Media and the Performing Arts
BFA Proposal

MEDGAR EVERS COLLEGE, CUNY
Spring 2016
Executive Summary BFA/ MEC

I. PURPOSE:
The proposed Bachelor of Fine Arts (B.F.A) degree program will provide a niche for the College and within the University; hence, why we are strongly advocating for this unique program to be offered at Medgar Evers College. The underlying approach of this degree lies in the innovativeness of the postmodernist definition of media and the performing arts moved by digital technology. In this regard, Media\(^1\) and the Arts are now inextricably interwoven with digital technology. Hence, the definition of art\(^2\) is once again up for debate. The lower and upper level departmental core courses provide an integrated approach, one which provides unlimited opportunities and unfettered creative expression. The distinctive concentration, Media and the Performing Arts bears the interwoven nature of media, the arts and technology in the 21\(^{st}\) century. Post contemporary art is no longer bound to one convention or one way of expressing oneself. Some ideas are better expressed by sound, video, theatrical performance, music, sculpture and many digital platforms. The proposed B.F.A. is unbound and open and not compelled by a singular view. Hence the media and performing arts concentration is conceived in alignment with this new way of communicating. A contemporary exemplar of the aforementioned is Stanford Biggers\(^3\). The *History of Visual Communication* is one of several courses whose threads are interwoven in the tapestry of this program. Therefore, each student will be immediately exposed to the transdisciplinary approach offered in this proposed degree program. The Department developed new courses at the upper level since it only offered courses toward the Associate of Arts degree program.

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\(^1\) The postmodern definition of media includes, but not limited to, the confluence of traditional storytelling [literature, radio and television] all forms of visual expressions with the internet and multiple platforms of Interactive multimedia digital technology which interweave the past, present and future as part of intertextual, hypotextual and transdisciplinary modalities.

\(^2\) According to the *Stanford Encyclopedia of Philosophy*, 2007 & 2012, in the academe there is no clearly defined consensus around the definition of art. Two schools of thought are forefront in this debate: “One distinctively modern, conventionalist, sort of definition focuses on art's institutional features, emphasizing the way art changes over time, modern works that appear to break radically with all traditional art, and the relational properties of artworks that depend on [the]works' relations to art history and art genre. The less conventionalist sort of contemporary definition makes use of a broader, more traditional concept of aesthetic properties that includes more than art-relational ones, and focuses on art's pan-cultural and trans-historical characteristics.” Our stance seeks to embrace the substance of both positions, as art is a timeless mode of communication [visual, motion, plastic, virtual, et cetera] which changes with time, technology and circumstances.

\(^3\) Stanford Biggers’ works integrate film/video, installation, sculpture, drawing, original music and performance. He intentionally complicates issues such as hip hop, Buddhism, politics, identity and art history in order to offer new perspectives and associations for established symbols. Through a multi-disciplinary formal process, and an equally syncretic creative approach, he makes works or “vignettes” that are as aesthetically pleasing as they are conceptual.
II. DEMAND:

A) Students: Students of Medgar Evers College have expressed the desire to develop their artistic skills. Hence, the BFA degree will open the door for students to develop their skills at the baccalaureate level and beyond in the areas of Media and the Performing Arts.

B) College: This baccalaureate degree will play a decisive role in Medgar Evers College’s effort to fulfill its mission in the Central Brooklyn community. The BFA will also provide the College with the ability to compete with other institutions for students who want a career in media and the performing arts. Above all, the availability of this degree option will help the college to meet its own goals of attracting and retaining more students who would have otherwise selected another academic institution for advancement in media and the arts.

C) Community: As a support for one of the College’s goal to “develop non-degree educational and co-curricular social, economic, and cultural programs which serve its students and a broad population of community residents,” the BFA degree will be linked to the following College and community activities: Summer Jazzy Jazz; Arts are Alive; which hosts an annual student art, dance, music and theatre shows. The College has a long standing partnership with the Brooklyn Museum of Art; Brooklyn Navy Yard at Steiner Studios; Brooklyn Community Access Television; Skylight Gallery, Brooklyn Academy of Music and a recently developed Lincoln Center Education (LCE) teaching artists and faculty exchange in our curriculum.

The degree will enhance the overall interaction between the community and the college. It further ensures community awareness through the provision of opportunities for students and professionals to meet in the exchange of ideas and experiences. The program of study will also provide internship opportunities throughout the city, state and country, thus affording each student a guided “opportunity to develop a personal value system and gain maximum benefits from life experience and from [his/her] environment,” as stated in the College’s Catalogue (2013-2015). The uniqueness of the program will serve as a magnet for students throughout the University.

III. FACULTY and COMMITMENT:

All instructions will be delivered with the express intent to give students a solid foundation in the techniques of both traditional and modern Media and the Performing Arts. There are nine full-time faculty members in the Department, three with terminal degrees and six with Master of Arts degrees.

The faculty profiles include three persons in the professoriate with expertise in the Arts. One is an expert in Nile Valley cultures, Egypt, Nubia and Ethiopia (published in the field), world art history, painting, graphic arts, videography [with several published documentaries], still photography and digital communication. Another member is an expert in many genres of dance as well as its history and dance choreography. The other has expertise in conducting, music theory, and other areas of
applied music. Among the lecturers are concert flutists, a speech theater expert, a Jazz ensemble specialist, choral directors, experts in applied music, music history and theory and a computer graphics and design expert.

The long term adjunct faculty’s expertise range from Electronic Arts, Painting, Sculpture, Digital Arts, Music Theory, Music Appreciation, Composition and Conducting, Vocal Coach, Musical Theatre Voice, Broadcasting, Speech and Media, Acting and Theater, Jazz Dance, Ballet, Hip Hop, African and Caribbean Dance.

Upon further consideration, the department is requesting at least four new faculty and one College Lab Technician over a five year period to address the interdisciplinary nature of the program. The funding for two faculty is already in place for Fall 2016.

The B.F.A. will not only be an asset to Medgar Evers College but to the City University of New York. Medgar Evers College students will no longer have to transfer to other colleges to complete their Arts education and training. Those students from across CUNY with similar areas offered by the B.F.A. will also have an institution to complete their Bachelor of Fine Arts degree. Above all, the B.F.A. program is a complementary example of the union between the liberal arts and technology.

IV. STUDENT INTEREST/ENROLLMENT:

A) Student Interest Survey: In an attempt to garner data about who might be interested in the proposed BFA degree program, two surveys were conducted over a two-semester period using separate questionnaires for Medgar Evers College students and three neighborhood high school students: Brooklyn Academy of Science and Environment, Brooklyn School for Music and Theatre, and Global Citizenship and International High School at Prospect Heights. The analysis of the respective surveys were done by the Office of Institutional Research and Assessment, MEC.

From among the 216 high school students surveyed 40.28 percent were males and 59.26 percent were female. Approximately 59 percent would enroll in the BFA. 39.61 percent of the respondents selected Dance as their emphasis, 31.40 Computer Graphics Arts, Radio and TV 22.71 percent, Music Technology 21.74 percent, Speech Theatre/Acting 21.74, Studio Arts 15.94 percent and Music/Live Sounds 28.50 percent. When asked which profession respondents would choose after completing the BFA: (46 persons) or 22.12 percent selected Graphic Artist; (32 persons) or 15.38 percent selected Artist/painter/sculptor; (43 persons) or 20.67 percent; (49 persons) or 23.56 percent selected Web Designer; (62 persons) or 29.81 percent selected Professional Dancer; (43 persons) or 20.76 percent selected Theatre Actor; (45 persons) or 21.63 percent selected Television Producer; (34 persons) or 16.35 percent selected Sound Studio Engineer; and (26 persons) or 12.50 percent selected Radio Announcer/Disc Jockey. For those who did not want to pursue the BFA but were
interested in a Minor (151 persons) or 72.95 percent wanted to complete 12 credits in the above areas cited\(^4\).

From among the 625 Medgar Evers College students surveyed 27.88 percent were males and 72.12 percent were female and 86.61 percent range in age from 20-35 years. 86.27 of all the students surveyed were fulltime. 46.44 percent would enroll in the BFA. (111 persons) 27.82 percent of the respondents selected Professional Dance Teacher as their emphasis, (86 persons) 21.55 selected Graphic Artists, (95 persons) 23.81 percent selected Television Producer, (91persons) 22.81 percent selected Theatrical Actor, (36 persons) 9.02 percent selected Music Teacher, (41 persons) 10.28 percent selected Music Director/Choir Director, (57 persons) 14.29 percent selected Studio Artist/painter/sculptor, (93 persons) 23.31 percent selected Web Designer 15.94 and (42 persons) 10.53 percent selected Sound Designer/Director Tech. When asked which profession respondents would choose after completing the BFA: (115 persons) or 19.90 percent selected Graphic Artist; (60 persons) or 10.38 percent selected Artist/painter/sculptor; (94 persons) or 16.26 percent selected Web Designer; (62 persons) (138 persons) or 23.88 percent selected Professional Dancer; (116 persons) or 23.88 percent selected Theatre Actor; (131 persons) or 20.07 percent selected Television Producer; (95 persons) or 16.44 percent selected Sound Studio Engineer; and (81 persons) or 14.01 percent selected Radio Announcer/Disc Jockey. For those who did not want to pursue the BFA but were interested in a Minor (397 persons) or 71.02 percent wanted to complete 12 credits in the above areas cited.\(^5\)

It is clear from data generated by this survey that a critical mass of our students is interested in several of the multimedia areas offered in the BFA. One can also point to the fact that high school students in our immediate vicinity would select the BFA in general.

**B) Enrolment Projections:** In collaboration with the Office of Institutional Research and Assessment at Medgar Evers College, and the data provided with regard to student enrollment and attrition trends, the department has identified the contributing majors in Medgar Evers College as follows: Associate of Arts in Liberal Arts and other related majors in the School of Liberal Arts and Education.

**C) Projection Model Table.**

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\(^{4}\) Eva Chan, Office of Institutional Research and Assessment, MEC Spring 2013

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ABSTRACT

The proposed Bachelor of Fine Arts (B.F.A) degree program will provide a niche for the College and within the University, hence why we are strongly advocating for this unique program to be offered at Medgar Evers College. The new B.F.A. program assists the college in furthering its mission which states: to develop and maintain high quality, professional, career oriented undergraduate degree programs in the context of a liberal education. The underlying approach of this degree lies in the innovativeness of the postmodernist definition of media and the performing arts moved by digital technology. In this regard, Media and the Arts are now inextricably interwoven with digital technology. Hence, the definition of art is once again up for debate. The lower and upper level departmental core courses provide an integrated approach, one which provides unlimited opportunities and unfettered creative expression. The distinctive concentration, Media and the Performing Arts bears the interwoven nature of media, the arts and technology in the 21st century. Post contemporary art is no longer bound to one convention or one way of expressing oneself. Some ideas are better expressed by sound, video, theatrical performance, music, sculpture and many digital platforms. The proposed B.F.A. is unbound and open and not compelled by a singular view. Hence the media and performing arts concentration is conceived in alignment with this new way of communicating. A contemporary exemplar of the aforementioned is Stanford Biggers. The History of Visual Communication is one of several courses whose threads are interwoven in the tapestry of this program. Therefore, each student will be immediately exposed to the transdisciplinary approach offered in this proposed degree program. The Department developed new courses at the upper level since it only offered courses toward the Associate of Arts degree program.

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8 Stanford Biggers' works integrate film/video, installation, sculpture, drawing, original music and performance. He intentionally complicates issues such as hip hop, Buddhism, politics, identity and art history in order to offer new perspectives and associations for established symbols. Through a multi-disciplinary formal process, and an equally syncretic creative approach, he makes works or “vignettes” that are as aesthetically pleasing as they are conceptual.
MEDGAR EVERS COLLEGE

THE CITY UNIVERSITY OF NEW YORK

PROPOSAL LEADING TO THE

Bachelor of Fine Arts Degree

EFFECTIVE Fall 2016

SPONSORED BY THE DEPARTMENT OF

MASS COMMUNICATIONS, CREATIVE & PERFORMING ARTS AND SPEECH

APPROVED BY

COLLEGE-WIDE CURRICULUM

DATE: October 10, 2014

COLLEGE COUNCIL

DATE: September 20, 2015

College Representative:

Professor and Chair, Dr. Clinton Crawford

School of Liberal Arts and Education

Telephone: (718)270-5140

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Email: crawford@mec.cuny.edu

Provost’s Signature: __________________________

Provost’s Name: Dr. Augustine Okereke
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I. PURPOSE AND GOALS:

A) Purpose:
The proposed Bachelor of Fine Arts (B.F.A) degree program will provide a niche for the College and within the University; hence, why we are strongly advocating for this unique program to be offered at Medgar Evers College. The underlying approach of this degree lies in the innovativeness of the postmodernist definition of media and the performing arts moved by digital technology. In this regard, Media and the Arts are now inextricably interwoven with digital technology. Hence, the definition of art is once again up for debate. The lower and upper level departmental core courses provide an integrated approach, one which provides unlimited opportunities and unfettered creative expression. The distinctive concentration, Media and the Performing Arts bears the interwoven nature of media, the arts and technology in the 21st century. Post contemporary art is no longer bound to one convention or one way of expressing oneself. Some ideas are better expressed by sound, video, theatrical performance, music, sculpture and many digital platforms. The proposed B.F.A. is unbound and open and not compelled by a singular view. Hence the media and performing arts concentration is conceived in alignment with this new way of communicating. A contemporary exemplar of the aforementioned is Stanford Biggers. The History of Visual Communication is one of several courses whose threads are interwoven in the tapestry of this program. Therefore, each student will be immediately exposed to the transdisciplinary approach offered in this proposed degree program. The Department developed new courses at the upper level since it only offered courses toward the Associate of Arts degree program.

B) Educational Goals:
The goals of the proposed B.F.A. is to situate students at Medgar Evers College within the new and developing field of Media and the Performing Arts both from an emerging artistic and industry viewpoint. In this light, the degree provides the academic and practical skills necessary for students to be successful in their chosen fields. The program is aimed at fostering an understanding of and an appreciation for a diverse, dynamic and global

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community of media and art professionals. In addition, students will be prepared for
graduate programs in Media and Performing Arts.

C) Students Educational Goals:
Graduates will be prepared for careers in the identified fields not only as skilled artists and
technicians, but as personnel who are able to make sound decisions, problem solve as well
as possess leadership attributes with multiple skills and application capabilities. The
specific objectives are as follows:

1) To provide an understanding of how the Media and the Performing Arts function
   in a synchronic way in the modern world;
2) To develop the skills of students in many forms of communicative arts (ranging
   from studio arts, graphic digital arts, dance, music, speech theater arts and
   radio/television with a strong emphasis on computer-based applications;
3) To develop professionals in the area of the arts and interactive digital multimedia
   communication arts;
4) To provide training in the areas of media management and the performing arts
   promotion;
5) To provide the graduates from this program with the foundation for further study
   on the graduate level and professional advancement in the field of media and the
   performing arts; and
6) To provide students with a solid understanding that the arts and new technologies
   are inextricably linked in modern society as a major means of communication.

The compulsory curriculum designed through classroom instructions/lectures, workshops
and internships with noted practitioners will adequately offer the experiences necessary in
preparation for the world of work and graduate school in media, and the performing arts.

D) Career Objectives for Students:
Modern communication in all forms including studio work and cyberspace is
complemented by digital audiovisual modalities; hence, the arts, media and computer
technologies are central. With this in mind, our BFA degree will prepare students for
meaningful employment in Media and the Performing Arts. Given the new communication
explosion dominating all media and art forms, careers for our graduates will likely include:
artistic directors, speech and play writers, film and video directors, post production editors,
digital and graphic publication editors, graphic artists with conventional and contemporary
studio skills, advertising specialists, performance artists, set designers for performances,
dance choreographers, studio musicians, dancers, and so forth. A survey from the
Department of Labor\(^\text{12}\) provides the following career opportunities for the employment
(See Appendix I).

\(^{12}\) Department of Labor see Appendix I
E) **City and State Labor Market:**

There is no shortage of jobs in media, the arts and technology in New York City and State. A review of the jobs and projections indicate that employment in the fields the B.F.A. will only increase as new technologies continue to dominate every aspect of our digital culture. For example, the average salary for graduates in the areas of Media Arts is $48,265 to $125,780, and in Theater Arts $51,830 to $152,180 and the Performing Arts $35,680 to $111,340 with under five years of experience, as cited in the New York City and State Labor projections. The proposed degree complements existing degree programs in CUNY. The department sent an articulation agreement to Borough of Manhattan Community College for review and approval. Other programs will benefit from the proposed B.F.A. such as LaGuardia Community College. This college offers an A.S. degree in Theatre and Performing Arts with Dance, Music and Theatre. Also, LaGuardia Community College offers an A.A. in Media Studies which prepares students for television, television journalism, filmmaking, film viewing, and the exchange of information and ideas via the internet and an A.A.S. in New Media Technology where students develop a broad understanding of multimedia and Internet-based technologies as preparation for careers in information technology, digital media, and electronic commerce. The New Media field provides writers, musicians, artists, filmmakers, and business people with powerful new tools for entrepreneurial endeavors and creative expression. LaGuardia Community College also has a Fine Arts Program which offers painting, drawing, sculpture, design, photography, the history of art and film. Students are prepared to transfer to B.A. or B.F.A. programs in studio art at the senior colleges of The City University of New York or other metropolitan area art schools.13

In addition, the Associate of Arts (A.A.) in Liberal Arts at Medgar Evers College allows students the opportunity to transfer directly into the B.F.A. program, especially those students who have a mass communications concentration.

F) **Educational Trends:**

Rich media and all forms of new digital technologies influence most educational instructions. In a department such as Mass Communications, Creative, Performing Arts and Speech our students must be exposed to instructions that afford them the skills to be competitive both in the world of work and graduate school. Presently, the Department of Mass Communications, Creative, Performing Arts and Speech offers a concentration in the Associate of Arts degree in Liberal Arts. The proposed degree will provide the appropriate training to address the needs of students for advance studies. By training, the proposed degree will create opportunities for students with specialized skills and competencies to function effectively in a rapidly changing and creative digital world.

13 LaGuardia Community College e-catalog 2015
G) Faculty Expertise and Commitment:
All instructions will be delivered with the express intent to give students a solid foundation in the techniques of both traditional and modern Media and the Performing Arts. There are nine full-time faculty members in the Department, three with terminal degrees and six with Master of Arts degrees. Our faculty profiles include three persons in the professoriate with expertise in the Arts. One is an expert in Nile Valley cultures, Egypt, Nubia and Ethiopia (published in the field), world art history, painting, graphic arts, videography [with several published documentaries], still photography and digital communication. Another member is an expert in many genres of dance as well as its history and dance choreography. The other has expertise in conducting, music theory, and other areas of applied music. Among the lecturers are concert flutists, a speech theater expert, a Jazz ensemble specialist, choral directors, experts in applied music, music history and theory and a computer graphics and design expert.

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H) Benefit to the College:
This proposed degree will further facilitate Medgar Evers College’s effort to fulfill its mission in the Central Brooklyn community as set forth by its founders in 1970. To this end, the BFA degree will collate the abundant creative, technological talent and skills in our current and future student population. The BFA graduate will be able to accept leadership roles and have the option of a more diverse field of career choices; the college will become the major nexus for retaining and producing high quality and qualified skilled creative agents in the areas of media and the performing arts. In addition, the BFA will complement the Department of Education’s course offering for teacher training in the arts.
While there are BFA degrees offered at other CUNY campuses, to date no other college offers a BFA with the emphasis in Media and Performance arts. As a positive consequence, the proposed BFA will serve Central Brooklyn, and CUNY as a whole, with the training ground for the communicative arts with a media technology component. One can only anticipate that with the implementation of the degree that the enrollment in the department, School of Liberal Arts and Education and Medgar Evers College will increase significantly.

II. NEED AND JUSTIFICATION:

A) **Students**: Students of Medgar Evers College have expressed the desire to develop their artistic skills. Hence, the BFA degree will open the door for students to develop their skills at the baccalaureate level and beyond in the areas of Media and the Performing Arts.

B) **College**: This baccalaureate degree will play a decisive role in Medgar Evers College’s effort to fulfill its mission in the Central Brooklyn community. The BFA will provide the College with the ability to compete with other institutions for students who want a career in media and the performing arts. Above all, the availability of this degree option will help the college to meet its own goals of attracting and retaining more students who would have otherwise selected another academic institution for advancement in media and the arts.

C) **Community**: As a support for one of the College’s goal to “develop non-degree educational and co-curricular social, economic, and cultural programs which serve its students and a broad population of community residents,” the BFA degree will be linked to the following College and community activities: Summer Jazzy Jazz; Arts are Alive; which hosts an annual student art, dance, music and theatre shows. The College has a long standing partnership with the Brooklyn Museum of Art; Brooklyn Navy Yard at Steiner Studios; Brooklyn Community Access Television; Skylight Gallery, Brooklyn Academy of Music and a recently developed Lincoln Center Education (LCE) teaching artists and faculty exchange in our curriculum.

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Theatre, and Global Citizenship and International High School at Prospect Heights. The analysis of the respective surveys were done by the Office of Institutional Research and Assessment, MEC.

From among the 216 high school students surveyed 40.28 percent were males and 59.26 percent were female. Approximately 59 percent would enroll in the BFA. 39.61 percent of the respondents selected Dance as their emphasis, 31.40 Computer Graphics Arts, Radio and TV 22.71 percent, Music Technology 21.74 percent, Speech Theatre/Acting 21.74, Studio Arts 15.94 percent and Music/Live Sounds 28.50 percent. When asked which profession respondents would choose after completing the BFA: (46 persons) or 22.12 percent selected Graphic Artist; (32 persons) or 15.38 percent selected Artist/painter/sculptor; (43 persons) or 20.67 percent; (49 persons) or 23.56 percent selected Web Designer; (62 persons) or 29.81 percent selected Professional Dancer; (43 persons) or 20.76 percent selected Theatre Actor; (45 persons) or 21.63 percent selected Television Producer; (34 persons) or 16.35 percent elected Sound Studio Engineer; and (26 persons) or 12.50 percent selected Radio Announcer/Disc Jockey. For those who did not want to pursue the BFA but were interested in a Minor (151 persons) or 72.95 percent wanted to complete 12 credits in the above areas cited.

From among the 625 Medgar Evers College students surveyed 27.88 percent were males and 72.12 percent were female and 86.61 percent range in age from 20-35 years. 86.27 of all the students surveyed were fulltime. 46.44 percent would enroll in the BFA. (111 persons) 27.82 percent of the respondents selected Professional Dance Teacher as their emphasis, (86 persons) 21.55 selected Graphic Artists, (95 persons) 23.81 selected Television Producer, (91 persons) 22.81 percent selected Theatrical Actor, (36 persons) 9.02 percent selected Music Teacher, (41 persons) 10.28 percent selected Music Director/Choir Director, (57 persons) 14.29 percent selected Studio Artist/painter/sculptor, (93 persons) 23.31 percent selected Web Designer 15.94 and (42 persons) 10.53 percent selected Sound Designer/Director Tech.

