertoire for jazz musicians and students in this class are required to purchase it. It will be used throughout the four semesters of the Jazz Harmony and Improvisation sequence as well as in other classes in the Jazz Performance Program. Students are encouraged to purchase several volumes of *The New Real Book* series and other legitimate sources of repertoire for their collections. *Creative Jazz Improvisation* will be used as a source of transcriptions for performance and study. The text that precedes the transcriptions will not be emphasized as part of the course work for the class but it is highly recommended supplementary reading. Students are required to purchase this book. Course material will not be derived directly from *Jazz: Theory and Practice*. However, it is an excellent supplementary resource to the material presented in class. Students are not required to own the text but are strongly encouraged to read the relevant chapters as listed in section X of this syllabus entitled Reading List.

**III. STUDENT LEARNING OUTCOMES**

1. Recognize basic idioms of functional harmony for harmonic analysis.
2. Apply harmonic idioms to harmonize diatonic melodies and melodies with some chromaticism
3. Apply harmonic idioms to reharmonize jazz melodies.
4. Recognize harmonic target areas and approach chords/cycles used to arrive at targets.
5. Apply harmonic idioms to create and apply alternate approach cycles for harmonic variety while improvising.
6. Develop greater fluency expressing the chords while improvising on standard chord progressions.
7. Develop greater fluency improvising within stylistic tendencies of bebop melodic vocabulary.
8. Improve aural acuity skills.

**IV. OUTCOMES ASSESSMENT TOOLS**

1. Final Exam – A comprehensive exam covering the entire semester's work will be given at the end of the semester. The exam will include harmonic analysis, melodic analysis, reharmonization, recognition of target chords and approach chords/cycles and aural acuity. (30%)
2. Midterm Exam – A diagnostic midterm exam will be given including all of the work covered up to the mid point of the semester. The exam will include harmonic analysis, melodic analysis, reharmonization, recognition of target chords and approach chords/cycles and aural acuity. (20%)
3. Homework – Nine to fourteen homework assignments will be given throughout the semester. These will provide practice in areas such as harmonic analysis, melodic analysis, harmonization, reharmonization, line writing and transcription. Homework is due on time. Late assignments will reduce the grade assigned for class preparation and participation. (35%)
4. Class preparation and participation (15%)

## V. ATTENDANCE POLICY

City College policy permits students to miss two weeks of class sessions without penalty. In accordance with this policy, students will be allowed four personal absences. Absences due to serious illness will be excused with a doctor's note and will not count as a personal absence. A student who is sleeping during class will be considered absent.

Lateness – Students are expected to be on time and ready to begin work at the start of the class period. Chronic lateness will result in a reduced grade for participation and preparation. Students arriving more than five minutes after the start of the class will be considered late.

## VI. OFFICE HOURS

Monday: 9:15 – 9:45, 5:00 – 5:30

Friday: 9:15 – 9:45, 2:00 – 2:30

## VII. PRACTICE ROOMS

Practice rooms are located on the 6<sup>th</sup> and 7<sup>th</sup> floors of Shepard Hall. See Ms. Esther Rodriguez, Music Department Administrative Assistant, in the Music Office, Shepard Hall room 72 to sign up for use of the practice rooms. All rooms have a piano (acoustic upright, acoustic baby grand or electric). Some rooms have drum sets. Guitar amps bass amps are kept in the closet on the 6<sup>th</sup> floor. Some rooms are large enough for small group sessions. Two rooms have CD jukeboxes stocked with a collection Jamey Aebersold play-along CDs. See Esther Rodriguez, the Music Department secretary, for more information about the practice rooms and to pay the deposit for this semester.

## VIII. CUNY PORTAL/BLACKBOARD

Many important course materials, including the syllabus, reading list, assignments, hand outs, mp3 files, schedules and announcements will be posted on Blackboard. You will need to set up a CUNY Portal account to access Blackboard. Follow these instructions to set up an account.

- Go to [www.cuny.edu](http://www.cuny.edu)
- Click “log-in” on the lower left; you will be prompted to log-in if you already have an account or register if you do not.
- Select “student” to be your “role;” follow prompts to input your social security #, date of birth, last name, etc.
- Continue filling in the information form
- Please use you CCNY email address for this form.