When asked which profession respondents would choose after completing the BFA : (115 persons) or 19.90 percent selected Graphic Artist; (60 persons) or 10.38 percent selected Artist/painter/sculptor; (94 persons) or 16.26 percent selected Web Designer; (62 persons) (138 persons) or 23.88 percent selected Professional Dancer; (116 persons) or 23.88 percent selected Theatre Actor; (131 persons) or 20.07 percent selected Television Producer; (95 persons) or 16.44 percent selected Sound Studio Engineer; and (81 persons) or 14.01 percent selected Radio Announcer/Disc Jockey. For those who did not want to pursue the BFA but were interested in a Minor (397 persons) or 71.02 percent wanted to complete 12 credits in the above areas cited.

It is clear from data generated by this survey that a critical mass of our students is interested in several of the multimedia areas offered in the BFA. One can also point to the fact that high school students in our immediate vicinity would select the BFA in general.

---

14 Eva Chan, Office of Institutional Research and Assessment, MEC Spring 2013

15 Eva Chan, Office of Institutional Research and Assessment, MEC Spring 2013
B) **Enrollment Projections:**

In collaboration with the Office of Institutional Research and Assessment at Medgar Evers College, and the data provided with regard to student enrollment and attrition trends, the department has identified the contributing majors in Medgar Evers College as follows: Associate of Arts in Liberal Arts and other related majors in the School of Liberal Arts and Education.

Projection Model Table (See Appendix II for details).

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>20</td>
<td>40</td>
<td>60</td>
<td>80</td>
<td>80</td>
</tr>
</tbody>
</table>

C) **Projection Model:**

According to the Office of Institutional Research and Assessment, currently the retention rate of the upper sophomore and second degree students in the feeder programs is 48%, with higher retention rates for AA in Liberal Arts and in Education (60-72%). There is interest in our proposed B.F.A., both from high school students and currently enrolled Medgar Evers College students. The department’s goal is to consistently recruit at minimum 20 students each year. Notably, the College’s new Pipeline Initiative provides the program with a much larger pool from which to recruit creative talent. For example, the Pipeline is in its second year of offering a summer arts program. Last summer, over 855 middle school and high school students participated in the arts Pipeline initiative. The final assignment was a culminating multiple-layered production of art, musical theater, dance, and lighting, to name a few. In addition, the department out of which the B.F.A. is proposed hosts *Arts Alive Extravaganza*, each semester. This event draws large audiences of parents and students from the surrounding communities, as well as MEC students who are featured performers. The College has already garnered support from the Lincoln Center Education and Carnegie Foundation to facilitate a program of study for students learning through the arts. The College and department anticipate that this proven pedagogic approach will help in attracting and maintaining the interests of a population which has a history of making significant contributions to the arts and education in general. For two consecutive years, the Department and Medgar Evers Preparatory School have sent students to the World Championships of the Performing Arts which is considered the Olympics of the Performing Arts. Last year, four students from the department won full and partial scholarships to prestigious performing arts institutions.

D) **Student Recruitment and Admission into the Program:**

The Department and the College’s Admissions Office will target high schools throughout the year to recruit prospective students from New York City and the rest of the Tri-State area. The faculty will use a varied approach to attracting students to the program in
collaboration with the Admissions and Recruitment team. The strategy will include, but not limited to, video presentations, an interactive website, brochures, open-house occasions to invite prospective schools to our showcase performances where they can meet current students, and art exhibitions. Prospective students will be provided with information and literature about BFA criteria, avenues for scholarship funding, career opportunities, advance study, exchange programs and internships and most important, meet their future instructors.

- Students will be advised through the College’s Admissions Office and Advisement Centers about the BFA at Medgar Evers College.
- The faculty will mentor students through the academic year to provide guidance and support for their portfolios.
- External Transfer students must:
  1. Submit transcript for credit evaluation and course equivalency
  2. Audition for Performing Arts
  3. Submit a portfolio for Media

Application Deadlines: Spring Admissions-September 15, Fall Admissions-February 1.
Admissions and Applications (See Appendix III Attachment).

E) Professional Affiliations:
The proposed program faculty members are affiliated with the following organizations and associations:

**MUSIC**
- American Guild of Organist (AGO), Brooklyn, NY
- Brooklyn Academy of Music, NY
- Technology Institute of Music Educators (TIME) Carlsbad, CA
- Grammy University, Washington D.C
- Center for Black Music Research, Associate, Columbia College, Chicago
- Local 802, American Federation of Musicians, AFL-CIO, New York, NY
- National Flute Association, Chicago, IL
- New York Flute Club
- Harlem School of the Arts, NY
- Cicely L. Tyson Community School of Performing and Fine Arts East Orange, New Jersey

**MEDIA**
- National Association for Multi-Ethnicity in Communications, PA & WA
- National Association of Black Journalist, College Park, Maryland
- National Association of Broadcasters, Washington DC
- Broadcast Education Association, Washington DC
- New York Press Club
- The Emmy® Awards, New York Chapter
National Academy of Television Arts and Sciences, NY, NY
BRIC Media Education National Alliance for Media Arts and Culture, Brooklyn NY
Eyebeam (New York, NY)
Third World Newsreel (New York, NY)

DANCE
National Dance Association of the American Alliance of Physical Education Recreation and Dance, VA
National Association of Schools of Dance, VA
National Dance Education Organization, NJ
Dance Educators of America, NY
Alvin Ailey School of Dance, Harlem NY
Dance Theater of Harlem, NY
Ifetayo Cultural Arts Center, Brooklyn, NY
Asase Yaa School of Performing Arts, Brooklyn, NY
Brooklyn Academy of Arts, NY
Mark Morris Dance Center, Brooklyn, NY
Balance Dance Theater, Brooklyn, NY

THEATER ARTS
Tribeca Film Festival, NY, NY
New York Studio Program 3rd Ward, NY
Billie Holiday Theater - (At the Restoration Plaza in Brooklyn) NY
Paul Robeson Theater, Brooklyn, NY
American Place Theater, NY, NY
Rod Rodgers Theater, NY, NY
Alliance of Resident Theaters, NY, NY
National Black Theater, NY
Black Spectrum Theater - (Queens) NY
Harlem Classical Theater Company, NY
Theater Development Fund, NY, NY

ART
American Institute of Graphic Arts, NY
Brooklyn Museum of Art, NY
MOCADA Museum of African Diaspora Arts, Brooklyn
Dorsey Gallery Brooklyn, NY
New Jersey Museum of African Art
Book Center for the Arts, New York, New York,
Pratt Design Incubator for Innovation, Brooklyn NY
Graphic Artist Guild, NY
Dixon Place Graphic Company, New York, New York
Brooklyn Art Council
New York Studio Program
The Graphic Artist Guild of New York
Pratt Design Incubator for Sustainable Innovation, Brooklyn NY
IV. CURRICULUM

Overview:
Along with the College-wide General Education requirements, the proposed BFA will be a liberal arts curriculum with an interdisciplinary approach. Graduates will have the experience of taking courses from inside and outside their respective focal area. There is one concentration: Media and the Performing Arts. In every instance, media and technology will be an integral part of the student’s pursuit. Each student is required to take 42 credits of University-wide General Education courses, as well as 42 required departmental core credits of which 18 credits are at the lower level and 24 credits at the upper level. Within the students area of emphasis 18 credits are required and 12 credits are distributed equally between suggested Electives and 6 Free Electives, thus a total of 120 credits which is the standard requirement for a baccalaureate degree at CUNY. Notably during the junior and senior year, students must be placed with the appropriate agencies to complete their internships as a requirement for the BFA. The emphasis will be on learning the professional efficacies of their craft in all its dimensions. For those students who opt to enter the work force immediately, they would have both the requisite professional attitude and the skills necessary to be a prospective productive employee. With regard to the others who wish to pursue advanced studies they too can move forward knowing that they were prepared for the next level of training and education. As was mentioned earlier, New York City is the best laboratory for the arts with its numerous resources and institutions. Our proposed interdisciplinary BFA degree is designed for the artists to become familiar with other artistic areas besides their particular focus. Students will not only take courses from other disciplinary areas, but they will have many opportunities to collaborate on departmental exhibitions, shows, and a variety of performances. In most, if not all instances, their knowledge of modern communication and technological digital skills will be brought to bear on their projects. In general, the proposed degree program will offer courses that enable students to meet college-wide requirements and the necessary degree requirements.

**General Education Program – The Curriculum**

**COMMON CORE – 30 CREDITS**

<table>
<thead>
<tr>
<th>REQUIRED CORE – 12 CREDITS</th>
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<tbody>
<tr>
<td><strong>English Composition – 6 credits</strong></td>
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<tr>
<td>ENGL 112</td>
</tr>
<tr>
<td>ENGL 150</td>
</tr>
<tr>
<td><strong>Mathematics and Quantitative Reasoning – 3 credits</strong></td>
</tr>
<tr>
<td>Course Code</td>
</tr>
<tr>
<td>-------------</td>
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<tr>
<td>MTH 115</td>
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**Life and Physical Sciences – 3 credits**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>BIO 101</td>
<td>Introduction to the Science of Biology</td>
<td>3 credits</td>
</tr>
<tr>
<td>or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHS 101</td>
<td>Introduction to Physical Science</td>
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</table>

**FLEXIBLE CORE -18 CREDITS**

*Five Areas of Study from the Arts and Sciences*

*Requirement – Six 3 credit courses with at least one course from each area.*

<table>
<thead>
<tr>
<th>Area</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>World Cultures &amp; Global Issues</td>
<td>ENGL 212</td>
<td>World Literature: The Evolving Canon</td>
<td>3 credits</td>
</tr>
<tr>
<td>U. S. Experience in its Diversity</td>
<td>HIST 200</td>
<td>The Growth and the Development of the U. S.</td>
<td>3 credits</td>
</tr>
<tr>
<td>Creative Expressions</td>
<td>ART 100</td>
<td>Introduction to World Art</td>
<td>3 credits</td>
</tr>
<tr>
<td>or</td>
<td>MUS 100</td>
<td>Introduction to World Music</td>
<td>3 credits</td>
</tr>
<tr>
<td>Individual &amp; Society</td>
<td>SSC 101</td>
<td>Culture, Society, and Social Change</td>
<td>3 credits</td>
</tr>
<tr>
<td>Scientific World</td>
<td>BIO 211</td>
<td>Biotechnology and Society</td>
<td>3 credits</td>
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</table>

**COLLEGE OPTION – 12 CREDITS (Baccalaureate Degree Students Only)**

<table>
<thead>
<tr>
<th>Area</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Cluster III – Socio-Cultural and Diversity</td>
<td>ECON 330</td>
<td>Global Trade &amp; Political Economy</td>
<td>3 credits</td>
</tr>
<tr>
<td>Course</td>
<td>Title</td>
<td>Credits</td>
<td></td>
</tr>
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<td>---------</td>
<td></td>
</tr>
<tr>
<td>ENGL 214</td>
<td>Critical Issues in Global Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>PSYC 300</td>
<td>The Psychology of Women</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ART 200</td>
<td>African American Art History</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ART 201</td>
<td>African Art History</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ENGL 319</td>
<td>African American Literature I 1619 – 1932</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ENGL 320</td>
<td>African American Literature II 1932 – Present</td>
<td>3 credits</td>
<td></td>
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<tr>
<td>ENGL 325</td>
<td>Caribbean Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ENGL 326</td>
<td>African Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ENGL 328</td>
<td>Latin American Literature</td>
<td>3 credits</td>
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<td>ENGL 331</td>
<td>Asian American Literature</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>ENGL 360</td>
<td>Black Women Writers</td>
<td>3 credits</td>
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<tr>
<td>MASS 273</td>
<td>Black Creative Arts</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>SSC 306</td>
<td>Race Class and Gender</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>SOC 209</td>
<td>Urban Sociology and Lifestyles</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>SOC 211</td>
<td>Social Movements and Globalization</td>
<td>3 credits</td>
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<tr>
<td>SOC 202</td>
<td>Sociological Exploration of the African American Family</td>
<td>3 credits</td>
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<tr>
<td>SOC 302</td>
<td>Social Stratification</td>
<td>3 credits</td>
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<tr>
<td>SOC 300</td>
<td>Sociological Theory</td>
<td>3 credits</td>
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<tr>
<td></td>
<td><strong>Cluster IV – Integrative Knowledge [Anchor Discipline] #</strong></td>
<td><strong>9 Credits</strong></td>
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<tr>
<td></td>
<td>Foreign Language II# [Humanities]</td>
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</tr>
<tr>
<td>ENGL 363</td>
<td>Literature The Global City [Humanities]</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>French 101</td>
<td>Beginning French I</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>French 102</td>
<td>Beginning French II</td>
<td>3 credits</td>
<td></td>
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<td></td>
<td><strong>OR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish 101</td>
<td>Beginning Spanish I</td>
<td>3 credits</td>
<td></td>
</tr>
<tr>
<td>Spanish 102</td>
<td>Beginning Spanish II</td>
<td>3 credits</td>
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**DEPARTMENTAL CORE REQUIREMENTS:** 30 Credits
<table>
<thead>
<tr>
<th>Lower Level Major Requirements:</th>
<th>15 Credits</th>
<th>Pre/co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 108 History of Visual Communication (New Course)</td>
<td>3 Credits</td>
<td>ART 100, MUS 100</td>
</tr>
<tr>
<td>SPTH 102 Fundamentals of Speech</td>
<td>3 Credits</td>
<td>None</td>
</tr>
<tr>
<td>DNCE 150 Dance History (New Course)</td>
<td>3 Credits</td>
<td>None</td>
</tr>
<tr>
<td>MED 150 Mass Communications, Content, Structure and Control</td>
<td>3 Credits</td>
<td>None</td>
</tr>
<tr>
<td>MASS 200 Introduction to Digital Technology: History and development (New Course)</td>
<td>3 Credits</td>
<td>None</td>
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</table>

<table>
<thead>
<tr>
<th>Upper Level Major Requirements:</th>
<th>15 Credits</th>
<th>Pre/co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 301 Advance Broadcasting</td>
<td>3 Credits</td>
<td>MED 150</td>
</tr>
<tr>
<td>SPTH 325 African-American Theater (New Courses) or MUS 410 African Diaspora Music</td>
<td>3 Credits</td>
<td>SPTH 102</td>
</tr>
<tr>
<td>MASS 400 Advance Digital Technology: History and development (New Course)</td>
<td>3 Credits</td>
<td>MASS 200</td>
</tr>
<tr>
<td>MPA 420 Senior Seminar/Capstone (New Course)</td>
<td>3 Credits</td>
<td>Permission of Chair</td>
</tr>
<tr>
<td>MPA 425 Internship (New Course)</td>
<td>3 Credits</td>
<td>MPA 420, MASS 200, MASS 400</td>
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**MEDIA and PERFORMING ARTS CONCENTRATION: Students must take 24 credits**

<table>
<thead>
<tr>
<th>Pre/co-requisites</th>
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<tbody>
<tr>
<td>ART 301 Computer Graphics</td>
</tr>
<tr>
<td>PERF 301 Digital Choreography (New Course)</td>
</tr>
<tr>
<td>PERF 307 Media Acting</td>
</tr>
<tr>
<td>PERF 310 Digital Composition</td>
</tr>
<tr>
<td>PERF 340 Digital Music for Dance</td>
</tr>
<tr>
<td>MED 341 Radio Production I</td>
</tr>
<tr>
<td>ART 410 Digital Photography: Still and Video (New Course)</td>
</tr>
<tr>
<td>MED 497 TV Production I</td>
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**ELECTIVES 12 credits**

<p>| Pre/co-requisites |</p>
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 300</td>
<td>Ensemble I (New Course)</td>
<td>2 Credit</td>
<td>MUS 100 or with permission</td>
</tr>
<tr>
<td>MUS 301</td>
<td>Ensemble II (New Course)</td>
<td>2 Credit</td>
<td>MUS 300</td>
</tr>
<tr>
<td>SPTH 339</td>
<td>Stage Craft (New Course)</td>
<td>3 Credits</td>
<td>SPTH 307</td>
</tr>
<tr>
<td>DNCE 360</td>
<td>African-Caribbean Dance (New Course)</td>
<td>2 Credits</td>
<td>DNCE 300, or Permission</td>
</tr>
<tr>
<td>ART 403</td>
<td>ADV Computer Graphics</td>
<td>3 Credits</td>
<td>ART 301</td>
</tr>
<tr>
<td>SPTH 407</td>
<td>Acting</td>
<td>3 Credits</td>
<td>SPTH 102, 307</td>
</tr>
<tr>
<td>ART 408</td>
<td>Advertising Graphics</td>
<td>3 Credits</td>
<td></td>
</tr>
<tr>
<td>DNCE 412</td>
<td>Composition/Choreography (New Course)</td>
<td>3 Credits</td>
<td>DNCE 302 and 360</td>
</tr>
<tr>
<td>MED 442</td>
<td>Advanced Radio Production</td>
<td>3 Credits</td>
<td>MED 341</td>
</tr>
<tr>
<td>MED 498</td>
<td>TV Production II</td>
<td>3 Credits</td>
<td>ART 403, MED 492, 497</td>
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**Free Electives**

**12 Credits**

**SEMESTER SEQUENCE (Appendix IV for more details)**

<table>
<thead>
<tr>
<th>Semester I</th>
<th>15 Credits</th>
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<tbody>
<tr>
<td>ART 100</td>
<td>Intro to World Art</td>
</tr>
<tr>
<td>BIO 101</td>
<td>Intro to the Science of Biology</td>
</tr>
<tr>
<td>MTH 115</td>
<td>Nature of Mathematics I</td>
</tr>
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<td>SSC 101</td>
<td>Culture Society and Social Change</td>
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<td>ENGL 112</td>
<td>College Comp I</td>
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<table>
<thead>
<tr>
<th>Semester II</th>
<th>15 Credits</th>
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<tbody>
<tr>
<td>MUS 100</td>
<td>Introduction to World Music</td>
</tr>
<tr>
<td>ENGL 150</td>
<td>College Composition II</td>
</tr>
<tr>
<td>HIST 200</td>
<td>Growth and Dev. in the USA</td>
</tr>
<tr>
<td>BIO 211</td>
<td>Biotechnology and Society</td>
</tr>
<tr>
<td>ENG 212</td>
<td>Masterpieces of World Literature</td>
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</table>

<table>
<thead>
<tr>
<th>Semester III</th>
<th>15 Credits</th>
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<tbody>
<tr>
<td>SPTH 102</td>
<td>Fundamentals of Speech</td>
</tr>
<tr>
<td>ART 108</td>
<td>History of Visual Communication/Studies</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>DNCE 150</td>
<td>Dance History or MUS 101 History of Western Music</td>
</tr>
<tr>
<td>ART 200</td>
<td>African American Art History</td>
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<tr>
<td>MASS 273</td>
<td>Black Creative Arts</td>
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**Semester IV**  

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MED 150</td>
<td>Mass Communication, Content, Structure and Control</td>
<td>3</td>
</tr>
<tr>
<td>MASS 200</td>
<td>Introduction to Digital Technology: History and Development</td>
<td>3</td>
</tr>
<tr>
<td>ART 201</td>
<td>African Art History</td>
<td>3</td>
</tr>
<tr>
<td>ART 301</td>
<td>Computer Graphics</td>
<td>3</td>
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<td>Departmental Electives</td>
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**Semester V**  

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MED 301</td>
<td>Introduction to Broadcasting</td>
<td>3</td>
</tr>
<tr>
<td>SPTH 325</td>
<td>Introduction to African American Theater or DNCE 401 Dance Movement Analysis</td>
<td>3</td>
</tr>
<tr>
<td>PERF 307</td>
<td>Media Acting</td>
<td>3</td>
</tr>
<tr>
<td>PERF 310</td>
<td>Digital Composition</td>
<td>3</td>
</tr>
<tr>
<td>Departmental Electives</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

**Semester VI**  

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYC 300</td>
<td>The Psychology of Women</td>
<td>3</td>
</tr>
<tr>
<td>PERF 301</td>
<td>Digital Choreography</td>
<td>3</td>
</tr>
<tr>
<td>PERF 340</td>
<td>Digital Music for Dance</td>
<td>3</td>
</tr>
<tr>
<td>MED 341</td>
<td>Radio Production I</td>
<td>3</td>
</tr>
<tr>
<td>ART 410</td>
<td>Digital Photography: Still and Video</td>
<td>3</td>
</tr>
</tbody>
</table>

**Semester VII**  

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MASS 400</td>
<td>Advance Digital Technology: History and development</td>
<td>3</td>
</tr>
</tbody>
</table>
### MED 497
TV Production I | 3 Credits
---|---
Departmental Electives | 3 Credits
Free Electives | 6 Credits

### Semester VIII
<table>
<thead>
<tr>
<th></th>
<th>15 Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPA 420</td>
<td>Internship</td>
</tr>
<tr>
<td>MPA 425</td>
<td>Senior Seminar</td>
</tr>
<tr>
<td>Departmental Elective</td>
<td>3 Credit</td>
</tr>
<tr>
<td>Free Electives</td>
<td>6 Credits</td>
</tr>
</tbody>
</table>

### V. COST ASSESSMENT:
(See Appendix V for more details)

A) **Faculty:**

There will be no need for replacement cost for fulltime faculty. However, there is an immediate need for four new full-time faculty in Media (two in Art and one Media), and two in Performing Arts. In addition, a College Laboratory Technician (CLT) will be needed to coordinate the programs, communicate with our partnership and internship programs, assist with the various technology components of the program, among others. The department will continue its request for reassigned time for Chair and Deputy Chair.

B) **Facilities and Equipment:**

The department will continue to utilize the current space in the Bedford Building Art Room and the recital spaces in the Music area. Our 475 seat auditorium is suited for the Theater Arts with its stage and adjoining dressing rooms. The department will secure a dedicated and fully equipped dance/theater studio upon approval of this proposed degree. The lighting component in the auditorium was upgraded to serve the purpose of all functions including lectures, concerts and performances. In addition, the Edison Jackson Auditorium in the new Science building is also an appropriate space for performances.
The Department has acquired eleven full-length keyboards and a Steinway piano, in addition to the three Yamahas (one baby grand and two uprights) in present use. The Department also has several wind, tympanic and string instruments in its collection. The media room of the auditorium will be used in pre-recording and soundboard studio. In addition, it is projected that many more Macintosh and PC computers will be needed to complement the computer platform applications and digital instructions for some of the offerings in the proposed degree. The College has radio and television studios, and sound proof musical practice rooms. The program will need at least one digital media lab equipped with computers. (See estimated cost and funding sources.)

C) Library and Instructional Material:

The College’s library currently has a valid collection that is appropriate for the degree program. Below is a schematic representation of some of the relevant materials.