## IX. TOPICS OF STUDY

Harmonic Vocabulary – Basic Idioms of Functional Harmony

1. Primary chords and primary functions
2. Secondary diatonic chords
3. The diatonic cycle of fifths
4. Secondary dominants and secondary ii7 V7 progressions
5. The chromatic cycle of fifths
6. Tritone substitution for dominant seventh chords and tritone substitution for ii7 V7 progressions
7. Modal borrowing
8. Harmonic interpolation

Melodic Vocabulary – Basic Principles of Bebop Vocabulary

1. Expressing basic chord tones
2. Voice leading guide tones
3. Nonharmonic tones and chromatic approach vocabulary
4. Target chords and approach chords/cycles
5. Flexible harmonic rhythm
6. Implied chords and chord progressions
7. Chord/scale relationships for dominant seventh chords and nondiatonic chords
8. Particular emphasis on Charlie Parker and Clifford Brown

## Repertoire

## Transcriptions

1. Lester Young – *Lester Leaps In*
2. Charlie Parker – *Shaw 'Nuff, Yardbird Suite, Scrapple From the Apple, Anthropology*

## Additional Repertoire

1. “Rhythm Changes” (various heads)
2. Bebop standards
3. Sectional forms
3. Selected transcriptions as needed

## Ear training

1. Seventh chord quality recognition
2. Extended chord quality recognition
3. Progressions relative to repertoire and idioms

## X. READING LIST

*Jazz: Theory and Practice*

## Chapter 5: Chord/Scale Relationships and Applications

- Major Chord/Scale Combinations; pages 49 – 51
- Minor Chord/Scale Relationships; pages 51 – 54
- Dominant Chord/Scale Relationships; pages 54 – 60

## Chapter 6: Principles of Melodic Construction and Development

- Nonharmonic Tones; pages 73 – 78
- Summary; pages 78 – 81
- Analysis of Blues for Alice; pages 81 – 85

## Chapter 7: Diatonic and Chromatic Harmony

- Chromatic Harmony; pages 100 – 102
- Cycles, Turnarounds and Turnbacks; pages 102 – 105
- Jazz Compositions with Familiar Chord Progressions; pages 105 – 106
- Summary; pages 106 – 110

## Chapter 13: Rhythm Changes: The Classic Model

## Chapter 15: Solving the Improvisation Myth

*Creative Jazz Improvisation*

## Chapter 5: Mixolydian and Bebop Scales

## Chapter 11: Sectional Forms and Rhythm Changes

Chapter 18: Lydian Augmented and Lydian Dominant Scales, and Major 7<sup>th</sup> #5 and Dominant 9<sup>th</sup> #11 Chords

## XI. SUPPLEMENTARY RESOURCES

1. *The Charlie Parker Omnibook* – transcriptions of Parker solos
2. *The New Real Book, volumes 2 and 3* – song collections
3. *The Standards Real Book* – song collection
4. *The Smithsonian Collection of Classic Jazz* – CD collection and informative notes

XII. GRADING POLICYFinal AverageFinal Grade

97 or higher

A+

93 – 96

A

90 – 92

A-

87 – 89

B+

83 – 86

B

80 – 82

B-

77 – 79

C+

73 – 76	C
70 – 72	C-
67 – 69	D+
65 – 67	D
Lower than 65	F

You will be assigned a grade of ABS if you miss the final exam.  
The grade of INC does not apply to this course.

## Mission Statement

The greatest possible clarity and logical rigor applied to the inherently most unclear and most disputed issues: This is the task that philosophy has set for itself.

Philosophy examines reality and the human knowledge of that reality, political and ethical values, and the values of art and beauty. Exalted subjects – while at the same time philosophy treats those subjects concretely and even humbly. For the characteristic philosophical methods are not grandiloquent metaphor or inspirational rhetoric but rather analysis, logical argument, and systematization.

Philosophy's methods also make it a discipline uniquely suited to examining the methods and assumptions in other domains of culture. Thus there is a philosophy of science and philosophy of religion; there are philosophical readings of literary and other artistic works.

Whether because it functions as a general critic of knowledge, because it asks such ambitious questions of its own, or because of its attempts to hew to a method, philosophy has often been thought of as a guide to life, not only an activity that wise people engage in but perhaps even the activity that makes them wise.

Partly this is a result of philosophy's exploratory character. Wittgenstein said, "A philosophical problem has the form: 'I don't know my way about.'" And certainly the philosophical practice of asking questions before there is any idea how to answer them helps students prepare to confront life-problems for which there are not simple or obvious solutions.