Arts

The majority of library book holdings that support Arts curriculum are classified under N for Art (based on the Library of Congress Classification System). It divides further into subjects which are listed in the table below. Materials in the subject of Photography are classified under TR. The call numbers of E-books, Journals or e-journals are not indicated in the holding records. The results of these items are obtained from subject search.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts (N)</td>
<td>1,079</td>
<td>700</td>
<td>6</td>
<td>179</td>
</tr>
<tr>
<td>Architecture (NA)</td>
<td>315</td>
<td>477</td>
<td>106</td>
<td></td>
</tr>
<tr>
<td>including Gardens, Landscape Architecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sculpture (NB)</td>
<td>164</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drawing, Design, Illustration (NC)</td>
<td>184</td>
<td>27</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Painting (ND)</td>
<td>482</td>
<td>35</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Music and Dance

The majority library monographic holdings that support Music curriculum are classified under M for Music (based on the Library of Congress Classification System). It divides further into subjects which are listed in the table below. Materials in the subject of Dance are classified under GV.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Music (M)</td>
<td>793</td>
<td>539</td>
<td>7</td>
<td>18</td>
</tr>
<tr>
<td>Literature on Music (ML)</td>
<td>1639</td>
<td>32</td>
<td></td>
<td>200</td>
</tr>
<tr>
<td>Musical Instruction and Study (MT)</td>
<td>460</td>
<td>32</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Drama, Motion Picture, Performance Arts (PN1551-PN3299)</td>
<td>1219</td>
<td>471</td>
<td>1</td>
<td>71</td>
</tr>
<tr>
<td>Dance (GV1580-GV1799.4)</td>
<td>169</td>
<td>55</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>4,280</td>
<td>1,128</td>
<td>9</td>
<td>321</td>
</tr>
</tbody>
</table>

Check Electronic resources, E-reference and E-books and E-Journals at Library page at: http://www.mec.cuny.edu/library in the section of “Find Articles” for related resources in Music, Drama, Performance Arts, and Dance

Speech and Mass Media

Most of the materials for Speech and Mass Media are classified under the P section of the Library Congress Classification. Class P is basically for materials in Language and Literature. It is a large section in the Library Congress Classification. It depends on the content of the book, the classification number may vary. There is no specific classified area given to Subjects of Speech
and Mass Media. We did our best to obtain these numbers which indicate by the subjects of the table listed below:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech, Communication and Mass Media (PN87-PN99.6)</td>
<td>275</td>
<td>1,804</td>
<td>6</td>
<td>140</td>
</tr>
<tr>
<td>Journalism (PN4699-PN5650)</td>
<td>329</td>
<td>106</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>Radio &amp; TV Broadcasting (PN1990-PN1992.92)</td>
<td>148</td>
<td>176</td>
<td></td>
<td>65</td>
</tr>
<tr>
<td>Total</td>
<td>752</td>
<td>2,086</td>
<td>6</td>
<td>284</td>
</tr>
</tbody>
</table>


**Audio Visual Materials**

The library has many audio-visual materials in Art, Music, Dance, Speech, and Media. The audio visual materials include various formats and are stored in the Media Services Department of the library. Materials in these formats can be a motivating factor of encouraging students to use library materials.

<table>
<thead>
<tr>
<th>AV Format</th>
<th>Art</th>
<th>Music</th>
<th>Dance</th>
<th>Speech, Communication, Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motion Picture</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Slide</td>
<td>1300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Recording</td>
<td>22</td>
<td>497</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Video Recording</td>
<td>37</td>
<td>54</td>
<td>14</td>
<td>70</td>
</tr>
<tr>
<td>Total</td>
<td>1,368</td>
<td>553</td>
<td>49</td>
<td>99</td>
</tr>
</tbody>
</table>
Art Index Online: Provides citations to art periodical articles. It covers the topics of Advertising Art, Antiques, Archaeology, Architecture and Architectural History, Art History, Crafts, Decorative Arts, Folk Art, Graphic Arts, Industrial Design, Interior Design, Landscape Architecture, Motion Pictures, Museology, Non-Western Art, Painting, Photography, Pottery, Sculpture, Television, Textiles, et cetera.

Art Museum Image Gallery: provides a rich digital resource of art images and related multimedia gathered from the collections of distinguished museums around the world.

Cinema Image Gallery: It is one of the world’s most comprehensive still image archives of movie, television and entertainment history, an essential companion to Art Museum Image Gallery. It presents the history of movie-making through movie posters and a wide range of high-quality still images of films in production. It also offers an extensive TV stills archive featuring classic and modern TV: comedies, dramas, series, TV movies, game shows and thousands of pictures of the stars of this medium. Coverage is from the latter part of the 19th century to the present.

Communication & Mass Media Complete: It provides the most robust, quality research solution in areas related to communication and mass media. CMMC incorporates the content of CommSearch (formerly produced by the National Communication Association) and Mass Media Articles Index (formerly produced by Penn State) along with numerous other journals in communication, mass media, and other closely-related fields of study to create a research and reference resource of unprecedented scope and depth encompassing the breadth of the communication discipline. CMMC offers cover-to-cover (“core”) indexing and abstracts for more than 570 journals, and selected (“priority”) coverage of nearly 200 more, for a combined coverage of more than 770 titles. Furthermore, this database includes full text for over 450 journals.

Film Literature Index: The Film Literature Index (FLI) annually indexes 150 film and television periodicals from 30 countries cover-to-cover and 200 other periodicals selectively for articles on film and television. The periodicals range from the scholarly to the popular. More than 2,000 subject headings provide detailed analysis of the articles.
Films on Demand: Films On Demand delivers high-quality digital video ideal for students and faculty through online catalogs, distance learning courses and learning management systems. Films On Demand is a web-based digital video delivery service that allows you to view streaming videos from Films Media Group anytime, anywhere, 24/7! Choose from more than 5,500 educational titles in dozens of subject areas. Special features allow users the ability to organize and bookmark clips, share playlists, personalize folders and manage their entire collection through an administrative reporting system.16

Cost of Equipment (See Also Appendix VI)

<table>
<thead>
<tr>
<th>Media Art Studio space: Computer Lab of about 30 PC and Macs for graphics and Video editing. 10-- Apple® - 27&quot; iMac® - 8GB Memory - 1TB Hard Drive ($1,699.99)</th>
<th>$16,999.99</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-- 15 .4 inch Mac pro book (current Sale:$1,709.99)</td>
<td>8,549.95</td>
</tr>
<tr>
<td>15-- Asus - Essentio Desktop - 12GB Memory - 1TB Hard ($549.99 without monitor)</td>
<td>8,249.85</td>
</tr>
<tr>
<td>15 Monitors: Asus - 27&quot; 3D Ready LCD Monitor – Black ($428.99)</td>
<td>6,434.85</td>
</tr>
<tr>
<td>20 Easels @300.00 each</td>
<td>6,000.00</td>
</tr>
<tr>
<td>20 drawing tables @250.00</td>
<td>5000.00</td>
</tr>
<tr>
<td>Dance Studio estimated</td>
<td>50,000.00</td>
</tr>
<tr>
<td>Stage for Theatre: Founders Auditorium &amp; EOJ Auditorium</td>
<td>No cost</td>
</tr>
</tbody>
</table>

16 Ching Chang, Charles Innis MEC Library, 2013
<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lighting improvement cost</td>
<td>30,000.00</td>
</tr>
<tr>
<td>1 Tricaster 40 V2 HD Multi-Camera Production Studio</td>
<td>4,995.00</td>
</tr>
<tr>
<td><strong>Speech:</strong> to National Speakers Association (NSA) Magazine entitled “Speak Magazine” cost for 1 year</td>
<td>49.00</td>
</tr>
<tr>
<td>Virtual Studio A Budget of Starts at $20,000 - $45,000 would work for a small studio</td>
<td>45,000.00</td>
</tr>
<tr>
<td>3 Cameras Sony HXR – NX5U NXCAM AVCHD Camcorder $4,000 each</td>
<td>12,000.00</td>
</tr>
<tr>
<td>3 V-LCD70XHB-HDMI 7” Field / Camera-Top LCD Monitor $879 each</td>
<td>2,637.00</td>
</tr>
<tr>
<td>1 Mirror Image Teleprompter</td>
<td>985.00</td>
</tr>
<tr>
<td><strong>Music Sound Improvements in B-1003A, listening &amp; teaching facility: I-Mac/Windows Computer</strong></td>
<td>50,000.00</td>
</tr>
<tr>
<td>Surround Sound reinforcement system</td>
<td></td>
</tr>
<tr>
<td>HD Projection and screen</td>
<td></td>
</tr>
<tr>
<td>Smart Podium Update</td>
<td></td>
</tr>
<tr>
<td>Apple TV/i-Pad</td>
<td></td>
</tr>
<tr>
<td>Blue ray/DVD/CD player</td>
<td></td>
</tr>
<tr>
<td>i-Pod/Phone Interface</td>
<td></td>
</tr>
<tr>
<td><strong>Total cost with installation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Piano Lab Digital Pianos ($799/ea)</strong></td>
<td>3,196.00</td>
</tr>
<tr>
<td><strong>M-Audio Sustain Pedals</strong></td>
<td>80.00</td>
</tr>
<tr>
<td><strong>Software</strong></td>
<td></td>
</tr>
<tr>
<td>Service</td>
<td>Amount</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Music Theory 3 yr. agreement</td>
<td></td>
</tr>
<tr>
<td>Musica Practica</td>
<td>850.00</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$ 323,210.64</td>
</tr>
</tbody>
</table>
VI. EVALUATION
(Appendix VI—See Sample Rubrics):

*Internal Evaluation and Outcomes*: Internal assessment and evaluation will adapt the following modalities: course and assignment written will employ rubrics to reflect essential learning outcomes, digital portfolios (i.e., e-portfolio and video portfolios) and performance measures.

The history, theory and appreciation courses in the proposed BFA will utilize several examples of rubrics. Digital portfolios will be used for Media, Performing and Theatre Arts. In addition, for applied courses (i.e., instrumental, dramatic performance) students will perform before a jury of instructors. Capstone courses will also be used as an overall assessment of the body of knowledge the BFA student has acquired over the course of study.

*SUMMARY*:
The proposed BFA will offer students opportunities to develop their creative skills both in the convention and modern digital technology. Students will leave the program with multi-functional skills to meet today’s world of mass communicative platforms. Immediate employment opportunities await those who want to enter the workforce and graduate school. Candidates who have successfully completed the work in the concentrations of Media, and the Performing Arts will be prepared for employment as well as graduate school.
## Appendix I: Labor and Job Projections for NYC and New York State

### Performing Arts

<table>
<thead>
<tr>
<th>Title</th>
<th>Employment</th>
<th>Change</th>
<th>Annual Average Open</th>
<th>Annual Wages ($) -2013^3</th>
<th>Typical Education Needed for Entry</th>
<th>Work experience in a related occupation</th>
<th>Typical on-the-job training</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancers</td>
<td>1,840</td>
<td>1,880</td>
<td>40</td>
<td>2.2%</td>
<td>High school</td>
<td>None</td>
<td>Long-term</td>
</tr>
<tr>
<td>Music Directors and Composers</td>
<td>2,800</td>
<td>2,810</td>
<td>10</td>
<td>0.4%</td>
<td>Bachelor's degree</td>
<td>Less than 5 years</td>
<td>None</td>
</tr>
<tr>
<td>Musicians and Singers</td>
<td>6,160</td>
<td>6,190</td>
<td>30</td>
<td>0.5%</td>
<td>High school</td>
<td>None</td>
<td>Long-term</td>
</tr>
</tbody>
</table>

**Performing Arts** prepare students to be actors, dancers, choreographers, musicians, singers, teachers.

### Theater Arts

Theater degree provides students with the knowledge to pursue a career in performance or production (acting, directing, designing, playwriting, stage managing, producing) or a scholarly career (critic, dramaturge, historian, teachers).

<table>
<thead>
<tr>
<th>Title</th>
<th>Employment</th>
<th>Change</th>
<th>Annual Average Open</th>
<th>Annual Wages ($) -2013^3</th>
<th>Typical Education Needed for Entry</th>
<th>Work experience in a related occupation</th>
<th>Typical on-the-job training</th>
</tr>
</thead>
<tbody>
<tr>
<td>0Actors</td>
<td>7,800</td>
<td>8,000</td>
<td>200</td>
<td>2.6%</td>
<td>Some college</td>
<td>None</td>
<td>Long-term</td>
</tr>
<tr>
<td>Producers and Directors</td>
<td>15,110</td>
<td>15,700</td>
<td>590</td>
<td>3.9%</td>
<td>Bachelor's</td>
<td>Less than 5 years</td>
<td>None</td>
</tr>
</tbody>
</table>

### Media Arts

Television persons, television journalism, filmmaking, film viewing, and the exchange of information and ideas via the Internet and Internet-based technologies as preparation for careers in information technology, digital media, and electronic commerce. writers, musicians, artists, filmmakers, teachers, and business people with powerful new tools for entrepreneurial endeavors and creative expression, among others.

<table>
<thead>
<tr>
<th>Title</th>
<th>Employment</th>
<th>Change</th>
<th>Annual Average Open</th>
<th>Annual Wages ($) -2013^3</th>
<th>Typical Education Needed for Entry</th>
<th>Work experience in a related occupation</th>
<th>Typical on-the-job training</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Design Workers</td>
<td>47,510</td>
<td>48,920</td>
<td>1,410</td>
<td>3.0%</td>
<td>Bachelor's</td>
<td>5 years or more</td>
<td>None</td>
</tr>
<tr>
<td>Art Directors</td>
<td>6,770</td>
<td>7,090</td>
<td>320</td>
<td>4.7%</td>
<td>High school</td>
<td>None</td>
<td>Long-term</td>
</tr>
<tr>
<td>Fine Artists, Including Painters, Sculptors, and Illustrators</td>
<td>1,890</td>
<td>1,920</td>
<td>30</td>
<td>1.6%</td>
<td>70</td>
<td>20</td>
<td>50</td>
</tr>
<tr>
<td>Multimedia Artists and Animators</td>
<td>3,280</td>
<td>3,430</td>
<td>150</td>
<td>4.6%</td>
<td>Bachelor's</td>
<td>None</td>
<td>Moderate</td>
</tr>
<tr>
<td>Artists and Related Workers, All Other</td>
<td>1,290</td>
<td>1,300</td>
<td>10</td>
<td>0.8%</td>
<td>40</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td>Graphic Designers</td>
<td>13,240</td>
<td>13,650</td>
<td>410</td>
<td>3.1%</td>
<td>Bachelor's</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Media and Communication Workers</td>
<td>56,100</td>
<td>57,440</td>
<td>1,340</td>
<td>2.4%</td>
<td>1,790</td>
<td>720</td>
<td>1,070</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>--------</td>
<td>--------</td>
<td>-------</td>
<td>------</td>
<td>-------</td>
<td>-----</td>
<td>-------</td>
</tr>
<tr>
<td>Radio and Television Announcers</td>
<td>1,280</td>
<td>1,290</td>
<td>10</td>
<td>0.8%</td>
<td>30</td>
<td>10</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broadcast News Analysts</td>
<td>520</td>
<td>520</td>
<td>0</td>
<td>0.0%</td>
<td>20</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broadcast Technicians</td>
<td>3,030</td>
<td>3,080</td>
<td>50</td>
<td>1.7%</td>
<td>80</td>
<td>30</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Editors</td>
<td>17,360</td>
<td>17,300</td>
<td>-60</td>
<td>-0.3%</td>
<td>420</td>
<td>0</td>
<td>420</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Engineering Technicians</td>
<td>2,850</td>
<td>2,930</td>
<td>80</td>
<td>2.8%</td>
<td>90</td>
<td>40</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photographers</td>
<td>4,910</td>
<td>4,930</td>
<td>20</td>
<td>0.4%</td>
<td>60</td>
<td>10</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera Operators, Television, Video, and Motion Picture</td>
<td>1,680</td>
<td>1,740</td>
<td>60</td>
<td>3.6%</td>
<td>40</td>
<td>30</td>
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</tr>
<tr>
<td>Film and Video Editors</td>
<td>4,150</td>
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<td>160</td>
<td>3.9%</td>
<td>100</td>
<td>80</td>
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</table>
## Appendix II: Projection Model

SAMPLE STUDENT ENROLLMENT TABLE

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<tr>
<th></th>
<th>YEAR I</th>
<th></th>
<th>YEAR II</th>
<th></th>
<th>YEAR III</th>
<th></th>
<th>YEAR IV</th>
<th></th>
<th>YEAR V</th>
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<td>Sub-totals</td>
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<td>55</td>
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<tr>
<td>Totals</td>
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<td></td>
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<td>40</td>
<td>60</td>
<td></td>
<td>80</td>
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</tbody>
</table>
Appendix III: BFA Application Form

1. General Information
   First Name:
   Middle Name:
   Last Name:
2. Phone Number
3. Email
4. Current Class standing
5. Home Address
   Street Address/Apt#
   City
   State
   Zip Code
   Country
6. When do you plan on beginning your study?
7. Gender
8. Number of college credits completed
9. What is your GPA?
10. Do you have a portfolio?
11. When are you available for an audition?
12. Select Area of Study
    Media Arts
    Performing Arts
13. Why should you be considered as a candidate for this program? (no more than 500 words)
14. How did you hear about the Bachelor of Fine Arts at Medgar Evers College?
   Advertisement: print
   Advertisement: radio
   Advertisement: television
   Alumni
   Brochure
   Campus Visit
   Counselor
   Current Student
   Faculty
   Friend
   Staff
   Website: Medgar Evers
   Other
Appendix IV: Semester Sequence
(See Attachment)
- Indicate academic calendar type: _X_Semester _Quarter _Trimester _Other (describe)

- Label each term in sequence, consistent with the institution’s academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Use the table to show how a typical student may progress through the program; copy/expand the table as needed.

<table>
<thead>
<tr>
<th>Term: Fall I</th>
<th>Check course classification(s)</th>
<th>Term: Spring I</th>
<th>Check course classification(s)</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Number &amp; Title</strong></td>
<td><strong>Cr</strong></td>
<td><strong>LAS</strong></td>
<td><strong>Maj</strong></td>
</tr>
<tr>
<td>ART 100 Intro to world Art</td>
<td>3</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>BIO 101 Intro to the Science of Biology</td>
<td>3</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>SSC 101 Cultural Society and Social Change</td>
<td>3</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>ENGL 112 College Composition I</td>
<td>3</td>
<td>X</td>
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</tr>
<tr>
<td>MTH 115 Nature of Mathematics I</td>
<td>3</td>
<td>X</td>
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</table>

Term credit total: 15

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<th>Check course classification(s)</th>
<th>Term: Spring II</th>
<th>Check course classification(s)</th>
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<td><strong>LAS</strong></td>
<td><strong>Maj</strong></td>
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<tr>
<td>SPTH 102 Fundamentals of Speech</td>
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<tr>
<td>ART 108 History of Visual Comm. Studies</td>
<td>3</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>DNCE 150 Dance History/ MUS 101 History of Western Music</td>
<td>3</td>
<td>X</td>
<td>X</td>
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<tr>
<td>ART 200 African American Art History</td>
<td>3</td>
<td>X</td>
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<tr>
<td>MASS 273 Black Creative Arts</td>
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<td>X</td>
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</table>

Term credit total: 15

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<th>Check course classification(s)</th>
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<td><strong>Cr</strong></td>
<td><strong>LAS</strong></td>
<td><strong>Maj</strong></td>
</tr>
<tr>
<td>MED 301 Intro to Broadcasting</td>
<td>3</td>
<td>X</td>
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<tr>
<td>PERF 307 Media Acting</td>
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<td>X</td>
<td>X</td>
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<tr>
<td>SPTH 325 Introduction to African American Theater or DNCE 401 Dance Movement Analysis or MUS 401 African Diaspora Music</td>
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<td>X</td>
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<tr>
<td>PERF 340 Digital Composition</td>
<td>3</td>
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<tr>
<td>Departmental Elective</td>
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<td>X</td>
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Term credit total: 15

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<th>Term: Spring IV</th>
<th>Check course classification(s)</th>
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<td><strong>Course Number &amp; Title</strong></td>
<td><strong>Cr</strong></td>
<td><strong>LAS</strong></td>
<td><strong>Maj</strong></td>
</tr>
<tr>
<td><strong>Course Number &amp; Title</strong></td>
<td><strong>Cr</strong></td>
<td><strong>LAS</strong></td>
<td><strong>Maj</strong></td>
</tr>
<tr>
<td>Term credit total: 15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Number &amp; Title</td>
<td>Cr</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>---------------------------------------</td>
<td>----</td>
<td>-----</td>
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<tr>
<td>MASS 400 Advance Digital Technology:</td>
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<tr>
<td>History and development</td>
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<td>X</td>
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<tr>
<td>MED 497 TV Production</td>
<td>3</td>
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<tr>
<td>Departmental Elective</td>
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<td></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>Cr: credits</td>
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<td></td>
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</tr>
<tr>
<td>LAS: liberal arts &amp; sciences</td>
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</tr>
<tr>
<td>Maj: major requirement</td>
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<tr>
<td>New: new course</td>
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<tr>
<td>Prerequisite(s): list prerequisite(s) for the noted courses</td>
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**Undergraduate Program Schedule**
# Appendix V: Cost of Resources

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<thead>
<tr>
<th>Expenditures</th>
<th>Year 1 Academic Year²</th>
<th>Year 2 Academic Year¹</th>
<th>Year 3 Academic Year⁰</th>
<th>Year 4 Academic Year⁰</th>
<th>Year 5 Academic Year⁰</th>
<th>Five Years Plan</th>
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<tbody>
<tr>
<td>Full Time Faculty</td>
<td>$203,269</td>
<td>$313,655</td>
<td>$426,975</td>
<td>$443,586</td>
<td>$458,996</td>
<td>$1,846,480</td>
</tr>
<tr>
<td>Full Time CLT</td>
<td>$68,241</td>
<td>$69,940</td>
<td>$72,062</td>
<td>$74,183</td>
<td>$76,308</td>
<td>$360,733</td>
</tr>
<tr>
<td>Full Time Staff</td>
<td>$57,384</td>
<td>$59,521</td>
<td>$62,437</td>
<td>$66,249</td>
<td>$69,621</td>
<td>$315,212</td>
</tr>
<tr>
<td>Part Time Staff</td>
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<td>$0</td>
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<td>Equipment</td>
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<td>$0</td>
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<td>$7,000</td>
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<td>$5,000</td>
<td>$25,900</td>
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<td>Supplies &amp; Expenses</td>
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<td>$26,400</td>
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<td><strong>Total Expenditures</strong></td>
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<td><strong>$551,616</strong></td>
<td><strong>$621,274</strong></td>
<td><strong>$615,418</strong></td>
<td><strong>$636,324</strong></td>
<td><strong>$3,039,126</strong></td>
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<tr>
<td><strong>Total Revenues</strong></td>
<td><strong>$387,975</strong></td>
<td><strong>$587,475</strong></td>
<td><strong>$774,600</strong></td>
<td><strong>$965,850</strong></td>
<td><strong>$1,030,500</strong></td>
<td><strong>$3,746,400</strong></td>
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<td>Revenues[1]</td>
<td>1st Year</td>
<td>2nd Year</td>
<td>3rd Year</td>
<td>4th Year</td>
<td>5th Year</td>
<td>Projected Five Years Plan</td>
</tr>
<tr>
<td>------------</td>
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<td>----------</td>
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<td>----------</td>
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<td>Tuition Revenue[3]</td>
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<tr>
<td>01. From Existing Sources[4]</td>
<td>$188,475</td>
<td>$335,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
<td>$2,226,150</td>
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<tr>
<td>02. From New Sources[5]</td>
<td>$199,500</td>
<td>$251,775</td>
<td>$304,050</td>
<td>$356,325</td>
<td>$408,600</td>
<td>$1,520,250</td>
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<td>03. Total</td>
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<td>04. From Existing Sources§</td>
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<td>06. Total</td>
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<td>Other Revenue[7]</td>
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<td>08. From New Sources**</td>
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<td>Grand Total[8]</td>
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<td>10. From Existing Sources§</td>
<td>$188,475</td>
<td>$335,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
<td>$2,226,150</td>
</tr>
<tr>
<td>11. From New Sources**</td>
<td>$199,500</td>
<td>$251,775</td>
<td>$304,050</td>
<td>$356,325</td>
<td>$408,600</td>
<td>$1,520,250</td>
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<tr>
<td>TOTAL</td>
<td>$387,975</td>
<td>$587,475</td>
<td>$774,600</td>
<td>$965,850</td>
<td>$1,030,500</td>
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Table 4  
The Five-Year Financial Projections for Program