Moreover, the habit of philosophical debate helps cultivate the pursuit of a thoughtful balance – whatever the subject may be – between dogmatism and skepticism.

So philosophy is valuable as a tool and valuable in itself. It is an exercise in two senses of that word, for philosophy is an activity and also the preparation for other activities. As the systematic exercise of human thoughtfulness, philosophy helps one achieve clarity and solve problems, at the same time that it facilitates the natural human capacities for curiosity and meditateness.

# Learning Outcomes

## *Students graduating with a B.A. in Philosophy will:*

1. Be able to read philosophy; that is, to identify the central thesis of a piece of philosophical writing, to explain the argument adduced in support of the thesis, and to describe whether the relationship between thesis and support is deductive or inductive.
2. Be able to reason philosophically and criticize philosophy; that is, to understand and employ the basic principles of logic, to assess the success or failure of a philosophical argument, to distinguish valid from invalid deductive arguments, to discriminate between strong and weak inductive arguments, to evaluate the truth of the premises, and to identify possible equivocation and fallacious reasoning.
3. Be able to write philosophy; that is, to select and clearly identify an appropriate claim to defend, to offer persuasive reasons to support the claim, and to construct a logically coherent argument in support of the claim.
4. To be generally familiar with and be able to discuss major aspects of the history of Western philosophy, especially the periods of its classical antiquity (500-300 B.C.) and its early modernity (1600-1800), and at least one current or tradition from the philosophy of the past two centuries (i.e., logical positivism, ordinary-language philosophy, existentialism, phenomenology).
5. Be able to articulate and debate a number of philosophical issues in value-oriented areas of philosophy (i.e., ethics, politics, and aesthetics) and in ontologically-oriented areas of philosophy (metaphysics, epistemology, philosophy of language, philosophy of science).

# Learning Outcome Grid

(Outcomes are numbered from 1 to 5 as listed above)

Courses	Learning Outcomes								
	1	2	3	4	5				
30000: The Rational Animal: Dimensions of Understanding	X	X	X	X	X				
30001/30100-30400:The Rational Animal: Honors	X	X	X	X	X				
10200:Introduction to Philosophy	X	X	X	X	X				
11100: Critical Thinking	X	X	X	X	X				
11200-12000: Special Topics in Philosophy	X	X	X	X	X				
20100: Logical Reasoning	X	X	X	X	X				
20200: Introduction to Logic	X	X	X	X	X				
20600: Philosophy of Science Fiction	X	X	X	X	X				
30500: History of Philosophy I: Ancient	X	X	X	X	X				
30600: History of Philosophy II: Modern	X	X	X	X	X				
30700: Metaphysics and Epistemology	X	X	X	X	X				
30800: Ethics	X	X	X	X	X				
30900: Social and Political Philosophy	X	X	X	X	X				
31000: Independent Study and Research	X	X	X	X	X				
31100-32000: Special Topics in Philosophy	X	X	X	X	X				
32100: Symbolic Logic		X							
32800: Philosophy of Social Science	X	X	X		X				
32900: Philosophy of History	X	X	X	X	X				
33400: Philosophy of Artificial Intelligence	X	X	X		X				
33500: Philosophy of Film		X	X		X				
33600: Philosophy of Space and Time	X	X	X		X				
33700: Decision Theory		X	X		X				
33800: Philosophy of Wittgenstein	X	X	X	X	X				
33900: Kierkegaard, Nietzsche, Freud	X	X	X	X	X				
34000: Self and Identity	X	X	X		X				
34100: Philosophy of Psychoanalysis	X	X	X		X				

# Learning Outcome Grid

Courses	Learning Outcomes								
	1	2	3	4	5				
<b>34400: World Philosophies</b>	X	X	X	X	X				
<b>34500: American Philosophy</b>	X	X	X	X	X				
<b>34600: Feminist Philosophy</b>	X	X	X	X	X				
<b>34700: Contemporary Philosophy</b>	X	X	X	X	X				
<b>34800: Continental European Philosophy</b>	X	X	X	X	X				
<b>34900: Applied Ethics</b>	X	X	X		X				
<b>35000: Major Philosopher(s)</b>	X	X	X	X	X				
<b>35400: Seminar in Advanced Topics</b>	X	X	X	X	X				

## **Mission Statement**

It is our aim to give our students a thorough, first-class background in all the traditional areas of theatre studies: Acting, Directing, Playwriting, Technical Theatre and Design, Theatre History and Literature, and Musical Theatre. We enable them both to explore in depth the areas which most interest them and to discover that other areas can also be rich sources of creative vitality and may at times lead to careers. We strive to connect theory with praxis, regarding it as our responsibility to augment a varied roster of courses with a vital annual season of public performances; to provide the students with a vocabulary, information, and skills worthy of early-career professionals; to draw lessons between the practice of theatre arts and living in the contemporary world; to use theatre at once as an art form, a humanizing activity, and a basis for inner growth and personal fulfillment.