<table>
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<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
<th>Projected Five Years Plan</th>
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<tbody>
<tr>
<td><strong>Direct Operating Expenses</strong></td>
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<td>Current Full Time Faculty Overload</td>
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<tr>
<td>New Full Time Faculty Base Salary</td>
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<td>$219,339</td>
<td>$298,584</td>
<td>$310,200</td>
<td>$320,976</td>
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<tr>
<td>New Full Time Faculty Overload</td>
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<td>$0</td>
<td>$0</td>
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<td>New Faculty Re-assigned Time</td>
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<td>$94,316</td>
<td>$128,391</td>
<td>$133,386</td>
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<tr>
<td><strong>Total</strong></td>
<td>$203,269</td>
<td>$313,655</td>
<td>$426,975</td>
<td>$443,586</td>
<td>$458,996</td>
<td>$1,846,480</td>
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<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Full Time CLT</td>
<td>$47,721</td>
<td>$48,909</td>
<td>$50,393</td>
<td>$51,876</td>
<td>$53,362</td>
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<tr>
<td>Full Time CLT Fringe (43%)</td>
<td>$20,520</td>
<td>$21,031</td>
<td>$21,669</td>
<td>$22,307</td>
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<tr>
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<td>$69,940</td>
<td>$72,062</td>
<td>$74,183</td>
<td>$76,308</td>
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<tr>
<td>Full Time Staff Base Salary</td>
<td>$40,129</td>
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<td>$43,662</td>
<td>$46,328</td>
<td>$48,686</td>
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<tr>
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<td>$17,255</td>
<td>$17,898</td>
<td>$18,775</td>
<td>$19,921</td>
<td>$20,935</td>
<td>$94,784</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$57,384</td>
<td>$59,521</td>
<td>$62,437</td>
<td>$66,249</td>
<td>$69,621</td>
<td>$315,212</td>
</tr>
<tr>
<td>SUPPLIES AND EXPENSES (OTPS)</td>
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<td>$23,900</td>
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<td>Contractual Services</td>
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<td>$7,000</td>
<td>$5,000</td>
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<td>$25,900</td>
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<tr>
<td>Faculty Development</td>
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<td>Travel and Conferences</td>
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<td>$10,000</td>
</tr>
<tr>
<td>Membership Fees</td>
<td>$500</td>
<td>$500</td>
<td>$500</td>
<td>$500</td>
<td>$500</td>
<td>$2,500</td>
</tr>
<tr>
<td></td>
<td>Year 1</td>
<td>Year 2</td>
<td>Year 3</td>
<td>Year 4</td>
<td>Year 5</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td><strong>Equipment</strong></td>
<td>$79,465</td>
<td>$50,500</td>
<td>$26,400</td>
<td>$0</td>
<td>$0</td>
<td>$156,365</td>
</tr>
<tr>
<td><strong>New Supplies and OTPS Expenses</strong></td>
<td>$140,600</td>
<td>$108,500</td>
<td>$59,800</td>
<td>$31,400</td>
<td>$31,400</td>
<td>$371,700</td>
</tr>
<tr>
<td><strong>CAPITAL EXPENDITURES</strong></td>
<td>$145,000</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$145,000</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$614,494</td>
<td>$551,616</td>
<td>$621,274</td>
<td>$615,418</td>
<td>$636,324</td>
<td>$3,039,126</td>
</tr>
</tbody>
</table>

**Table 5**

The Five-Year Revenue Projections for Program

<table>
<thead>
<tr>
<th><strong>Tuition &amp; Fees: Full Time in-State Students</strong></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Majors (# of EXISTING FULL TIME In State Students) [i]</strong></td>
<td>20</td>
<td>40</td>
<td>60</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td><strong>Tuition Income (Specify Rate per credit)</strong></td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
</tr>
<tr>
<td><strong>Total Instate Tuition &amp; Fees</strong></td>
<td>$126,600</td>
<td>$253,200</td>
<td>$379,800</td>
<td>$506,400</td>
<td>$506,400</td>
</tr>
<tr>
<td><strong>TOTAL EXISTING FULL TIME TUITION REVENUE (a)</strong></td>
<td>$126,600</td>
<td>$253,200</td>
<td>$379,800</td>
<td>$506,400</td>
<td>$506,400</td>
</tr>
<tr>
<td><strong>Number of Majors (# of EXISTING PART-TIME In State Students)</strong></td>
<td>15</td>
<td>20</td>
<td>22</td>
<td>25</td>
<td>28</td>
</tr>
<tr>
<td><strong>Total Enrolled Credits (Avg # credits per student per year)</strong></td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>Tuition Income (Specify Rate per credit)</strong></td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
</tr>
<tr>
<td><strong>Total Instate Tuition &amp; Fees</strong></td>
<td>$61,875</td>
<td>$82,500</td>
<td>$90,750</td>
<td>$103,125</td>
<td>$115,500</td>
</tr>
<tr>
<td><strong>TOTAL EXISTING PART-TIME REVENUE (b)</strong></td>
<td>$61,875</td>
<td>$82,500</td>
<td>$90,750</td>
<td>$103,125</td>
<td>$115,500</td>
</tr>
<tr>
<td>TOTAL EXISTING REVENUE (LINKS TO REVENUE)</td>
<td>$188,475</td>
<td>$336,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
</tr>
<tr>
<td>SPREADSHEET ROW 5) (a + b)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of Majors (# of NEW FULL TIME In State Students)</td>
<td>25</td>
<td>30</td>
<td>35</td>
<td>40</td>
<td>45</td>
</tr>
<tr>
<td>Tuition Income (Specify Rate per credit)</td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
<td>$6,330</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$158,250</td>
<td>$189,900</td>
<td>$221,550</td>
<td>$253,200</td>
<td>$284,850</td>
</tr>
<tr>
<td>TOTAL NEW FULL TIME TUITION REVENUE (c)</td>
<td>$158,250</td>
<td>$189,900</td>
<td>$221,550</td>
<td>$253,200</td>
<td>$284,850</td>
</tr>
<tr>
<td>Number of Majors (Enter # of NEW PART-TIME In State Students)</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td>25</td>
<td>30</td>
</tr>
<tr>
<td>Total Enrolled Credits (Avg # credits per student per year-Fall+ Spring Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Tuition Income (Specify Rate per credit)</td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
<td>$275</td>
</tr>
<tr>
<td>Total Instate Tuition &amp; Fees</td>
<td>$41,250</td>
<td>$61,875</td>
<td>$82,500</td>
<td>$103,125</td>
<td>$123,750</td>
</tr>
<tr>
<td>TOTAL NEW PART TIME REVENUE (d)</td>
<td>$41,250</td>
<td>$61,875</td>
<td>$82,500</td>
<td>$103,125</td>
<td>$123,750</td>
</tr>
<tr>
<td>TOTAL NEW REVENUE (LINKS TO REVENUE) SPREADSHEET ROW 7) (c + d)</td>
<td>$199,500</td>
<td>$251,775</td>
<td>$304,050</td>
<td>$356,325</td>
<td>$408,600</td>
</tr>
<tr>
<td>Total Revenues (b + d)</td>
<td>$387,975</td>
<td>$587,475</td>
<td>$774,600</td>
<td>$965,850</td>
<td>$1,030,500</td>
</tr>
</tbody>
</table>

[i] Existing Students are students currently enrolled in another program at the college, or students who would have enrolled in another program at the college, had the new program not been established
Appendix VI: Evaluation/Sample Rubrics

ART Rubric

ART Assignment #2-Power Point Presentation.
Assignment # 2. This is a visual essay. Use a digital camera (still or video) to document from your environment (museums, neighborhood, parks, anywhere in NYC) examples of the following: Ancient Art of Africa, Egypt, so-called Sub Sahara cultures of your choice, Greek, Roman, Gothic, Renaissance, India, China, and the Americas. Select two examples from each of the cultures listed above. If you are working with still photography, the format should be as follows: Each image must be: (a) clear image you photographed along with a caption; (b) name of the piece: (c) Where is it located; (d) date of the piece; and (e) material used. About 25 images are sufficient. Do not copy Internet images. If you are using a video camera, show your footage with either narration of a, b, c, d and e or affix graphic text of a, b, c, d and e as lower thirds. Burn your presentation on a CD or save on a jump drive in case of any mishap. Your presentation will be sent and posted through BB. Note all image must be resized and compressed to a small kb. MB sizes will make it difficult for you to post and your instructor to access. Get help with this concept if you are not aware of resizing images.

<table>
<thead>
<tr>
<th>Organization</th>
<th>Excellent work-A</th>
<th>Good -B</th>
<th>Needs Improvement-C</th>
<th>Unacceptable-D-F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Context of the Images</strong></td>
<td>Demonstrates a clear understanding of the assignment’s context and purpose by using images that fit within the full picture frame and each culture is represented by two images.</td>
<td>Demonstrates adequate understanding of the assignment’s context and purpose by using images that fit within the full picture frame and each culture is represented by two images.</td>
<td>Demonstrates an awareness of the context and purpose of the assignment. Images are insufficient in number or irrelevant.</td>
<td>Demonstrates no understanding of context, purpose or guidelines of the visual essay.</td>
</tr>
<tr>
<td><strong>Content Development</strong></td>
<td>Superior understanding of the cultures studied. Making use of the relevant images from the ten assigned cultures to show evidence of understanding the visual content and art</td>
<td>A good understanding of the cultures studied. Making use of the relevant images from the ten assigned cultures to show evidence of understanding the visual content and art</td>
<td>A fair understanding of the cultures studied. Making use of the relevant images from the ten assigned cultures to show evidence of understanding the visual content and art</td>
<td>A poor understanding of the cultures studied. Making use of images not from the ten assigned cultures. Show little evidence or understanding of the visual essay assignment.</td>
</tr>
<tr>
<td></td>
<td>conventions of the ten cultures.</td>
<td>conventions of the ten cultures.</td>
<td>conventions of the ten cultures.</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>----------------------------------</td>
<td>----------------------------------</td>
<td>----------------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Genre and conventions/Format</strong></td>
<td>Demonstrates detailed and careful attention to the template given. It accurately identifies two images from each culture from which the art or architecture was derived.</td>
<td>Demonstrates good attention to the template given. It adequately identifies the culture from which the art or architecture was derived.</td>
<td>Generally follows template given. It partially identifies the culture from which the art or architecture was derived.</td>
<td>Does not follow template given. It inadequately identifies the majority of the cultures from which the art or architecture was derived.</td>
</tr>
<tr>
<td><strong>Sources and Evidence</strong></td>
<td>Demonstrates detailed and accurate documentation of the images. No evidence of images copied from the internet. There is clear evidence of an understanding of the assignment.</td>
<td>Demonstrates adequate documentation of the images. No evidence of images copied from the internet. There is adequate evidence of an understanding of the assignment.</td>
<td>Demonstrates fair documentation of the images. Some evidence of images copied from the internet. There is little evidence of an understanding of the assignment.</td>
<td>Inadequate documentation of the images. Clear evidence of images copied from the internet. There is no evidence of an understanding of the assignment.</td>
</tr>
<tr>
<td><strong>Sequence</strong></td>
<td>Uses the appropriate images, text and sound in sequential order of selected cultures as outlined for the assignment.</td>
<td>Uses adequate images, text and sound in sequential order of selected cultures as outlined for the assignment.</td>
<td>Uses some images, text and sound in sequential order of selected cultures as outlined for the assignment.</td>
<td>Uses poor images, text and sound. The assignment as outlined is out of sequential order.</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>Completed the project with excellent effort. Presentation is properly organized with 2 images</td>
<td>Completed the project with good effort. Presentation is properly organized with very few errors.</td>
<td>Finished with minimum effort. Presentation is incomplete. Presentation</td>
<td>Incomplete project. Presentation is not burned on a CD and/or not</td>
</tr>
</tbody>
</table>
examples from each of the above selected cultures. Presentation is burned onto a CD and successfully posted on BB. Images are correctly resized and compressed to a small size kb for BB. Presentation is burned onto a CD and successfully posted on BB. Images are correctly resized and compressed to a small size kb for BB. is burned on a CD and uploaded to BB. posted successfully on BB.

MUSIC: Rubric

DEPARTMENT OF MASS COMMUNICATIONS, CREATIVE AND PERFORMING ARTS AND SPEECH MEDGAR EVERS COLLEGE, CITY UNIVERSITY OF NEW YORK

COURSE: MUS 100 Section ________

MAP STUDY: WORLD MAP NO. 2

RUBRIC

<table>
<thead>
<tr>
<th>Accuracy and Neatness of Features</th>
<th>A 90 -100%</th>
<th>B 80 – 89.9%</th>
<th>C 70 – 79.9%</th>
<th>D 60 – 69.9%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct identification by use of boundary lines and color of all world regions studied this semester, neat correction of errors.</td>
<td>Accurate identification by use of boundary lines and color of most world regions studied this semester, neat correction of most errors.</td>
<td>Accurate identification by use of boundary lines and color of some world regions studied this semester, neat correction of some errors.</td>
<td>Many inaccurate indications, corrections of errors, and/or features are not neatly done.</td>
<td></td>
</tr>
<tr>
<td>Map Legend/Key</td>
<td>Legend is easy-to-find and contains accurate labeling of geographical regions.</td>
<td>Contains accurate labeling of geographical regions.</td>
<td>Contains much inaccurate labeling of geographical regions.</td>
<td>Legend is absent or lacks the labeling of several of geographical regions.</td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Spelling/Capitalization</td>
<td>95-100% of words on the map are spelled and capitalized correctly.</td>
<td>94-85% of the words on the map are spelled and capitalized correctly.</td>
<td>84-75% of the words on the map are spelled and capitalized correctly.</td>
<td>Less than 75% of the words on the map are spelled and/or capitalized correctly.</td>
</tr>
<tr>
<td>Caption</td>
<td>Accurate, precise, concise, clear caption telling what, where, when work was done.</td>
<td>Wordy, not very clear caption telling what, where, when work was done.</td>
<td>Inaccurate, wordy, not very clear caption telling what, where, when work was done.</td>
<td>No caption.</td>
</tr>
</tbody>
</table>

**ASSIGNMENT**

**WORLD MAP STUDY: NO. 2**

1. COLOR THE AREAS ON THE MAP REPRESENTING THE GEOGRAPHICAL REGIONS OF WHICH MUSIC YOU ARE STUDYING THIS SEMESTER.
2. MAKE A KEY/LEGEND.
3. WRITE A CAPTION FOR THE COMPLETED WORK.
4. TURN IN ONE WEEK BEFORE THE LAST DAY OF CLASSES.
Appendix VII: New Courses
LOWER LEVEL MAJOR REQUIREMENTS

ART 108 History of Visual Communication

Course Description: This course chronicles the evolutionary span of human visual communication including pictographs, signs and symbols as fundamental means to communicate across cultures, space and time. Over time numerous icons have been developed, interpreted, modified and reproduced through petroglyphs, cave paintings, from aboriginal dreamtime to contemporary computer graphics and advertising. Since the scope of this narrative is enormous, this course will focus its address from prehistoric to 70,000 B.C.E. to 1 century A.D. with less emphasis on the period thereafter.

Course Objective(s):
1. To help students understand that no group of people are without their own graphology to express their own vision of the world while sharing in some of the universally common signs and symbols.

2. To expose students to the iconographical and symbolic strands that connect all human beings from our most ancient universal graphemes to present day graffiti.

3. To build a deeper understanding of how our spanning human histories of psychological, mythological, religious, literary, commercial, political and artistic expressions attempt to explain our common and diverse human experience.

4. To help student understand that sign and symbols were indeed the bedrock from which written language emerged

5. To help student the implication for the advancement in unlimited creative ways to communicate their messages.

6. To help students understand and build a comprehensive text and vocabulary of the ever-present global impetus to communicate via the many forms of technology and their limitlessness.

Learning Outcomes
When the student completes this course he or she should be able to:

- demonstrate adequate proficiency in graphic and oral forms how people use signs and symbols to communicate his or her messages;
- that the student can identify various forms of visual iconography using the current technology to communication while building a repertoire of his or her own vocabulary
- demonstrate through the use of new technologies the ability to understand and disseminate symbolic information globally as means of communication;
- demonstrate in more creative ways how historical symbols of the past can enhance and develop current communication technologies;
- explain and demonstrate how symbolism and iconography function as tools in the arts;
• demonstrate the usefulness of signs and symbols in class projects for media, performance and theater arts;
• use symbolism in social digital media technologies to share data; and
• demonstrate an understanding of the major reasons and benefits for using signs and symbols to communication.

REQUIRED Textbook:


References: RECOMMENDED WEBSITES:

Assigned Readings:
The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by the student. They will be used and discussed during the course.

Reserves: E-Reserves at MEC library PowerPoint presentations of the course

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

ASSESSMENT:

Assessment will include but not limited to demonstrable exercises such as oral presentations, critiques, written term papers, midterm and final exams. Other areas to include the student’s overall assessment will be extended to attitude to the subject matter, class decorum, acquired skills and the student’s own personal abilities and theoretical integration development.

EVALUATION:

• The students will be tested upon their ability to recognize how signs and symbols technology and communication technologies are disseminated globally from invention to modification;
• Explain and demonstrate how iconography functions as an important elemental tool in the arts; and
• identification and use of symbols in new technologies via smart phones, I-pad advertising apps while working collaboratively with peers.
The instructor's evaluation of student performance also includes class participation, written and oral assignments: See below:

Homework Assignments | 20% Weekly Directed Journal Responses
--- | ---
Essay | 15%
Mid term Examination | 20%
Oral presentation | 15%
Final Examination | 30%

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>97.1 – 100</td>
</tr>
<tr>
<td>A</td>
<td>93.0 – 97.0</td>
</tr>
<tr>
<td>A-</td>
<td>90.0 – 92.9</td>
</tr>
<tr>
<td>B+</td>
<td>87.1 – 89.9</td>
</tr>
<tr>
<td>B</td>
<td>83.0 – 87.0</td>
</tr>
<tr>
<td>B-</td>
<td>80.0 – 82.9</td>
</tr>
<tr>
<td>C+</td>
<td>77.1 – 79.9</td>
</tr>
<tr>
<td>C</td>
<td>73.0 – 77.0</td>
</tr>
<tr>
<td>C-</td>
<td>70.0 – 72.9</td>
</tr>
<tr>
<td>D+</td>
<td>67.1 – 69.9</td>
</tr>
<tr>
<td>D</td>
<td>63.0 – 67.0</td>
</tr>
<tr>
<td>D-</td>
<td>60.0 – 62.9</td>
</tr>
<tr>
<td>F</td>
<td>0 – 59.9</td>
</tr>
</tbody>
</table>

Office Hours:
Office – Bedford Bldg, Room TBA
MWF 3:00 – 4:00 p.m.
Others by appointment

Policies

Academic Dishonesty: Academic dishonesty in any form will result in a failing grade. It is expected that a student attending Medgar Evers College will be scrupulously honest. Dishonesty, such as cheating or plagiarism, or furnishing false information, including forgery, alteration or misuse of University documents, records or identification, will be regarded as a serious offense subject to sever penalty, including, but not limited to loss of credit and possible dismissal.

Class Attendance
Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

Punctuality
Classes will begin at the designated time. Adjustments will not be made for those who arrive late. Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.
**Homework Assignments**
Homework assignments are to be deposited before 5:00 p.m., EST on the due date in my mailbox in Room 1015 S of the Bedford Bldg. Late homework assignments are not accepted.

**Make-up Examinations Policy**
Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

**Make-up Assignments** are not available. All work must be completed and submitted on time.

**Extra-Work assignments** are not available in this course.

**Laboratory Reports:**
Summary reports from research and affiliated agencies

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**Course Outline and Readings**

**COURSE OUTLINE 14 weeks:**

**Week I.** Introduction: An overview of the fundamental concepts and their meanings to be addressed in this course of study, for example, Signs and Symbols.

**Read:** *Signs and Symbols*, In Mark O’Connell and Raje Airey, *Signs & Symbols: What they mean and how we use them*, pp.6-8, background information on Ancient Symbols, pp.10 -34; Symbols of Spiritual traditions, pp. 36-48; Symbols of the Mind, pp. 50-60; Symbols and Society, pp.62-78.
**John Henrik Clarke’s Introduction,** *In Albert Churchward’s Signs and Symbols of Primordial Man*, pp.-iv.

**Week II.** The origins of basic geometric signs and symbols such as the square, triangle and circle and their meanings in various cultures.

**Read:** *In Albert Churchward’s Signs and Symbols of Primordial Man*, pp. 6-28;

**Week III.** The origin of the Triangle. **Read:** *In Albert Churchward’s Signs and Symbols of Primordial Man*, pp.309-324. The origin of the Circle with and the point within the circle, **Read:** *In Albert Churchward’s Signs and Symbols of Primordial Man*, pp.325-29; Origin of the Square, *In Albert Churchward’s Signs and Symbols of Primordial Man*, pp.13, 22, 57, 160, 203,207, 287,289

**Week IV.** Time line of visual communication across geographic space and time beginning from Southern Africa: **Petroglyphs**-- Blombos cave engravings, petroglyphs incised on Ochre Stone, around 70,000 B.C.E. East of Cape town, South Africa. The earliest so-called sub Saharan African visual communication; 40,000 B.C.E in southern **Africa:** South Africa, Zimbabwe, Namibia, show scenes of **petroglyphs** dating from 40,000 B.C.E. to 23,000. B.C.E.
Australia: **Hand Stencil Painting.** Aboriginal art, Kimberley Region. Handprints and cupules are believed to constitute the oldest forms of aboriginal art in Australia, dating perhaps to 40,000 B.C.E. However, this remains unconfirmed by carbon-dating results.

**Rock fragment** bearing traces of a charcoal drawing, carbon-dated to 26,000 BCE. Found at the aboriginal rock shelter of Nawarla Gabarnmang in Arnhem Land, Northern Territory, is the oldest work of art ever found on Australia.

**Week V. Europe:** **Stone art** 3-D---Venus Figurines (30,000-20,000 BCE); Paleolithic period, Venus of Willendorf 28,000 -25,000 B.C.E., Venus of Dolni Vestonice (26,000 B.C.E.)

First known work of ceramic art Venus of Gagarino (.20, 000 B.C.E.)

Among the oldest art of Russia.

**Defining cave painting and its Characteristics for communication** 30,000 to 15,000 B.C.E.

**Europe:** Big Horn Rhino (30,000-25,000 B.C.E) Cave painting from Chauvet Cave. Monochrome Cave Painting of Lions from Chauvet Cave (30,000 B.C.E)

The second oldest set of figurative cave paintings in the world, after the primitive Fumane Cave paintings discovered near Verona, Italy. Polychrome cave painting of a bison head. (c.15, 000 B.C.E.) Altamira cave main gallery.

**Africa:** Apollo II cave paintings, Namibia, Southern Africa, and 23,000 B.C.E.

N.B. The most spectacular examples of this rock art have been discovered in southwestern France and northern Spain - in the so-called Franco-Cantabrian region - where archeologists have found some 350 caves containing Upper Paleolithic artworks. The largest cave clusters are in the Dordogne (Lascaux, Cussac, Laussel, Font-de-Gaume, Les Combarelles, Rouffignac), and around Monte Castillo in the district of Puente Viesgo, Cantabria, but other magnificently decorated caves have been found in various parts of the world - including South Africa, Argentina, India, China, Australia and elsewhere.

**Week VI.** 8,000- 4,000 B.C.E. Neolithic Age, **Asia:** Plaster Figures Ain Ghazal, 6750-6250 B.C.E. **Africa:** Running woman at Tassili n’Aijer, 6,000-4,000 B.C.E; 4,000-3000B.C.E. **Europe:** Hagar Qim, Malta 3,200-2,500 B.C.E. **Asia,** Sumerians Warka Vase, 3,200 to 3,000 B.C.E. **Africa, Egypt:** Hierakonpolis Tomb 100 with walls and narrative paintings, 3,500-3,000 B.C.E.

**Week VII** 3,000-2,000 B.C.E. Europe, Early Cycladic, **Lyre player** 2,700-2500 B.C.E. Marble statue found at grave sites; **Africa, Egypt:** Shabaka Stone, 3,200 B.C.E., Narmer Pallet, 3,000-2,920 B.C.E. Unification document of Upper and Lower Egypt; **Asia:** Sumerian, Standard of Ur, found at burial site, 2,600 B.C.E. Neo Sumerian Ziggurat, at Ur 2,100 B.C.E; **Europe:** Salisbury, Stonehenge, 2550-1600 B.C.E ; **Asia:** Indus Valley Civilization 2600 to 1500 B.C.E. Robed male figure, Mohenjo Daro, 2600-1900 B.C.E. Harrapa wells, 2200 B.C.E. **Africa:** Egypt, Step pyramid at Saqqara, 2,700 B.C.E. Sphinx and Pyramids 2550-2475 B.C.E.

**Week VIII.** 2,000 to 1,700 B.C.E.

**Egypt:** Middle Kingdom 2040- 1640 B.C.E. Rock cut tombs, 19501900 B.C.E.
Asia: Hammurabi Stele, Babylon, 1780 B.C.E.
Europe: Palaces construction at Crete, 2000-1400 B.C.E. Snake Goddess at Knossos, 1600 B.C.E. Funerary Mask, Mycenaean, 1600-1500
1700-1000 B.C.E. Egypt: New Kingdom, Grandiose pylon temples; Tut’s Death mask, 1323 B.C.E. China: Shang Dynasty, perfection of bronze casting, 1200 B.C.E.
Europe: Knossos, Bull leaping, 1450-1400 B.C.E., Mycenae citadels 1300-1250 B.C.E.
Americas: 1200 B.C.E. -400 Olmec civilization

Week IX. 900-400 B.C.E. Americas: Meso-America, Olmec Basalt heads 900-400 B.C.E.
Raimondi Stele, 800-200 B.C.E. Chavin de Huántar Temple complex, Adena in North America Mound builders, 500 B.C.E. -0 C.E. Adena North America Ceramic pipe 500B.C.E.-1 B.C.E.
Asia: Assyrian palace construction, 900-612 B.C.E. Assyrian Ashurbanipal hunting lions 645-640, bas-relief
Europe: Geometric Period, First Olympic Games 775 B.C.E, Figure painting in Greece, Founding of Rome, 753 B.C.E. 750 B.C.E. Geometric Krater, 740 B.C.E.
Africa, Egypt: Tarhaqa sphinx, 712-657 B.C.E., Africa: Nigeria, Nok Terra cotta head 500 B.C.E.-200 A.D.
Europe: Greece: Archaic smile introduced into sculpture, 570 B.C.E. Red and Black figure style vase painting in pottery, 530 B.C.E., Euphronios Herakles and Antaois, 510 B.C.E. Etruscan style temple of Jupiter 509 B.C.E. Greek sculpture 480 B.C.E., Parthenon, 447-438 B.C.E.
Asia: Isthar Gate, Babylon 575 B.C.E; Shakyamuni Buddha 563-483 B.C.E. Persia Apadana, Persepolis, 521-446 B.C.E. China: Jade carving perfected, 400-300 B.C.E.

Week X. 300 B.C.E. to 30 C.E.
Africa: Egypt, Temple of Horus at Edfu, 234 B.C.E., Asia: China, Army of terra cotta soldiers, Qin First Dynasty 210 B.C.E.
Americas: South America, Seat figure at Colima, 200 B.C.E. to 500 C.E.
Europe: Greece, Altar of Zeus, 175 B.C.E., Construction of Roman temple with Etruscan and Greek architectural elements, Roman portraiture, 60-50 B.C.E.
Roman Coliseum, portraiture, murals 27 B.C.E. to `14 C.E.
Americas: Paracas embroidered funerary 0-1 century C.E.
Asia: Han Dynasty house 1 century C.E.

Week XI. 500-1500 C.E.
Europe Christian iconography covering periods such as Early Christian, San Vitale, 526-547 Early Byzantium religious art, Mount Sinai icon 527-726,
Americas: Nasca lines, Lima Peru, 300 C.E., Goddess Teotihuacan (sixth largest city in the world at this time), 650-750 C.E. Vast Maya pyramid complex at Tikal, 732 C.E.
Asia: Oldest Hindu stone temple 5-6 century, Dome of the Rock, 687-692 Jerusalem; ,Pagoda in China, Yingzian, world’s tallest wooden buildings,1056 C.E.
Africa: South Africa, Terra cotta heads Lyndenbury, South/Africa 500-800 C.E., Early bronze casting in Nigeria, Ibo Fly whisk, 9-10 century C.E. Ife King, 11-12 century C.E.
Americas: Maya Pyramids at Castillo, Chichen Itza, 9th century, Toltec atlantids, Maya Mexico, 900-1180 C.E.
Serpent Mound, Ohio 1070 C.E. Mississippi builders
Asia: Esoteric Buddhism introduced to Japan, 950 C.E. Vishvanatha Temple, India, 1000 C.E.
Europe: Other religious art from Middle Byzantium (843-1204), Late Byzantium 1204-1453 includes Gothic art with Cathedrals and stained glass windows;

Week XII. 1500-2000 Renaissance to Contemporary.

Week XIII. From Cave painting to Stain Glass windows to contemporary Billboards, computers, TV, i-pad, smart phones, et. Al. as a means of communicating for commercial reasons
Our symbolic culture: Symbolism in art, science, religion, storytelling, tattoos, and group identity, society. Read: Mark O’Connell and Raje Airey, Signs & Symbols: What they mean and how we use them, pp. 60-78

Week XIV. Signs and Symbols as a constellation for written language formation
Read: Albert Churchward, Signs and Symbols of Primordial Man, pp.226

PowerPoint presentations, videos and digital platforms websites are used by instructor to convey the content above.

Examination Schedule
TBA as per the College schedule

Assignments (Homework)

Complete the weekly directed journal response to readings and videos viewed for the unit under review.

Sample Examination Problems

Examination I  Visual and oral presentation.
Prepare a ppt to demonstrate your own constellation of sign and symbols to communication a variety of messages around themes of your selection. .

Examination II  Written Midterm essay examination.

Example: Response to the following in complete sentences. Which period embodies the beginnings of visual communication by human beings? How does the foundation set forth by our forebears’ impact on contemporary visual communication platforms?

Examination III Final written examination

Supplemental Resources: Recommended Websites

http://www.visual-arts-cork.com/prehistoric/petroglyphs.htm
DNCE 150 Dance History

Course Description:

In this course, students will survey dance from primitive to contemporary times and trace its role through historical eras. Students will probe into the meaning of Dance as it is interpreted through different times and different cultures. Students will come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures from areas around the globe as well as from their own communities. Students will receive historical and present day information and adapt their knowledge to the diversities of dance and society.

Course Objective(s):

1. To provide an overview of the development dance through the ages, and within cultures.
2. To provide study and activities which expand the student’s understanding of the trends and developments as well as prime movers of dance in America during the 20th Century.
3. To provide opportunities to view and critically analyze the major dance works of the 20th Century.
4. To provide writing assignments and exams which require synthesis of and application of course information.

Learning Outcomes: When the student completes this course he/she should be able to:

1. Demonstrate an understanding of the historical aspects of dance within cultures
2. Write about dance from a historical perspective
3. Explain social relevance of dance in culture
4. Compare dances through the ages from one era to the next.
5. Develop a written research paper on the history of dance
Textbook:

Abshead-Lindsay, Janet and Layson, June (eds.) *Dance History: An Introduction.*

References:

Assigned Readings:

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Reserves:

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on class participation, assignments, mid-term examination, and the research paper

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<th>Category</th>
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<tr>
<td>Class participation</td>
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<tr>
<td>Assignments</td>
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<tr>
<td>Mid-term Exam</td>
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<td>Research Paper</td>
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Grading Scale:

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<td>D-</td>
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<td>0 – 59.9</td>
<td>F</td>
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Office Hours:

Office: B1007M
Hours: TBA
Others by appointment

Policies:

Academic Dishonesty: Academic dishonesty in any form will result in a failing grade.

Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

Class Attendance:
You are expected to be in regular attendance for class. The highest percentage of your grade is based on participation; therefore, attendance is very important to your grade outcome.

Punctuality:
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

Homework Assignments:
There will be periodic homework assignments.

Make-up Examination Policy:
Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments:
Make-up assignments may be available upon request.

Extra-Credit assignments:
Extra-credit assignments may be available upon request.

Other Academic Support: Learning Center, Counseling Center

Course Outline

Week I.

Introduction
1. Historical Excursion: Overview of historical events
2. Scope of Course: Discussion of the syllabus and expectations of the course
3. Read Chapter 1: Historical perspectives in the study of dance
4. Write a summary of the chapter

Week II.
1. Discussion of Chapter 1
2. Read Chapter 2: Dance history source materials, for next week
3. Write a summary of Chapter 2

Week III.

1. Discussion of Chapter 2
2. Read Chapter 3: The dance history literature, for next week
3. Write a summary of Chapter 3

Week IV.

1. Discussion of Chapter 3
2. Read Chapter 4: Traditional dance: English ceremonial and social forms, for next week
3. Read Chapter 5: Traditional dance in West Africa, for next week
4. Write a comparison of the two types of traditional dances

Week V.

1. Discussion of Chapters 4 and 5
2. Classroom activity
3. Read Chapter 6: Regional Evidence for social dance with particular reference to a Yorkshire spa town, Harrogate, UK, for next week

Week VI.

1. Discussion of Chapter 6
2. Read Chapter 7: Ballets lost and found: restoring the twentieth-century repertoire, for next week

Week VII.

1. Review Chapters 1 – 7 for midterm exam

Week VIII.

1. **MIDTERM EXAM**
2. Read Chapter 8: Enrico Cecchetti: the influence of tradition

Week IX.

1. Discussion of Chapter 8
2. Read Chapter 9: Rambert Dance Company Archive, London, UK, for next week
3. Choose a topic for your research paper to discuss with professor
Week X.

1. Discussion of Chapter 9
2. Discussion of research topics and format
3. Read Chapter 10: European early modern dance, for next week
4. Read Chapter 11: Expression and expressionism in American modern dance
5. Begin research

Week XI.

1. Discussion of Chapters 10 & 11
2. Read Chapter 14: Pathways to studying dance history, for next week

Week XII.

1. Discussion of Chapter 14
2. Read Chapter 15: Writing dance history, for next week

Week XIII.

1. Discussion of Chapter 15

Week XIV. & XV.

1. Presentation of Research

MASS 200 Introduction to Digital Technology: History and Development

Course Description: This course introduces the learner to the history and chronological development of digital technology, how it has impacted on all aspects of daily life and particularly as it relates to the arts and multimedia of today.

Course Objective(s): 1. To help student understand the chronological history, content and development of digital technology and its usefulness to contemporary communication in all its dimensions as well as anticipate future trends of digital communications

2. This course is also designed to provide a very general introduction to the major instruments used in digital technology in general and the arts in specific

3. To build a deeper understanding and appreciation for how digital technology has changed the lives of our society as well as facilitated greater access to knowledge dissemination by artists and scientists.
4. To help students use computational thinking and information systems to define, design and implement digital solutions in all dimensions of their work and lives.

5. To help develop critical consumers of information.

6. To help develop great writers and an awareness of analytical thinking.

**Learning Outcomes**

When the student completes this course he/she should be able to:

- Explain and demonstrate how digital media differ from traditional media, both technically and in their social influence;
- Identify three inventions that provided the foundation for today’s digital communication technologies;
- Trace the development of a contemporary technology, service or product showing its antecedents and logical future direction;
- Analyze and critique digital presentation material of their peers;
- Use social media technologies to share presentations digitally;
- Create the format for digital portfolios;
- Identify and analyze the latest developments in digital media technology;
- Understand how to use digital media to create and convey a message;
- Pursue new business and management models based on the application of digital media; and
- Demonstrate how digital technology and communication technologies are disseminated globally from invention to implementation.

**Textbook: REQUIRED WORKS:**


Challenging the popular myth of a present-day ‘information revolution’, *Media Technology and Society* is essential reading for anyone interested in the social impact of technological change. Winston argues that the development of new media forms, from the telegraph and the telephone to computers, satellite and virtual reality, is the product of a constant play-off between social necessity and suppression: the unwritten law by which new technologies are introduced into society only insofar as their disruptive potential is limited.


Related readings:
- Required readings provided as PDF.

**References: RECOMMENDED WEBSITES:**

**Assigned Readings:**

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by the student. See above. They will be used and discussed during the course.

**Reserves:** E-Reserves at MEC library PowerPoint presentations of the course

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

**Grading:** The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

**ASSESSMENT:**

Assessment will include but not limited to demonstrable exercises such as oral presentations, critiques, written term papers, midterm and final exams, and the student overall assessment will be extended to consider attitude to the subject matter, class decorum, acquired skills and the student’s own personal abilities and theoretical integration development

**EVALUATION:**

The students will be tested upon their ability to identify various forms of digital media discussed in lectures, its history and development.

The instructor's evaluation of student performance includes:

<table>
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<tr>
<th>Assessment Component</th>
<th>Percentage</th>
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<tr>
<td>Homework Assignments</td>
<td>25%</td>
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<tr>
<td>Essay response</td>
<td>15%</td>
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<td>Examinations (3)</td>
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<tr>
<td>Final Examination</td>
<td>30%</td>
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</table>

Grading Scale:

- 97.1 – 100  A+
- 93.0 – 97.0  A
- 90.0 – 92.9  A-
- 87.1 – 89.9  B+
Office Hours:
Office – Bedford Bldg., Room TBA
MWF 3:00 – 4:00 p.m.
Others by appointment

Policies

Academic Dishonesty: Academic dishonesty in any form will result in a failing grade. It is expected that a student attending Medgar Evers College will be scrupulously honest. Dishonesty, such as cheating or plagiarism, or furnishing false information, including forgery, alteration or misuse of University documents, records or identification, will be regarded as a serious offense subject to severe penalty, including, but not limited to loss of credit and possible dismissal.

Class Attendance
Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

Punctuality
Classes will begin at the designated time. Adjustments will not be made for those who arrive late. Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

Homework Assignments
Homework assignments are to be deposited before 5:00 p.m., EST on the due date in my mailbox in Room 1015 S of the Bedford Bldg. Late homework assignments are not accepted.

Make-up Examinations Policy
Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments are not available. All work must be completed and submitted on time.
Extra-Work assignments are not available in this course.

Laboratory Reports:
Summary reports from Museum visits

COURSE OUTLINE

Week I. Overview of Course: Welcome  Introduction: The Ishango bone 20,000 B.C, Egyptian numbering system, Sumerian, cuneiforms, Abacus, 3000 BCE, Logarithms, "Napier’s bones," multiplication tables on a stick John Napier, 1550-1617, A machine for adding, subtracting, multiplying and dividing Wilhelm Schickard, 1592 to 1635

Week II. A mechanism to add & subtract with 8 figures and carrying of 10's, 100's, and 1000's Blair Pascal 1644 (see development from Egyptian counting system); The first Slide Rule appeared in 1650 and was the result of a joint effort of two Englishmen, Edmund Gunter and the Reverend William Oughtred; The differential calculus & a machine to multiply Gottfried Wilhelm Leibniz;

Week III. Power loom with an automatic card reader Joseph Marie Jacquard, 1804 revolutionized patterned textile weaving; Arithmometer (mass-produced mechanical calculator), 1820 Thomas de Colmar; Difference & analytic engines, forerunner of present-day computers Charles Babbage 1822

Week IV-V. Beginnings of New Media Forms: Telegraph Samuel F.B. Morse & Joseph Henry, 1830; Photography Talbot, Niépce, & Daguerre,1839; Programs & subroutines for the Analytic Engine Ada Augusta Byron, aka Lady Lovelace, 1843; Algebra from logic, truth tables George Boole, 1854; Typewriter Sholes and Carlos Glidden and others, 1866; Telephone Alexander Graham Bell, 1876; Phonograph; Thomas Edison 1877; Punch card reader & tabulating machine Herman Hollerith at MIT1890; Cinema Auguste and Louis Lumière & Thomas Edison, 1895; and Radio Guglielmo Marconi 1895. Read: “Propagating sound at considerable distance.” In Brian Winston’s Media Technology and Society, pp.19-64.

Week VI-VII Advent of computers: 1936 Konrad Zuse - Z1 Computer First freely programmable computer; John Atanasoff & Clifford Berry--ABC Computer Who was first in the computing biz is not always as easy as ABC, 1942; Howard Aiken & Grace Hopper The Harvard Mark I computer Harvard Mark I Computer1944; John Presper Eckert & John W. Mauchly ENIAC 1 Computer 20,000 vacuum tubes later. 1946; Frederic Williams & Tom Kilburn, Manchester Baby Computer & The Williams Tube Baby and the Williams Tube turn on the memories,1948. Read: The first Computers, In Brian Winston’s Media Technology and Society, pp.166-189

Week VIII Midterm Examination

Week IX. John Bardeen, Walter Brattain & William Shockley-The Transistor No, a transistor is not a computer, but this invention greatly affected the history of computers, 1947- 1948 John Presper Eckert & John W.UNIVAC Computer, First commercial computer & able to pick presidential winners,,1951; International Business Machines IBM 701 EDPM Computer;1953 IBM enters into
Week X. The History of Modern Computers’ John Backus & IBM FORTRAN Computer Programming Language The first successful high level programming language.1954. **Read:** “Transistor” In Brian Winston’s *Media Technology and Society*, pp 211-212;213;206-7;220-221;228-229214-215;222. Also read: “The coming of the microcomputers” pp. 227-242

**Week XI.** History of Modern Computers continued: Stanford Research Institute, Bank of America, and General Electric ERMA and MICR The first bank industry computer - also MICR (magnetic ink character recognition) for reading checks.1955; Jack Kilby & Robert Noyce- the Integrated Circuit, Otherwise known as 'The Chip' Steve Russell & MIT Spacewar Computer Game The first computer game invented,1962; Douglas Engelbart, Computer Mouse & Windows, Nicknamed the mouse because the tail came out the end, 1964 ARPAnet. The original Internet,1969 Intel 1103 Computer Memory The world's first available dynamic RAM chip,1970 Faggin, Hoff & Mazor.

**Week XII.** Intel 4004 Computer Microprocessor, The first microprocessor, 1971; Alan Shugart &IBM The "Floppy" Disk Nicknamed the "Floppy" for its flexibility, 1971; Robert Metcalfe & Xerox The Ethernet Computer Networking.1973; Scelbi & Mark-8 Altair & IBM 5100 Computers, The first consumer computer; Apple I, II & TRS-80 & Commodore Pet Computers More first consumer computers 1976/77; Dan Bricklin & Bob Frankston VisiCalc Spreadsheet Software; Any product that pays for itself in two weeks is a surefire winner, 1978; Seymour Rubenstein & Rob Barnaby..


PowerPoint presentation by instructor.

**Examination Schedule**

TBA as per the College schedule

**Assignments (Homework)**
Complete the weekly directed journal blog response to readings and videos viewed for the unit under review.

Sample Examination Problems

Examination I  Visual and oral presentation.
PowerPoint presentation on any aspect of the history of digital technology and how it impacts communication in contemporary society.

Examination II  Written Midterm essay examination.
Identify the chronology of digital media from the beginnings to contemporary times.

Examination III Final written examination

Supplemental Resources

VIDEOS:
TBA
Other Academic Support
  Learning Center
  Counseling Center
  Writing Center
  Academic Computer Lab

UPPER LEVEL MAJOR REQUIREMENTS

Course Syllabus: PERF/SPTH 307-Acting for Media

COURSE DESCRIPTION
This is a course that integrates basic acting with the rudiments of technology to acquaint students with experience in acting techniques, theory, application, concentration voice, movement, improvisation, and voice, video digital production and some of the language within the industry. Topics also covered will target the proper use of digital video paraphernalia that ensures the preservation of equipment. Students will actively engage in exercises that require their standing on their feet during class.
3 Credit Hour; Common Core

Place of Course in the Curriculum: BFA Concentration and General Student Population
**Course Objectives:** To learn the basic skills needed:

- To know become familiar with various modes of acting techniques.
- To become acquainted with basic terminology in technology used in acting.
- To become familiar with the rudiments pertaining to the various aspects acquainted with acting video production.
- To able to use the voice to communicate ideas to listeners expressively.
- To learn the proper use and maintenance of digital video equipment.
- To become aware of self so as to free oneself from internal or external interference that would block the actor physicalizing on stage.
- To think creatively, concentratively, spontaneously before an audience.

**Learning Outcomes:**
When the student completes this course she/he will be able to demonstrate her/his understanding of the fundamentals of acting through employing monologues and improvisation. Character analysis and development and an ample amount of exercises also will add to the student’s development re-enforced with other growth-builders such as focus games, observation and movement, trust building, picturization and other activities. Such rudiments will be integrated into particular aspects of technology that add to the students thespian growth in order to groom the student for a professional career in a technologically progressive global community.