Our production season, including our New Harlem Arts Theatre (NHAT), includes important and highly visible contributions to President Lisa S. Coico and City College's commitment to providing exciting, top-notch arts and cultural events for the College and the community-in-general.

Finally, the Speech sector of our department sponsors the basic courses in public communication for all students throughout the college, whose aims are to assist the students in developing their powers of oral expression, their abilities to inform and sway audiences, and to give coherent shape to their loftiest ideas and opinions.

# Learning Outcomes

## *Students graduating with a B.A. in Philosophy will:*

1. To learn and utilize a professionally applicable theatrical vocabulary.
2. To explore and extend the students' creative capacity.
3. To develop basic skills and some expertise within a number of sub-specializations.
4. To gain aptitude in applying theatrical concepts in performance.
5. To learn, understand, and interpret knowledge about the theatrical past.
6. To apply knowledge gained as a practitioner and an audience member.
7. To develop and improve speaking and presentation skills.
8. To utilize writing as a tool for building a persuasive argument.
9. To explore ways that academic and practical skills learned in the courses can be translated to the professional world.

# Learning Outcome Grid

(Outcomes are numbered from 1 to 9 as listed above  
Level of outcome is indicated by the levels; I = Introduced; R = Reinforced ; E = Emphasized)

Courses	Learning Outcomes								
	1	2	3	4	5	6	7	8	9
SPCH 111	N/A	N/A	N/A	N/A	N/A	I,R	I,R	I,R	I,R
SPCH 233	N/A	N/A	I	N/A	N/A	I,R	I,R	I,R	I,R
THTR 127	I	I	I	I	I	I,R	I,R	N/A	I
THTR 131	I	I	I	I	I	I	I	I	I
THTR 132	I	I	I	I	I	I	N/A	N/A	I
THTR 134	I	I	I	I	I	I	N/A	N/A	I
THTR 136	I	I	I	I	I	I	I	I	I
THTR 211	I,R	I	I,R	I	I,R,E	I,R	R	R,E	I,R
THTR 212	I,R	I	I,R	I	I,R,E	I,R	R	R,E	I,R
THTR 213	I,R	I	I,R	I	I,R,E	I,R	R	R,E	I,R
THTR 232	I	I	I	I	I,R	I	R	R,E	I
THTR 232.0	I	I	I	I	I,R	I	R	R,E	I
THTR 236	R	R	R	R	R	R	R	R	R
THTR 236. 0	R	R	R	R	R	R	R	R	R
THTR 236. 0	E	R	E	R	R	R	E	E	E
THTR 237. 0	R	R	I	I	I	I	I	N/A	I
THTR 237. 0	R	R	R	R	R	R	R	N/A	R
THTR 237. 0	E	E	E	E	E	E	E	E	E
THTR 238	I	I,R	I,R	I,R	I,R	I,R	I,R	I	I,R
THTR 239	I,R	I,R	I,R	I,R	I,R	I,R	I,R	I	I,R
THTR 250	I	I	I	I	I	I	I	I	I
THTR 251	I	I	I	I	I	I	I	I	I
THTR 252	I	I	I	I	I	I	I	I	I
THTR 253	I	I	I	I	I	I	I	I	I
THTR 311.5	I,R	I,R	I,R	I,R	I,R	I,R	I,R	I,R	E
THTR 330	I,R	I,R	I,R	E	I,R	E	I,R	I,R	E
THTR 331	I,R	I,R	I,R	I,R	I,R	I,R	I,R	I,R	I,R
THTR 333	R,E	R,E	E	E	R	R	E	E	E
THTR 430	I,R	I,R	I,R	E	I,R	R	E	R	E
THTR 450	I,R	I,R	I	I,R	I,R	I,R	R,E	R,E	I,R