**Textbook:**


**References:**

**Assigned Readings:**

**Week I.** Course overview / handouts/ Introductions.
Reading: From idea to cinematic Story

**Week II.** Reading assignment due: Preface (xix-xxiii) & Acting Acknowledged pp. 1-38
Reading: The Screenplay, the Visual Language and Aesthetics of Cinema pp. 21-64

**Week III.** Reading assignment due: Relaxed Readiness pp. 39 – 72
Reading: Organizing Cinematic Time and Space pp.65-93

**Week IV.** Reading assignment due: From Screenplay to Visual Plan pp. 100 – 118

**Week V.** Reading assignment due: Individual Inventory pp. 73 – 108
Reading: Preparing for Production pp123 – 138

**Week VI** Reading assignment due: Stanislavski’s System pp. 110 – 143

**Week VII.** Reading assignment due: The Cast and Crew, and The Film System pp. 141 – 190 Reading assignment due: The Digital Video System
Week VIII. Reading assignment due: Stanislavski Stretched pp. 146 - 180

Week IX. Reading assignment due: The Lens pp. 221 – 239
Reading: Camera Support and Basics of Exposure pp. 241 – 266

Week X. Reading assignment due: Truth / Technique pp. 181 – 234
Reading: Basic Lighting for Film and DVD pp.270 – 297

Week XI. Reading assignment due: Scene Study pp. 235 – 270
Reading: Lighting and Exposure beyond the Basics, Sound for Production pp. pp. 303 – 349

Week XII. Reading assignment due: Performance Process pp. 271 – 292
Reading: Location Sound Techniques pp. 351 - 375

Week XIII. Reading: Set etiquette and Production Safety, Post Production Overview and Workflow
The Process of Digital Editing pp. 397 – 467

Week XIV.
Reading: The Sound Design in Film, Cutting Sound and Working with Multiple Tracks, Finishing,
Mastering, and Distribution pp. 471 – 522

Reserves:
N/A

Grading:
The grades in this course will be based on class participation, performance, assignments, quizzes,
midterm, and final exam.
Class Participation 30%

Reading homework and other assignments: 20%
(9 reading reports)
Midterm 20%
Final Exam 30%  
**Total = 100%**

Grading Scale:
A+  97 - 100 Exceptional 4.0
A    93 - 96.9 Excellent 4.0
A-   90 - 92.9 Outstanding 3.7
B+   87.1 - 89.9 Very Good 3.3
B    83 - 87 Good 3.0
B-   80 - 82.9 Good 2.7
C+  77 - 77.9 Satisfactory 2.3
C    70 - 76.9 Satisfactory 2.0
D+  67.1 - 69.9 Passing 1.3
D    63 - 67 Passing 1.0
D-  60 - 62.9 Passing 0.7
F    0 - 59.9 Failure 0.0

**Syllabus Statement**

Federal law prohibits discrimination on the basis of disability. Under the guidelines of the Americans with Disabilities Act, the College will provide reasonable accommodations to persons with documented disabilities. Therefore, if you are in need of or have any questions regarding accommodations or services, please contact Mr. Anthony Phifer, Director, Office of Services for the Differently-Abled (Bedford Building Room 1024) at 718 270-5027 or aphifer@mec.cuny.edu. Any information provided to the office will be confidential and will not be released without your permission.

**Office Hours**: TBA

**Policies**: Turn cell phones to mute or off. There is no texting during class. Take all calls outside of class, while class is in progress.

**Plagiarism**: Make certain any idea expressed that does not belong to you is noted. The person who said it, give him or her, the credit.

**Class Attendance**: Students are expected to attend classes regularly and participate in discussions.

**Punctuality**: Classes will begin at designated time.

**Make-up Assignments**: Make-up assignments are given with valid reason and documentation.

**Laboratory Reports**: Inquire about Toastmasters

**Examination Schedule**
TBA

**Academic Support**: 
PERF/MUS 310: Digital Composition

Course Description: This course designed to teach the principles of music composition and orchestration. Students will learn how to orchestrate/arrange original compositions and the compositions of other artists using notation and sequencing software. Students will also work in traditional methods exploring a variety of ensemble combinations both instrumental and vocal. The course will stress the use of notation software, content development and instrumentation.

Course Objective(s):
1. To communicate the principles of music composition and orchestration.
2. To provide experiential knowledge of composition and orchestration.
3. To expose students to the use of notation and sequencing software.
4. To sharpen student awareness of the connection between historical and social context in music composition.
5. To explore contemporary composition by combining music theory and orchestration as well as studies in mixed-media.

Learning Outcomes: When the student completes this course he/she should be able to:
1. Demonstrate knowledge of the principles of music composition and orchestration.
2. Use notation and sequencing software.
3. Compose a short piece reflecting understanding of historical and social norms.

Textbook:

Adler, Samuel. The Study Of Orchestration. (3rd Edition)

W. W Norton, New York. 2011

References:
Course Packet Designed by Faculty

Software:

Sibelius Music Software.
**Assigned Readings:**
Course Packet designed by Music Faculty

The textbook and references along with some of the assigned readings are available online. The assigned readings should be obtained by you. They will be used and discussed during the course.

**Reserves:**
The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

**Grading:** The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Homework Assignments</td>
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<tr>
<td>Learning of new material</td>
<td>15%</td>
</tr>
<tr>
<td>Examinations (3)</td>
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<tr>
<td>Final Examination</td>
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</tbody>
</table>

**Grading Scale:**
- 97.1 – 100: A+
- 93.0 – 97.0: A
- 90.0 – 92.9: A-
- 87.1 – 89.9: B+
- 83.0 – 87.0: B
- 80.0 – 82.9: B-
- 77.1 – 79.9: C+
- 73.0 – 77.0: C
- 70.0 – 72.9: C-
- 67.1 – 69.9: D+
- 63.0 – 67.0: D
- 60.0 – 62.9: D-
- 0 – 59.9: F

**Office Hours:**
To be indicated by each instructor.

**Policies**
**Academic Dishonesty:** Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person’s words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

**Class Attendance:** Regular, on-time attendance required.
**Punctuality**
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.
Practice Assignments include practice in reading new material. Homework assignments are to be ready for the class time on the due date. Late homework assignments are not accepted. Make-up Assignments are not available. All work must be completed and submitted on time. Extra-Work assignments will be made available in this course.

Course Outline

I. Introduction: So you want to be a composer?
   A. Historical Excursion, Getting Acquainted, Course Overview

   B. Scope of Course: 1. Students are required to purchase the assigned textbook and are expected to come to class prepared to participate in the discussion, making substantive contribution.

   2. Medical notes or a letter from the person in-charge of a college-related activity will be required for students who miss a test and wish to take a make-up examination. Non-excused absences from tests will be assigned an F (zero).

   3. Concert Attendance: Students are required to attend three choral or instrumental (band/Orchestral) performances, on or off campus, each semester and submit a written critique of each.

   C. Course Materials:
   1. Notebook for organizing and recording master classes, logs, assessments and assignments.

   2. A pencil and a music manuscript notebook

   D. Assignment: Sibelius Prepare material as directed by instructor.

II. Scale Form: Major, Minor, Melodic, Harmonic, Dominant, Diminished, Pentatonic, Dorian, Aeolian, Locrian, mixolydian.

   Chord Type: I, ii, iii, IV, v, vi, vii. The major 6th and 7th chords.

   Reading: Instrumentation, chapters 1-4 (Alder)

III. Assignment: Reading chapter 5, Scoring for Strings (Alder) required listening: Four Seasons, Composer Vivaldi.

IV. 1) Reading: Chapter 6, The Woodwind Choir, Chapter 7, Individual Woodwinds, (selected reading: Course Packet Counterpoint, Sonata, Aria, and the Fugue); Assignment: Sibelius create a short composition using the ii, V, I and assigned cadences to complete the selection with a short introduction and theme.

V. Reading: Chapter 8 Scoring for Woodwinds and Woodwind-String Combinations, Chapter 9 Brass Instruments, 10 Individual Brass Instrument.

   1) Quiz;
Expand compositions to instrumental or vocal manipulation using a number of variations of ensembles, and Re-harmonization with Sibelius.

Assignment: Using Sibelius Transcribe from Piano to Winds and Strings Johannes Brahms’s Piano Sonata No.

VI. Reading: Chapter 12 Percussion, Chapter 13 Keyboard Instruments.

Assignment: Arrange and re-orchestrate for a small ensemble Duke Ellington’s, I let A Song Go Out Of My Heart.

VII. Explore ethnomusicological applications of counterpoint especially vocal and rhythmic compositions of Africa and the African Diaspora Course Packet data on the Early Blues, Jazz, Rhythm Changes, and Ragtime and Big Band.

Assignment: Prepare material as directed by Instructor.

VIII. 1) Midterm Exam

IX. Musical lines and instrumental parts: what is good orchestration? (Selected reading: Scoring for the Orchestra Alder)

Assignment: Sibelius Composition Development assignment as directed by Instructor.

X. Reading: Chapter 15 Scoring for the Orchestra, The Orchestral Transcription.

Principles of movement, interest, and of variety.

Assignment: Sibelius Prepare material as directed by Instructor.

XI. Reading: The Orchestra As Accompanist, Chapter 18 The Preparation of the Score and Parts.

Developing ideas, organizing form, varying motives, genres, (Readings from course packet and assigned chapters)

Assignment: Sibelius Prepare material as directed by Instructor.

XII. & XIII 1) Quiz; 2) Final Orchestration Preparation. Students work in consultation with instructor for final preparation of compositions.

Assignment: Prepare for final examination as directed by Instructor.

XIV. & XV. Presentation of final composition. Work with instructor in consultation for project presentation which will be presented in the culminating course for music theory and composition, Composition and Orchestration II.

Examination Schedule
Examination I  Students must demonstrate knowledge of the assigned materials as discussed in class

Midterm Examination is scheduled for week 8: Midterm will assess materials demonstrating knowledge and comprehension of scales/mode structures, triadic chords and inversions.

Final Examination, week 15: The final will assess materials demonstrating knowledge and comprehension of key signature, chord structures (triads and seventh chords), secondary dominants and inversions.

Departmental Tutorials:  
Schedule

Other Academic Support:  
Learning Center  
Counseling Center

SPTH 325 African American Theater

COURSE DESCRIPTION: This course will address historical and contemporary theater works by African American playwrights and screenwriters. In this course, students will learn the rudiments of acting.

Course Objectives: To learn the basic skills needed:
● You will become familiar with the various plays, poems, writers and periods in African American Theatre.
● You will realize why some works are immortalized.
● You will further your skills in research, thinking analytically, and conveying the ideas to paper using the standard literary format.

Learning Outcomes: Upon successful completion of this course students will be able to:
● Appreciate the rich influence African American plays and poetry has on the American society.
● Grasp the rudiments of acting.
● Analyze the audience in order to perform the appropriate work before them.
● Understand the influence and historical background behind a dramatic work or a poetry selection.
● Create or perform a work before the audience.

Required Texts:
References: The textbooks and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Leroi Jones, *Dutchman* (1964)

Lorraine Hansberry “The Negro in the American Theater” (1965)
Leroi Jones, *The Slave* (1964)

Amiri Baraka, “The Revolutionary Theater” (1966)
August Wilson, *The Piano Lesson* (1990)

Essay 1 – Analysis paper: Students will select a single topic from a list of topics the instructor will provide for you.

Essay 2 – Analysis paper: Students will choose his/her own topic that has to be approved by the instructor.

Midterm Paper- Each student will type a 4-5 page paper. The professor will provide the topics. Students have the option of using the APA or MLA literary format. Whichever literary format used, you must employ that style throughout the entire paper. A cover page and no less than six references are needed.

Midterm Exam- Student are held accountable for all material covered from the first day of class. The exam will be multiple choice, fill-in-the-blank, match-in, and short answers.

Final Exam- The exam will cover information taught during the second part of the semester.

Grading Evaluation

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<tr>
<th>Component</th>
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<tr>
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<tr>
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<tr>
<td>Presentations</td>
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<tr>
<td>Homework</td>
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<td>Assignment</td>
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<tr>
<td>Final</td>
<td>20%</td>
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<tr>
<td>Total</td>
<td>100%</td>
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</tbody>
</table>
Grading Scale:
A+ 97 - 100 Exceptional 4.0
A  93 - 96.9 Excellent 4.0
A- 90 - 92.9 Outstanding 3.7
B+ 87.1 - 89.9 Very Good 3.3
B  83 - 87 Good 3.0
B- 80 - 82.9 Good 2.7
C+ 77 - 77.9 Satisfactory 2.3
C  70 - 76.9 Satisfactory 2.0
D+ 67.1 - 69.9 Passing 1.3
D  63 - 67 Passing 1.0
D- 60 - 62.9 Passing 0.7
F  0 - 59.9 Failure 0.0

Office Hours: TBA

Policies:
Students must familiarize themselves with the rules regarding plagiarism so as to guard against intentional or accidental copying. Remember. If what is being written or spoken are not your words, give credit to who credit is due. Do so by using one of the commonly used literary formats, such as the American Psychological Association (APA), or the Modern Language Association (MLA). Go online to https://owl.english.purdue.edu/ for more information regarding these styles and information regarding plagiarism.

Each student registered during the current semester has a college email address. He or she is responsible to use that email address for academic purposes. Professors are not obligated to contact you through your personal email. CUNY encourages your using the email the college has assigned to you.

While class is in session, receiving in-coming or out-going calls in classroom is prohibited. Texting, taking pictures, recording in the classroom during the class session is prohibited.

Obscene language will not be tolerated in the classroom.

Inappropriate dress-ware is prohibited (e.g. exposing undergarments)

All assignments are due on the day designated
No make-up quizzes or exams given (exceptions: definitive documentation. Consult with your professor)

Requesting a grade of INC from your professor at the end of the semester, is strongly discourages. Consult your College catalog online for more information.

**Class Attendance:**
If a student misses one or more classes, he/she is still held responsible for any work he/she has missed.

**Punctuality:**
Arriving early to class helps ensure that the student will not miss any quizzes, exams, or assignments administered during class.

**Homework Assignments:**
All assignments must be handed in on the due date.

**Make-up Assignments** are not available.

**Course Outline and Readings (weekly schedule)**

**Course Outline:**

**The Roots of African American Drama**

**Week I.** Introduction Two Hundred Years of Black and White Drama, James V. Hatch 15
William Wells Brown 38

**Week II.** The Escape: or, A Leap for Freedom (1858) 42

**Week III.** Pauline Elizabeth Hopkins 96
Peculiar Sam, or The Underground Railroad (1879) 100
Katherine D. Chapman Tillman 124

**Week IV.** Aunt Betsy’s Thanksgiving (c. 1914) 126
Mary Burrill 134

**Week V.** Aftermath (1919) 137
Butterbeans and Susie (Jodie and Susie Edwards) 152
Black Vaudeville (c. 1920) 155

**Week VI.** Willis Richardson 159
The Chip Woman’s Fortune (1923) 164

**Week VII.** Zora Neal Hurston 186
The First One (1927) 191
Joseph S. Mitchell 204
Mass 400 Advance Introduction to Digital Technology: History and Development

Course Description: This course is the sequential follow up to Intro to Digital Technology 200. In this course the foci are data and it multiple platforms, digital development and its distributive modalities, satellite, high definition communications systems, ever changing internet, photo, lighting, digital sound, video, social networking, among other areas of digitized modalities.

Course Objective(s): 1. to help student understand and situate themselves in the digital age
2. To expose students to the multiple platforms of digital technology and how they are used effectively in contemporary arts and society at large.

3. To build a deeper connection between the students particular artistic preference and the implication for the advancement in unlimited creative ways to communicate their messages.

4. To help students understand the ever-present globally satellite technology and its limitlessness.

Help Wanted (1929) 207

Week VIII. Shirley Graham 231
Tom-Tom (1932) 238 ALSO Read Classic Play from the Negro Ensemble Company A Soldier’s Play by Charles Fuller 1

Week IX. The Sharecropper (1932) 290
May Miller 307 ALSO Read Classic Play from the Negro Ensemble Company Ceremonies in Dark Old Men by Lonne Elder III 55

Week X. Nails and Thorns (1933) 332
Abram Hill 353 ALSO Read Classic Play from the Negro Ensemble Company Home by Samm-Art Williams 119

Week XI. On Strivers Row (1938) 359

Classic Play from the Negro Ensemble Company

Week XII. Daughter of the Mock by Judia Ann Mason, p.229

Week XIII. The Sty of Blind Pig by Phillip Hayes Dean, p.175

Week XIV. The River Niger by Joseph Walker, p.433
**Learning Outcomes**

When the student completes this course should be able to:

- demonstrate how digital technology and communication technologies are disseminated globally from invention to implementation;
- explain and demonstrate how digital media functions as a new tool in the arts;
- identify and use satellite technologies via smart phones and work collaboratively with our astrophysics unit at MEC;
- demonstrate the use of virtual reality in class projects for media, performance and theater arts;
- use social digital media technologies to share data;
- create the format for digital portfolios;
- identify and analyze the latest developments in digital media technology;
- pursue new business and management models based on the application of digital media;
- understand the major difference between Analog and Digital technology and communication.

**REQUIRED Textbook:**


**Recommended Text**


**References: RECOMMENDED WEBSITES:**

[http://www.datapatternsindia.com/content/a-intro.htm](http://www.datapatternsindia.com/content/a-intro.htm)


Assigned Readings:

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by the student. They will be used and discussed during the course.

Reserves: E-Reserves at MEC library PowerPoint presentations of the course

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

ASSESSMENT:

Assessment will include but not limited to demonstrable exercises such as oral presentations, critiques, written term papers, midterm and final exams. Other areas to include the student’s overall assessment will be extended to attitude to the subject matter, class decorum, acquired skills and the student’s own personal abilities and theoretical integration development.

EVALUATION:

- The students will be tested upon their ability to recognize how digital technology and communication technologies are disseminated globally from invention to implementation;
- Explain and demonstrate how digital media functions as a new tool in the arts;
- Identify and use satellite technologies via smart phones and work collaboratively with our astrophysics unit at MEC

The instructor's evaluation of student performance also includes class participation, written and oral assignments: See below:

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<thead>
<tr>
<th>Homework Assignments</th>
<th>20% Weekly Directed Journal Responses</th>
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<tr>
<td>Essay</td>
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<tr>
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<td>Oral presentation</td>
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<td>Final Examination</td>
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Grading Scale:

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<tr>
<td>80.0 – 82.9</td>
<td>B-</td>
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</tbody>
</table>
Office Hours:

Office – Bedford Bldg, Room TBA

Policies

**Academic Dishonesty**: Academic dishonesty in any form will result in a failing grade.

It is expected that a student attending Medgar Evers College will be scrupulously honest. Dishonesty, such as cheating or plagiarism, or furnishing false information, including forgery, alteration or misuse of University documents, records or identification, will be regarded as a serious offense subject to severe penalty, including, but not limited to loss of credit and possible dismissal.

**Class Attendance**

Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

**Punctuality**

Classes will begin at the designated time. Adjustments will not be made for those who arrive late. Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

**Homework Assignments**

Homework assignments are to be deposited before 5:00 p.m., EST on the due date in my mailbox in Room 1015 S of the Bedford Bldg. Late homework assignments are not accepted.

**Make-up Examinations Policy**

Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments are not available. All work must be completed and submitted on time.

Extra-Work assignments are not available in this course.
Laboratory Reports:
Summary reports from research and affiliated agencies

Course Outline and Readings

COURSE OUTLINE:

Week I. Introduction: An overview of salient content covered in the initial course: the chronology and development of digital technology. **Read** W. Gregg, *Historical Perspective* pp. 3-19,

Week II. What is data and how is data pattern useful in everyday life? Data patterns and all of their usefulness in culling data in the information digital age are central to our understanding. Data patterns is a separate discipline in IT but very much related. **Read**: Data Communications, Transmission, information, rate data set data compression” *In David Gregg Analog and Digital Communication*, pp. 441-445; 494,505,522; 359,450 358-360 440-450; and 525 to 527.

Week III. Data: Representation and Binary-- A general understanding is critical: bit code, data types, Integer data types, unsigned integers, signed integers, computing, binary to decimal conversion, logical operation, among others. **Read**: “Binary arithmetic, binary code, binary symmetric channel,” *In David Gregg Analog and Digital Communication*, pp.375-377; 529-532; 435


Week V. Information Systems and infrastructure

Week VI. Digital Systems.

Week VII. Information Technology.:**

Week VIII. Visual and Audio Communication: Its modern history:
**Read**: W. David Gregg *Analog and Digital Communication*, History, p. 4; Analog, pp. 39-42,122, Digital, pp.399-404;411-415,404-408,415-419, electrical communication, p358; hand carried, 358 mobile 42,357,

Week X. **Satellite and virtual reality-internet**, is the product of a constant play-off between social necessity and suppression: the unwritten law by which new technologies are introduced into society only insofar as their disruptive potential is limited. Both features domination almost every mode of expression in our lives today, for example our cell phone, I-pad, Televisions

**Read**: Communications satellites: In Brian Winston’s *Media Technology and Society*, pp.276-294; The Satellite era 295-304; Cable Television 305-320; The Internet 321-336

Week XI. The merits and demerits of the decades long debate on the effects of the Internet and digital media on society will be examined here. This unit addresses the starting point of new media defined broadly as networked computing and digital technologies, and considers the relationship between technology and society and the origins of the contemporary information age.

Week XII. Digital social networking, Facebook, Skype, among the several of social network platforms. Handouts and students collection of texts

Week XIII-XIV. **Digital Art**: What is digital art? What role does it play in contemporary conversation and narratives around visual communication. Is it “real art”? How were the progenitors of this art genre? Is there a place for such expression in the world of art, dance, music and theater?

PowerPoint presentations, videos and digital platforms websites are used by instructor to convey the content above.

**Examination Schedule**
TBA as per the College schedule

**Assignments (Homework)**

Complete the weekly directed journal response to readings and videos viewed for the unit under review.

**Sample Examination Problems**

Examination I Visual and oral presentation.

Examination III Final written examination
Supplemental Resources

VIDEOS: TBA

Other Academic Support

Learning Center
Counseling Center
Writing Center

Syllabus

PERF/DNCE 301: Digital Choreography

Course Description:

In this course, students will explore the use of computer software as a choreographic tool. As they explore the use of computer technology as a medium for artistic expression, they will develop skill in the use of 3D animation software. They will investigate the relationship between the real and virtual body and the application of computer-based technologies in the works of professional choreographers.

Place of Course in the Curriculum (Target Audience):

MCCPAS majors and elective for general population

Course Objectives:

1. To teach students how to integrate dance and computer-based technology to analyze human movement and choreographic practices
2. To teach students how to manipulate and choreograph the virtual body
3. To provide a study of artists and examples, such as virtual spaces for dance: websites and CD ROM
4. To provide students with the knowledge and experience of creating with virtual dancers.

Learning Outcomes: When the student completes this course he/she should be able to:

1. Understand and utilize computer-based choreographic tools to create and analyze human movement
2. Create movement phrases, transitions and sequences
3. Manipulate elements of space, time dynamics
4. Create and integrate solo and group phrasing
5. Understand the conventions of dance and the laws of physical possibility vs. the potential of the virtual dancer
6. Create virtual dancers: individual style and character
7. Render figures and environments
8. Manipulate space: size of the virtual performance space and the viewing plane
9. Interface between software packages.

Textbook:


References:

Assigned Readings:

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Reserves:

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

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<th>Grading Scale</th>
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<tr>
<td>Midterm Exam</td>
<td>25%</td>
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<tr>
<td>Virtual Dance Composition/Choreography</td>
<td>25%</td>
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<tr>
<td>Final Exam</td>
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73.0 – 77.0  C
70.0 – 72.9  C-
67.1 – 69.9  D+
63.0 – 67.0  D
60.0 – 62.9  D-
0 – 59.9    F

Office Hours:
Office – Bedford Bldg, Room 1007M
Hours: TBA
Others by appointment

Policies:

Academic Dishonesty: Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

Class Attendance:
You are expected to be in regular attendance, and you are expected to participate fully in all class activities. This is a movement course and participation is essential to your grading evaluation.

Punctuality:
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

Homework Assignments:
Homework assignments are due at the appointed time.

Make-up Examinations Policy:
Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments:
May be available upon request

Extra-Work assignments:
May be available upon request

Disability Services
Any student requesting academic accommodations based on a disability is required to register with Office of Services for the Differently Abled located in B-1024. A letter of verification for approved accommodations must be obtained.

Other Academic Support:

Learning Center
Counseling Center

Course Outline

Week 1

V. Introduction
C. Historical Excursion: Overview of computer technology as a medium for artistic expression and the virtual body.
D. Scope of Course: Discussion of syllabus and requirements

Week 2 – 6 Choreography for two or three dancers

I. Manipulation of the elements of dance as they relate to dance choreography
A. Space
   1. Level
   2. Geometry of space (direction, dimension, plane)
   3. Shape
   4. Floor pattern
   5. Design in space
   6. Personal space
   7. Active space
   8. Performance space

B. Time
   1. Tempo
   2. Duration
   3. Momentum
   4. Regular/irregular
   5. Accent
   6. Meter
   7. Natural rhythms
   8. Stillness

C. Dynamics
   1. Release of energy
   2. Weight/force
II. Generating movement as it relates to dance choreography stimulus material
   A. Stimulus material
      1. Conception: intent or motivating factors
   B. Generating movement relevant to a concept/intent
      1. Abstraction
      2. Exploration/improvisation
      3. Reflection/Evaluation
      4. Selection and refinement

III. Organizing the movement as it relates to dance choreography
   A. Motif
   B. Phrase
   C. Motif into phrase

Week 7
   I. Review for the midterm exam

Weeks 8 - 14

   Midterm Exam

   I. Organizing the work (form/Structure)
      A. Sequencing
      B. Transition
      C. Repetition
      D. Variation and contrast
      E. Formal Structures
      F. Unity
      G. Appraisal and evaluation

   II. Other considerations
      A. Simple costumes and props
      B. Choice of accompaniment

Week 15

   Final Showcase Presentation
MUS 340: Digital Music for Dance

Course Description: This course provides students with the fundamentals of creating digital music for dance. Students in the course will learn how techno music, synthesized sound, and similar software relate to dance with special emphasis being placed on the effects of digital musical style on dance movement. This course requires analytical, written and oral assignments as well as compositional exercises involving movement and digital sound, in addition to analysis of audio and visual media.

Course Objective(s):
6. To ensure the development of strong collaborations between choreographers and musicians.
7. To emphasize the development of the technique for creating varying styles of digital music for dance.
8. To increase students’ opportunities for providing virtual music for dance performances.

Learning Outcomes: When the student completes this course he/she should be able to:
1. Express an understanding of the relationship between music and dance.
2. Recognize and employ various approaches to the design and analysis of music/dance relationships.
3. Communicate clearly the relationship between digital music and dance.
4. Create a digital music project for a dance piece.

Textbook/Course Material:
Maestro Music Software (http://www.musicaleditor.com/music-notation-software.html)
Articles and other reading material will be provided by the instructor.
Articles, books, software, other media will be placed on reserve in the Charles Evans Innis Memorial Library

References:

Assigned Readings:
The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Reserves:
The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.
Homework Assignments 25%
Learning of new repertoire 15%
Performances (3) 30%
Final Performance 30%

Grading Scale:
97.1 – 100 A+
93.0 – 97.0 A
90.0 – 92.9 A-
87.1 – 89.9 B+
83.0 – 87.0 B
80.0 – 82.9 B-
77.1 – 79.9 C+
73.0 – 77.0 C
70.0 – 72.9 C-
67.1 – 69.9 D+
63.0 – 67.0 D
60.0 – 62.9 D-
0 – 59.9 F

Office Hours:
To be indicated by each instructor.

Policies
Academic Dishonesty: Academic dishonesty in any form will result in a failing grade.
Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person’s words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

Class Attendance: Regular, on-time attendance required.
Punctuality
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

Homework Assignments:
Written Assignments:
Practice Assignments include practice in reading new material.
Homework assignments are to be ready for the class time on the due date. Late homework assignments are not accepted.
Make-up Assignments are not available. All work must be completed and submitted on time.
Extra-Work assignments will be made available in this course.

Course Outline

VI. Introduction: So you want to compose digital music for dance?
   E. Historical Excursion, Getting Acquainted, Performance Projection.
F. **Scope of Course:** 1. **Students are required** to be on time with materials in hand for each class and performance.
   2. **Students are required** to come to class prepared to participate in the performance of pre-assigned material.
   3. **Medical notes** or a letter from the person in-charge of a college-related activity will be required for students who miss a test and wish to take a make-up examination. Non-excused absences from tests will be assigned an F (zero).
   4. **Performance Attendance:** Students are required to attend three choral or instrumental (band/Orchestral) performances, on or off campus, each semester and submit a written critique of each.

G. **Course Assignments:**
   1. Required weekly class participation.
   2. Departmental recital attendance

D. **Equipment Needed:** Software

E. **Assignment:** Prepare as directed by instructor.

II. & III. **Exploration of Music Compositional Software**
   Assignment: Prepare, as directed, material handed out by Instructor.

IV. & V. **Explore Patterns of Movement**
   Assignment: Prepare, as directed, material handed out by Instructor.

VI. & VII. **Begin to apply music to movement**
   Assignment: Prepare, as directed, material handed out by Instructor.

VIII. & IX. **Midterm Assessment**
   Assignment: Prepare, as directed, material handed out by Instructor.

X. & XI. **Continue work on Application of music for dance**
   Assignment: Prepare, as directed, material handed out by Instructor.

XII. & XIII **Completion and Editing of Final Project**

XIV. & XV. Evaluation and Final Showcase Presentation.
   Assignment: Prepare, as directed, material handed out by Instructor.

**Examination Schedule**

Midterm examination is scheduled for week 8.
Final examination: week 15.
Departmental Tutorials

Schedule

Other Academic Support

Learning Center
Counseling Center

MUS 401 African Diaspora Music

Course Description: This course is designed to equip students to critically examine a wide range of musical compositions and forms throughout the African Diaspora from The Americas to Europe. It will provide guidance in all areas of musical analysis aided by textbooks and works already owned by students.

Course Objective(s):
To explore music of the African Diaspora and become acquainted with its standard forms and harmonic structures

Learning Outcomes: When the student completes this course he/she should be able to:
1. Recognize the music of the African Diaspora wherever it occurs.
2. Recognize/identify its form(s) visually and aurally.
3. Apply the acquisition of a broad range of musical experiences to the profession of Music Criticism.
4. Gain mastery in reading, writing and analyzing the material of this course.

Textbook:


Assigned Readings:
The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Reserves:
The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.
**Grading:** The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Homework Assignments</td>
<td>25%</td>
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<tr>
<td>Group Oral Presentations</td>
<td>15%</td>
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<tr>
<td>Examinations (3)</td>
<td>30%</td>
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<tr>
<td>Final Examination</td>
<td>30%</td>
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**Grading Scale:**

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<tr>
<th>Grade</th>
<th>Score Range</th>
<th>Letter</th>
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<tr>
<td>A</td>
<td>93.0 – 97.0</td>
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<td>A-</td>
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**Office Hours:**
To be indicated by each instructor.

**Policies**

**Academic Dishonesty:** Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person’s words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

**Class Attendance:** Regular, on-time attendance required.

**Punctuality**
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

**Written Assignments:** There will be weekly written assignments giving practice in written responses to questions concerning aspects of analysis being studied, and a Research Paper of 5-10 pages in the APA style with Bibliography.

**Practice Assignments** include practice in recognizing, identifying, creating, visually and aurally, various aspects of musical analysis. There will be occasional group presentations in this area. Homework assignments are to be handed in at class time on the due date. Late homework assignments are not accepted.

**Make-up Assignments** are not available. All work must be completed and submitted on time.

**Extra-Work assignments** will be made available in this course.
Course Outline

Week I. Introduction: What is musical analysis?

H. Historical Excursion
   I. Scope of Course: 1. Students are required to purchase the assigned textbook and are expected to come to class prepared to participate in the discussion, making substantive contribution.
   2. Medical notes or a letter from the person in-charge of a college-related activity will be required for students who miss a test and wish to take a make-up examination. Non-excused absences from tests will be assigned an F (zero).
4. Concert Attendance: Students are required to attend two choral or instrumental (band/Orchestral) performances, on or off campus, each semester and submit a written critique of each.

J. Materials Required: 1. Mini orchestral and vocal scores of selected traditional and contemporary composers.
   2. Selected musical scores and recordings, which (a) demonstrate the development of musical trends, and (b) illustrate specific musical styles and forms of historical periods and major composers, will be utilized.
K. Assignment: Green, D.M: Read Chapter 1: Introduction: Form, shape, and Genre, pp. 1-5 – Prepare for discussion.

Week II. Discussion: Designations and Categories of Form. Actual musical examples will be examined and discussed.


Week III. Discussion and hands-on examination of Phrases, looking at: The Nature of the Phrase, The Cadence, the Harmonic Organization of the Phrase. Additional examples of music from the African Diaspora will be provided in class.

Assignment: 1) Read Green, D. M., Chapter 3, Melodic Structure of the Phrase, pp. 29 – 38; 2) Complete Exercises 1-5.

Week IV. Work with examples scores from the African Diaspora to identify a) Indivisible Phrases, b) Subdivision of the Phrase, c) The Motive, d) Motivic construction of the phrase melody, e) Motivic Construction in Phrase Texture Assignment: 1) Read Green, D. M: Chapter 4, Development of the Phrase, pp. 39 – 47, 2) Complete Exercises 1A and B, p. 47.

Week V. Material from African Diaspora Music will be used in the identification of a) the Introduction to the Phrase, b) Interpolation during the Phrase, c) Extension of the Phrase, and d) Phrase Development by a combination of Methods.

Assignments: 1) Read Green, D. M, Chapters 5 and 6, Phrases in Combination, pp. 48 – 69, 2) Complete all Exercises.
Week VI. 1) Discussion and identification of Phrases in Combination
   2) Exploration of the Analytical Method: Discussion and demonstration Assignment: Read and complete exercises in Chapter 7, pp. 96-125.

Week VII. Discussion and demonstration on Theme and Variations.
   Assignment: Read Green, D. M and complete exercise in: Chapter 8, pp. 126-149.

Week VIII. Midterm Examination

Week IX. The Ternary Forms, and The Rondo, Green, D. M: Chapters 8 and 9, pp. 126-163.
   Assignment: Read Green, D. M: Chapters 10 and 11, pp. 164-210 and complete exercises.

Week X. The Binary and Sonata Forms

Week XI. Further Aspects of Sonata Form, The Concerto
   Assignments: Read and complete all exercises in Green, D. M. Chapter 14, pp. 249 - 261

Week XII. Fugue and Related Genres.
   Assignment: Read Green, D. M., Chapter 15, Unique Forms, and complete all Exercises, pp. 282 – 299.

Week XIII. Unique Forms
   Assignment: Read Green, D. M: Chapter 16, pp. 300-304.

Week XIV. Retrospection

   Final Examination

Examination Schedule

Midterm examination is scheduled for week 8.
Final examination is scheduled for week 15.

Departmental Tutorials

Schedule

Other Academic Support
   Learning Center
   Counseling Center
MPA 420 Senior Seminar- Media, Arts and Technology

Course Description: This Media Arts and Technology seminar is the culminating discourse for the B.F.A. It will consist of presentations by experts in various areas of Media Arts and Media Technology, Performing Arts and the related fields of research and practice. The presenters will comprise of faculty members from MEC as well as experts from outside with backgrounds in computer science, digital art, performing arts, playwrights and musicians, among others. The seminar style approach will include visits to laboratories like the Brooklyn Museum of Art, Brooklyn Academy of Music, Lincoln Center, local dance, theater and art studios.

Course Objective(s):

1. To further help students learn from other professionals in their field how to create, transform, and publish text and images using a variety of digital platforms;

2. To help students reflect on the convergence of technologies that aid their imagination, creativity, store content and make it accessible across multiple output media, as well as share among various people;

3. To provide access to advertising and marketing agencies, publishers, news organizations, print media firms, website developers, corporate communication departments, direct marketers within their selected concentrations, and many other networking agents and agencies;

4. To provide venues for meeting practicing artists in many disciplines

Learning Outcomes
When the student completes this course he or she should be able to:

- demonstrate proficiency in creating a digital portfolio;
- demonstrate how various forms of communicative behaviors are effectively used in the current technology while building a repertoire of his or her own vocabulary;
- demonstrate through the use of new technologies the ability to understand and disseminate symbolic, digital, and analog information globally as a means of communication;
- demonstrate in creative ways how historical modes of communication via performance and media of the past can enhance and develop current communication technologies;
- explain and demonstrate how all the arts function as tools in multidimensional field of communication in contemporary times; and
- demonstrate the usefulness of the MAT seminar with all the external experts and class projects for media, performance and theater arts.
REQUIRED Textbook: NONE

References: RECOMMENDED WEBSITES:

Assigned Readings:
The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by the student. They will be used and discussed during the course.

Reserves: E-Reserves at MEC library PowerPoint presentations of the course

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

ASSESSMENT:

Assessment will include but not limited to demonstrable exercises such as oral presentations, critiques, midterm and final portfolios. Other areas to include the student’s overall assessment will be extended to attitude to the subject matter, class decorum, acquired skills and the student's own personal abilities and theoretical integration development.

EVALUATION:

- The students will be assessed the their demonstrated ability to recognize and use all the arts and communication technologies as a means for globally communication and invention;
- Explain and demonstrate how all the arts studied in this program function as important elements for modern communicative behaviors; and
- Identification and use of new technologies via smart phones, I-pad advertising apps while working collaboratively with peers.

The instructor's evaluation of student performance also includes class participation, written and oral assignments: See below:

Homework Assignments 30% Weekly Directed Journal Responses
   Mid-term Examination 20%
   Oral presentation 20%
   Final e-portfolio 30%

Grading Scale:
### Policies

**Academic Dishonesty:** Academic dishonesty in any form will result in a failing grade. It is expected that a student attending Medgar Evers College will be scrupulously honest. Dishonesty, such as cheating or plagiarism, or furnishing false information, including forgery, alteration or misuse of University documents, records or identification, will be regarded as a serious offense subject to severe penalty, including, but not limited to loss of credit and possible dismissal.

**Class Attendance**

Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

**Punctuality**

Classes will begin at the designated time. Adjustments will not be made for those who arrive late. Students are required and responsible for regular class attendance, and reading and discussion of selected primary and secondary material, Research papers, viewing video media, group projects and presenting critical arguments are also an integral part of this course experience.

**Homework Assignments**

Homework assignments are to be deposited before 5:00 p.m., EST on the due date in my mailbox in Room 1015 S of the Bedford Bldg. Late homework assignments are not accepted.

**Make-up Examinations Policy**

Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments are not available. All work must be completed and submitted on time.

**Extra-Work assignments** are not available in this course.
Laboratory Reports:
Summary reports from research and affiliated agencies

Course Outline and Readings

COURSE OUTLINE

Week I. Workshop: Media Arts and Technology using the experimental and experiential approaches to knowledge in the visual arts. The focus is on new artistic and theoretical methodologies ways of seeing, and the production of the visual arts. Presenter to be announced.

Week II. Digital Arts for performance, audio, visual and media arts: an interdisciplinary approach. Focus of this seminar is on the use of digital technologies in all the arts. However good works of art are always guided by creativity and imaginative thinking. One must bear in mind though that, only a thorough understanding of the digital tools can artistic ideas be unique to this media. Invited Presenters to be announced.

Week III. Digital art, Culture and Communicative spaces. This seminar will highlight the influence of social media production on traditional art practice for visual and performance artists. An interdisciplinary approach brings together emerging technologies and new aesthetics, digital storytelling in the construction creative practice using art/science/technology/performance. Presenters will discuss their research, demonstrate art works, and participate in discussions to explore innovation and creative expression through contemporary digital art and developing technologies. Presenters TBA

Weeks IV. & V. Digital Publishing

In this seminar students will learn how to add voice, video, slideshows, 360° panoramas, create horizontal/vertical layouts, and more, to InDesign layouts. Unlike web design, no coding is required. Adobe’s Digital Publishing Suite (DPS) is used to create digital versions...This workshop is specifically intended to help student prepare their professional portfolio for the work of work or for graduate school. Presenters TBA

Week VI. A scheduled visit to Lincoln Center to meet artist at work is planned. In this way students will experience firsthand and have the opportunity to see and interact with professional artist in Media, Performance and Theater Arts. Presenters TBA
**Week VII.** Performance work. This seminar provides a more effective way to learn the basics of voice-over than working with a top VO agent in a broadcast-quality VO studio. This seminar is intended specifically for all students in the skill of voice-over technique while acclimating themselves to the voice-over business in the arts. While the primary focus is on commercial, other areas of voice-over include promo, broadcast narration, audio books, animation and videogames. Students should expect to walk away with a strong foundation in this very specialized area of performance. Presenters TBA.

**Week VIII.** Drama and the theater in all of its dimensions and the impact on our consciousness including all of the fine, performance and visual arts. The focus is also on digital sound, images and stage craft. Presenters to be announced.

**Week IX. & X.** This musical theater seminar offers intensive focusing on all areas of musical theater, including singing, dancing and acting. This event will be schedule with Brooklyn Academy of Music. Details will be provided. Presenters TBA.

**Week XI.** Digital technology is changing the performing arts and all the arts for that matter. This experience will show students how artists engage with audiences and to how technology can empower the live experience: light, sound and images. This seminar amplifies digital performing arts in action. Brooklyn Academy of Music. Presenters TBA.

**Week XII.** How to prepare for a press conference to promote an art event. PR presenter to be announced.

**Week XIII.** Radio and television as tools for Media, Performing and Theater Arts. Presenter: Director of Media at MTA.

**Week XIV-XV.** Final Portfolio Review.

**Examination Schedule**
TBA as per the College schedule

**Assignments (Homework)**
Complete the weekly directed journal response to in response to the seminars.
ART 410 Digital Photography: Still and Video

Course Description:
This course is an introduction to digital photography and video covering the DSLR camera, lighting, exposure, and editing, printing and basic Photoshop techniques. The creative use of photographic techniques as they relate to individual expression will be explored. Special projects, video art, and a final portfolio are required. Students must have a manually operated digital camera and should expect to pay for additional materials for this course. Beginning Photography is a hybrid of analog and digital techniques.

Course Objective(s):
Students will be introduced to camera and lens as a creative apparatus that facilitates between three-dimensional space and a two-dimensional surface;

Students will be exposed to a range of concepts and techniques in both analog and digital photography;

Students will explore multiple output platforms for critiques and development of ideas suitable for such presentations;

Students will be directed to particular conditions of seeing, thinking, and creating art, defining a frame as the third eye, which becomes a constructor and manipulator of today’s symbolic communications.

Learning Outcomes: Upon completion of this course, students will be able to:
Create photographs as art by using both analog and digital cameras with basic understanding of their characteristics;
Explain how photography has impacted the development of the history of image making in order to articulate their own concept in an art critique;

Examine image resolution and analyze the use of value and hue to generate symbolic communications on various media platforms;

Explore traditional and contemporary photo practices concerning proportion, space, and color theories;

Analyze the representation of various subject matters such as portrait, landscape, still life and abstract composition and their interactions with light;

Present an electronic portfolio with writings and sketches specific to photography and video art so that it will serve as a professional introductory portfolio for graduate school applications, internships or employment.

**Textbook:**
Most readings will be distributed on Blackboard. If you really want to do great in this course, I recommend:

A manual for Final Cut Pro will be useful or you should print out online resources such as <http://www.lynda.com/>.

**Materials:**
Digital Single-Lens Reflex Camera (DSLR) or an equivalent digital camera with MANUAL controls.

Portable firewire or USB external hard drive, recommended size is 1 TB. CD-R and DVD's for exam submission.

One 5.25” x 8.25” Moleskine brand cahier large plain journal. This will be your production notes for keeping track of exposure, shutter speed, f-stop and ISO. They are available in packs of 3 at Blick Art Materials or online at <http://shop.moleskine.com/en-us/notebooks-journals/cahier/>.

Your laptop and portable storage- every class, no exception.

Recommended: a tripod.

**Films**
There will be a darkroom film processing workshop if the class is interested in such opportunities. Alternative photography processes will also be discussed and encouraged for the purpose of developing a concept suitable for new combined media practices.

PRINTING SURFACES
All students will receive information regarding output materials and options for homework.

OTHER MATERIALS AND READING MATERIAL
HTTP://WWW.AMERICANSUBURB.COM/
HTTP://BINTPHOTOBOOKS.BLOGSPOT.COM/
HTTP://ANDREW-PHELPS.BLOGSPOT.COM/
HTTP://HARVEYBENGE.BLOGSPOT.COM/
HTTP://WWW.LENSCULTURE.COM/
HTTP://WWW.FRACTIONMAG.COM/
HTTP://WWW.AHORNMAZINE.COM/HOME.HTML/
HTTP://WWW.UNLESSYOUWILL.COM/
HTTP://WWW.FOTOTAZO.COM/
HTTP://WWW.VISURAMA.COM/
HTTP://TIMEMACHINE.COM/
HTTP://LPVMAZINE.COM/
HTTP://WWW.FORWARDTHINKINGMUSEUM.COM/
HTTP://THEPHOTOBOOK.WORDPRESS.COM/
HTTP://1000WORDSMAG.COM/

References:
For writing assignments:

Assigned Readings:
Excerpts from the following books will be distributed on Blackboard.

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Reserves:
PowerPoint images will be distributed on eReserve of the MEC Library website.

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

PHOTO AND ART SUPPLY STORES:
B & H (Subway #A, E or C, 34th St-Penn Station)
420 9th Ave, New York, NY 10001. (212) 239-7500 Store Hours: weekday 9am-7pm, fri 9am-2pm, sat closed, sun 10am-6pm.

Utrecht Art Supplies
237 W 23 Street (between 7th and 8th Avenues) New York, NY 10011. (212)675-8699
111 Fourth Avenue (between 11th and 12th Street), New York, NY 10003. (212)777-5353

Some items may also be available on Amazon.com

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

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<thead>
<tr>
<th>Assignment Type</th>
<th>Percentage</th>
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<tr>
<td>Homework Assignments</td>
<td>25%</td>
</tr>
<tr>
<td>Laboratory Reports</td>
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</table>
Examinations (3) 30%
Final Examination 30%

Grading Scale:

97.1 – 100 A+
93.0 – 97.0 A
90.0 – 92.9 A-
87.1 – 89.9 B+
83.0 – 87.0 B
80.0 – 82.9 B-
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73.0 – 77.0 C
70.0 – 72.9 C-
67.1 – 69.9 D+
63.0 – 67.0 D
60.0 – 62.9 D-
0 – 59.9 F

ELECTRONIC AND LIBRARY RESOURCES

Photography is a research practice. You are required to use trustworthy resources for your academic research. Wikipedia entries and online websites/blogs are not considered valid. Library books and online full-text journals are suitable for our purpose. The class follows the MLA citation system for all written assignments. Below, I list useful links for your reference:

Docutek ERes http://eres.mec.cuny.edu/eres/default.aspx
Medgar Evers College Media Resource Center http://www.mec.cuny.edu/Library/Student-Resources/Media-Services.aspx
CUNY+ (All CUNY Libraries) http://apps.appl.cuny.edu:83/F
New York Public Library for the Performing Arts http://www.nypl.org/locations/lpa
Medgar Evers College Library http://www.mec.cuny.edu/library.aspx
ARTSTOR image and art database http://www.artstor.org/index.shtml
Ubu Web (video art archive) http://www.ubu.com/
DADABASE (MoMA Library) http://arcade.nyarc.org/search~S8

Computer

You must bring your laptop every class meeting. You should have access to another type of personal computer(s) with internet, either at home, office, or school. All important updates and correspondences will be sent to your email address. If your school email account is not yet set-up, you must do so by going to: <http://www.mec.cuny.edu/Email.aspx>.

OTHER NOTES

- You are required to keep art journals in your sketchbook throughout this course.
-Note-taking is very important in college. Please come prepared to write every day with paper and a writing utensil.
-Your student ID will give you access to most museums and galleries in NYC for free or at very low cost. You are responsible for transportation cost.
-Other Materials: TBA

**Office Hours:**

Office – Bedford Bldg, TBA

**Policies**

**Academic Dishonesty:** Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person's work in any form. Plagiarism involves stealing another person's words or ideas and presenting them as one's own. Any use of another person's words or ideas must include proper citations and crediting of sources.

**PLAGIARISM**

Plagiarism is the theft or unacknowledged use of another's words or ideas. Plagiarism includes (but is not limited to) paraphrasing or summarizing another's words without proper acknowledgement, using direct quotes of material without proper acknowledgement, or purchasing or using a paper written by another. Except in the case of an instructor-approved cross-curricula writing project, submitting a paper written for another course is unethical, and consequences will be the same as those indicated above for acts of plagiarism. When plagiarism is detected, the instructor will assign a grade of "0" to the assignment and determine whether to refer the case on for further punishment. If further punishment is recommended, the student will receive a written copy of the charges and an appointment for a hearing. My course follows the University Policy on Academic Integrity. Consequences for violations include verbal warnings, written warnings, disciplinary probations, particular consequences adapted to the violation, and suspensions. You may not deceive any official of the college by cheating on any assignment, exam, or paper.

**Class Attendance**

**Punctuality**
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

**Homework Assignments**
Homework assignments are to be deposited before 5:00 p.m., EST on the due date in my mailbox in Room 2304 of the Bedford Bldg. Late homework assignments are not accepted.

**Make-up Examinations Policy**

Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.
Make-up Assignments are not available. All work must be completed and submitted on time.

Extra-Work assignments are not available in this course.

Laboratory Reports

A hundred (100) drawings, contact sheets and collages related to museum objects in a 8-1/2” x 11” hardcover sketchbook will be due at the end of the course. I check your sketchbook throughout the semester. You find the assignment handout on Blackboard.

Course Outline and Assignments

COURSE OUTLINE 14 weeks:

Week I. Introduction: An overview of the field: the chronology and development of photography. Homework 1: Obtain materials and books for the course. Shutter Speed with a contact sheet. Document the camera setting (shutter speed and aperture) for each frame in the journal. Bring your camera and its manual to the next class.

Week II. Facility Orientation. Introduction to lab procedures. Digital workflow. Homework 2: F-stop with a contact sheet. Document the camera setting (shutter speed and aperture) for each frame in the journal.

Week III. Blackboard and e-Portfolio. Visualizing the processes and concepts through drawing in the sketchbook. Drawing and painting for photographers and how drawing can help photographers develop the production of successful images. Online presentations of work-in-progress projects. Homework 3: Natural light assignment with a contact sheet. Continue to plan images in the sketchbook for photo projects. Create an introduction and a profile pages on e-Portfolio.


Week VI. Output Options for still and video. Printing and other options. Introduction to Sound System (mono/stereo). Homework 6: Midterm Portfolio with a written statement on e-Portfolio.

Week VII. Midterm Critique. Mid-semester individual conferences. Homework 7: Photo Frame vs. Video Still assignment with a script.


Week X. Critical Issues in Art: Semiotics (Saussure) and Indexicality (Peirce). Homework 10: Continue with Political Art assignment.


Week XII. Editing and archiving photographic images. Homework 12: Continue with New York/Brooklyn assignment.

Week XIII. Online and offline Feedback. Homework 13: Final Portfolio with a written statement on e-Portfolio.

Week XIV. Final Critique.

One paper from your MoMA visit (Museum of Modern Art) is required. A Hundred (100) Drawings from the Brooklyn Museum (sketchbook). Book reports on assigned readings (sketchbook). Final examinations will be replaced with final critiques.

Note 1: Photo editing takes place on Photoshop and video editing on Final Cut Pro unless specified. If you do not own those software, others can be used, but you are responsible for learning how to use your own tools, knowing the differences well.

Note 2: Sound in video/performance art implies movement and time and is rarely still and/or static (when of course, without your intention for a continuous, unchanged soundtrack). Select a microphone for a particular purpose (boom mic for speech or directional sound; cardiod mic, omni directional will capture sound from an area; camera mic is generally not of high quality). More detail TBA.

Examination Schedule

TBA as per the College schedule

Assignments (Homework)

Complete the weekly homework listed under course schedule and write response to your learning experiences through weekly course contents in the sketchbook.
Sample Examination Problems

Examination I: Introductory Assignment
   Photograph 100 things that interest you. Put them in order of success. Choose 20 images and be ready to explain your selection and editing process in a group critique. Be ready to project your images on screen.

Examination II: Photo Installation
   Create a photographic installation with 100 images about reflections and mirrors. Consider spacing and sequencing of the images; they can be print outs, slide shows, video or animation. Think between and beyond frames. Explain your process of decision making and a statement.

Examination III: Political Art
   Find a cause, build a cardboard placard with some texts of your choice, join a protest and take a picture of yourself holding the placard that you made. Also, produce a three minute video clip with a soundtrack. Present the complete content on ePortfolio with your production notes.

Supplemental Resources

Old examinations and final examinations are available in the reserve section of the Library.

Departmental Tutorials

Schedule

Other Academic Support

DIFFERENTLY-ABLED STUDENTS
If you need accommodations because of a disability, if you have emergency medical information that needs to be shared with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. To request academic accommodations (for example, a note taker or extended exam time), students must first register with the Office of Services for the Differently Abled. The Office of Services for the Differently Abled can be reached by phone at 718-270-5027 or Room 1011.

Office of Services
for the Differently-Abled
1650 Bedford Avenue, Room 1011
Brooklyn, NY 11225
DEPARTMENTAL NEW COURSE ELECTIVES

MUS 300 - 301 Ensemble I - II

Course Description: This course is designed to enhance musical literacy through participation in small, intermediate vocal and/instrumental group rehearsal and performance of works in various styles.

Place of Course in the Curriculum (Target Audience): All music majors pursuing the Bachelor of Fine Arts and any student who needs a general elective.

Course Objective(s):
9. To pique the interest of students with similar interests in musical expression (instrumental/vocal).
10. To enrich students’ musical, technical and social development.
11. To enhance musical literacy.

Learning Outcomes: When the student completes this course he/she should be able to:
5. Successfully audition for and participate in any vocal or instrumental ensemble of interest.
6. Recognize and perform standard musical repertory from genres emphasized in the ensemble.
7. Experience improved technical ability.
8. Participate in social activities with more facility.
9. Approach a musical score with greater knowledge than before the ensemble experience.

Textbook:
Material for study will be taken from the standard repertory for each ensemble, vocal or instrumental.

References:
1. Five Centuries of Choral Music for Mixed Voices, A collection of various types of music from the past to the present, Secular and Sacred, Accompanied and A cappella, G. Schirmer, New York/London.
3. Voices of Distinction Catalog, Hal Leonard Corporation, 7777 W. Bluemound Rd, P. O. Box 13819, Milwaukee, WI 53213, www.halleonard.com

Assigned Readings:
The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

**Reserves:**
The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

**Grading:** The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

- **Homework Assignments** 25%
- **Learning of new repertory** 15%
- **Performances (3)** 30%
- **Final Performance** 30%

**Grading Scale:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>97.1 – 100</td>
<td>A+</td>
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<td>D</td>
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<td>D-</td>
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<tr>
<td>0 – 59.9</td>
<td>F</td>
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</tbody>
</table>

**Office Hours:**
To be indicated by each instructor.

**Policies**

**Academic Dishonesty:** Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person’s words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.

**Class Attendance:** Regular, on-time attendance required.

**Punctuality**
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

**Homework Assignments:**

**Written Assignments:**

**Practice Assignments** include practice in reading new material.
Homework assignments are to be ready for the class time on the due date. Late homework assignments are not accepted. Make-up Assignments are not available. All work must be completed and submitted on time. Extra-Work assignments will be made available in this course.

Course Outline

VII. Introduction: So you want to be part of an ensemble?

L. Historical Excursion, Getting Acquainted, Performance projection.

M. Scope of Course: 1. Students are required to be on time with music in hand (if required) for each rehearsal and performance.
   2. Students are required to purchase a copy of repertory being studied, and are expected to come to class prepared participate in the performance of pre-assigned material.
   3. Medical notes or a letter from the person in-charge of a college-related activity will be required for students who miss a test and wish to take a make-up examination. Non-excused absences from tests will be assigned an F (zero).
   4. Concert Attendance: Students are required to attend three choral or instrumental (band/Orchestral) performances, on or off campus, each semester and submit a written critique of each.

N. Materials Required: 1. Instrumental and/ vocal scores (dependent on kind of ensemble) of selected traditional and contemporary composers.
   2. Selected recordings, which illustrate specific musical styles and forms of historical periods and major composers, will be utilized.

O. Assignment: Prepare, as directed, score handed out by instructor

VIII. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned work. 3) Sight-singing/playing of new material. 4) Sectional rehearsals. 5) Assignment: Prepare, as directed, material handed out by Instructor.

IX. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of one piece in repertory. 6) Assignment: Prepare, as directed, material handed out by Instructor.

X. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Assignment: Prepare, as directed, material handed out by Instructor.

XI. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Listening to recordings
illustrating material being studied. 7) Assignment: Prepare, as directed, material handed out by Instructor.

XII. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Polishing rehearsal of material being studied. 7) Assignment: Prepare, as directed, material handed out by Instructor.

XIII. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Final rehearsal of material being studied for midterm performance. 7) Assignment: Prepare, as directed, material handed out by Instructor.

XIV. Midterm Examination: Half-length concert Performance

XV. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned work. 3) Sight-singing/playing of new material. 4) Sectional rehearsals. 5) Assignment: Prepare, as directed, material handed out by Instructor.

XVI. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of one piece in repertory. 6) Assignment: Prepare, as directed, material handed out by Instructor.

XVII. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Assignment: Prepare, as directed, material handed out by Instructor.

XVIII. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Listening to recordings illustrating material being studied. 7) Assignment: Prepare, as directed, material handed out by Instructor.

XIX. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Polishing rehearsal of material being studied. 7) Assignment: Prepare, as directed, material handed out by Instructor.

XX. 1) Warm-up Exercises for building technical strength. 2) Rehearsal of pre-assigned material. 3) Sight-sing/playing of new material. 4) Sectional rehearsals. 5) Ensemble rehearsal of piece used for sight-singing/playing. 6) Final rehearsal of material being studied for end-of-term performance. 7) Assignment: Prepare, as directed, material handed out by Instructor.
XXI. Final Examination: Full-length Concert Performance

Examination Schedule

Midterm examination is scheduled for week 8.
Final examination: week 15.

Departmental Tutorials

Schedule

Other Academic Support
  Learning Center
  Counseling Center

SPTH 339 Stage Craft

COURSE DESCRIPTION
This introductory course combines theory with hands-on training in the technical aspect of theater. This stage craft course acquaints the student with scenery construction, design, backstage operations and managerial related activities.

Course Objectives: This course will offer students the fundamentals in the technical aspect of theater. The student will learn about the tools involved in stage construction, the methods of construction, structural design, project management, and group development.

Learning Outcomes: At the end of the semester the student will be able to:

- Work harmoniously towards a common goal together.
- Work under pressure to meet deadlines.
- Use the various tools needed in stage craft rigging, design and fabrication and aspects pertaining to carpentry.
- Employ basic project management skills
- Learn various modes of installing scenery and handling backstage operations.

Required Text and Supplies:

You will need to purchase protective eyewear, gloves, safety toe work boots, contractor tape measure, a small notepad, and 2 paint brushes (1/4” & 3”).
References: The textbooks and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

Midterm Paper- Each student will type a 4-5 page paper. The professor will provide the topics. Students have the option of using the APA or MLA literary format. Whichever literary format used, you must employ that style throughout the entire paper. A cover page and no less than six references are needed.

Final Exam- Students are held accountable for all material covered from the first day of class. The exam will be multiple choice, fill-in-the-blank, match-in, and short answers.

Grading Evaluation

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes</td>
<td>15%</td>
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<tr>
<td>Assignment</td>
<td>15%</td>
</tr>
<tr>
<td>Group Project</td>
<td>20%</td>
</tr>
<tr>
<td>Mid Term Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

Grading Scale:

A+  97 - 100 Exceptional 4.0
A   93 - 96.9 Excellent 4.0
A-  90 - 92.9 Outstanding 3.7
B+  87.1 - 89.9 Very Good 3.3
B   83 - 87 Good 3.0
B-  80 - 82.9 Good 2.7
C+  77 - 77.9 Satisfactory 2.3
C   70 - 76.9 Satisfactory 2.0
D+  67.1 - 69.9 Passing 1.3
D   63 - 67 Passing 1.0
D-  60 - 62.9 Passing 0.7
F   0 - 59.9 Failure 0.0

Office Hours:
Policies:

Students must familiarize themselves with the rules regarding plagiarism so as to guard against intentional or accidental copying. Remember. If what is being written or spoken are not your words, give credit to whom credit is due. Do so by using one of the commonly used literary formats, such as the American Psychological Association (APA), or the Modern Language Association (MLA). Go online to https://owl.english.purdue.edu/ for more information regarding these styles and information regarding plagiarism.

Each student registered during the current semester has a college email address. He or she is responsible to use that email address for academic purposes. Professors are not obligated to contact you through your personal email. CUNY encourages your using the email the college has assigned to you.

While class is in session, receiving in-coming or out-going calls in classroom is prohibited. Texting, taking pictures, recording in the classroom during the class session is prohibited.

Obscene language will not be tolerated in the classroom.

Inappropriate dress-ware is prohibited (e.g. exposing undergarments)

All assignments are due on the day designated.

No make-up quizzes or exams given (exceptions: definitive documentation. Consult with your professor)

Requesting a grade of INC from your professor at the end of the semester, is strongly discourages. Consult your College catalog online for more information.

Class Attendance:
If a student misses one or more classes, he/she is still held responsible for any work he/she has missed.

Punctuality:
Arriving early to class helps ensure that the student will not miss any quizzes, exams, or assignments administered during class.

Homework Assignments:
All assignments must be handed in on the due date.

DNCE 360 African-Caribbean Dance

Course Description:
This course will focus on the work of Katherine Dunham and her technique as well as other African-derived dances of Caribbean countries such as Brazil, Haiti, Jamaica, and Trinidad. It will combine studio dance work in addition to group and independent projects. This course will also look at how race, class and ethnicity are important factors in the utilization of African-derived dance traits in today’s society.

**Course Objectives:**

1. To give an overview of the historical roots of African-derived dance in the Caribbean.
2. To provide an understanding of how the elements of African-Caribbean dance contribute to modern dance.
3. To provide physical movement in order to develop technical skills, strength, conditioning and coordination.
4. To give a fundamental understanding of Dunham technique, folkloric origins and rhythmic structure of African-Caribbean dance.
5. To analyze movements in the context of its religious and secular aspects.

**Learning Outcomes:** When the student completes this course he/she should be able to:

1. Demonstrate an understanding of the historical roots of African-derived dance through written examination.
2. Incorporate African-Caribbean movement within modern dance constructs.
3. Execute Dunham technique and other African-derived Caribbean dance steps.
4. Demonstrate an understanding of movement as applied to rhythmic structure.
5. Perform a traditional or choreographed routine.

**Textbook:**

No textbook is required. Reading materials and assignments will be distributed by instructor.

**References: Suggested Texts**


**Assigned Readings:**

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.
Reserves:

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

Grading: The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

- Participation: 40%
- Midterm Exam: 25%
- Performance Observation and Critique: 5%
- Writing Activity: 5%
- Final Movement Project: 25%

Grading Scale:

- 97.1 – 100: A+
- 93.0 – 97.0: A
- 90.0 – 92.9: A-
- 87.1 – 89.9: B+
- 83.0 – 87.0: B
- 80.0 – 82.9: B-
- 77.1 – 79.9: C+
- 73.0 – 77.0: C
- 70.0 – 72.9: C-
- 67.1 – 69.9: D+
- 63.0 – 67.0: D
- 60.0 – 62.9: D-
- 0 – 59.9: F

Office Hours:

- Office – Bedford Bldg, Room 1007M
- Hours: TBA
- Others by appointment

Policies:

Academic Dishonesty: Academic dishonesty in any form will result in a failing grade. Academic dishonesty includes plagiarism, cheating on an examination, and using another person’s work in any form. Plagiarism involves stealing another person words or ideas and presenting them as one’s own. Any use of another person’s words or ideas must include proper citations and crediting of sources.
Class Attendance:
You are expected to be in regular attendance, and you are expected to participate fully in all class activities. This is a movement course and participation is essential to your grading evaluation.

Punctuality:
Classes will begin at the designated time. Adjustments will not be made for those who arrive late.

Homework Assignments:
Homework assignments are due at the appointed time.

Make-up Examinations Policy:
Make-up examinations are given only in cases where the student has a valid documented reason for missing the examination.

Make-up Assignments:
May be available upon request

Extra-Work assignments:
May be available upon request

Disability Services
Any student requesting academic accommodations based on a disability is required to register with Office of Services for the Differently Abled located in B-1024. A letter of verification for approved accommodations must be obtained.

Other Academic Support:

Learning Center
Counseling Center

Course Outline

Week I.

I. Introduction
Historical Excursion: Overview of African-Caribbean dance.
Scope of Course: Discussion of syllabus and requirements
Dress Code: Leotards, tights (leggings), sweatpants, knit shorts, t-shirts, tank tops, head wraps and lapas or dance skirts (optional). No Street shoes of any kind, no denim jeans, no hats or baseball caps.

Week II – VI.

Warm up
Introduction to Dunham technique
Dunham barre
Movement vocabulary
Dunham floor progressions
Other African-Caribbean steps and styles
Films and video viewing
Group and individual work
Reading assignments

Week VII.
   Discussion of Reading Assignment
   Midterm Exam

Weeks VIII – XIV.
   Continuation of movement technique
   Group work for final presentation

Final Showcase Presentation

DNCE 412 Composition/Choreography

Course Description:
This course will focus on the principles and practices of creating dance choreography as a form of human expression. Students will generate movement using imagination through improvisation and exploration; manipulation of movement using principles of composition; creation and performance of short movement studies; and observation, critical analysis, and self-reflection in spoken and written form. Students will use an inquiry approach to creative processes providing opportunities and challenges that stretch the imagination about what they can explore, say, represent, and ask through dance.

Course Objectives:
Increase body awareness, coordination, strength, flexibility and balance.
Develop ability to physicalize ideas of Body, Effort, Shape, Space, and Relationship.
Experience and practice creative dance-making by posing questions and problem solving.
Develop skills in improvisation through responding spontaneously to assigned material.
Generate authentic movement material.
Discuss and analyze creative dance-making in relation to other dance styles.
Interact, share responsibility, collaborate with others, and create and nurture a sense of community.
Observe, discuss and evaluate the aesthetic principles of dance as an art form.

**Learning Outcomes:** When the student completes this course he/she should be able to:

1. Analyze aesthetic components of dance composition.
2. Interact with a group to create movement compositions.
3. Incorporate the elements of body (shape), energy, space, and time in the creation of dance compositions.
4. Purposefully use improvisation as a means of movement invention and communication.
5. Demonstrate intention and theme in dance compositions.
6. Compose and perform dance studies in group, duet, and solo forms.
7. Collaborate with peers and instructor during physical, verbal, and written activities in a mature and respectful manner.
8. Observe, discuss, and write about choreography as an art form using established dance vocabulary.
9. Provide constructive verbal feedback to others.
10. Demonstrate professional, respectful behavior within an art-making community.

**Textbook:**

No textbook is required. Reading materials and assignments will be distributed by instructor.

**References:**

**Assigned Readings:**

The textbook and references along with some of the assigned readings are available in the College Bookstore. The assigned readings should be obtained by you. They will be used and discussed during the course.

**Reserves:**

The books, articles, software, or other items listed have been placed on reserve at the Charles Evan Innis Memorial Library.

**Grading:** The grades in this course are based on the scores earned by you on homework assignments, laboratory reports, examinations, and the final examination.

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<td>Participation</td>
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<tr>
<td>Midterm Exam</td>
<td>25%</td>
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<td>Performance Observation and Critique</td>
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<td>Final Movement Project</td>
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Extra-Work assignments:
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Disability Services
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Other Academic Support:

   Learning Center
   Counseling Center

Course Outline

Week I.

   Introduction
   Historical Excursion: Overview of dance as an art form
   Scope of Course: Discussion of syllabus and requirements
   Dress Code: leotards, tights, slim fitting athletic/workout clothing which allows for full range of motion. No: jeans, dress clothes, or excessively revealing clothing.

Week II – VI.

   Action/Stillness, Flexion/Extension, Pathways, Efforts, writing about summer to start a dance. Partner dance exchange.
   Shape: Shape forms, Shape qualities, Breath and shape flow.
   Space: Kinesphere, Level, Direction, Travel, Shadow forms, Relationships.
   Time and Rhythm: Natural time, Irregular Rhythm, Meter.
   Body: Clarity about initiation of body parts and flow.
   Core connectivity using Gross body movements vs. gestural movements with Efforts and Shape-flow support.
   Relationships: To something invisible
   Relationships: To another person
   Trust, touch, support. Give and take weight.
   Abstracting partnerships with same partner.

Week VII.
   Discussion of Reading Assignment
   Midterm Exam

Weeks VIII – XIV.
Practical continuation of compositional choreographic elements and principles
Compose/choreograph routine for final presentation

Final Showcase Presentation.
Appendix VIII: Survey Instrument

Medgar Evers College

MEDGAR EVERS, COLLEGE
The City University of New York

Proposed Bachelor of Fine Arts (BFA) Degree in
Media, Arts and Technology

Student Interest Survey

Dear Student:
The Department of Mass Communication, Creative and Performing Arts and Speech is proposing a Bachelor of Fine Arts (BFA) degree in Media, Arts and Technology to help develop fine artists, performers, media specialists and professionals in areas of dance, speech theatre, graphic arts, studio arts, music and broadcast media. The degree will prepare students for careers or graduate study in the afore-mentioned areas.

We would be most grateful to have your input with respect to your interest in such a degree program, BFA. Please take 3 minutes to complete the following survey. Your responses will be confidential. Thank you for your assistance, Dr. Clinton Crawford, and the Dept. of MCCPAS, MEC.

1. What is your gender?
   [ ] Male       [ ] Female

2. How old are you?
   [ ] 20 years or under  [ ] 21-25 years  [ ] 26 - 30 years  [ ] 31 - 35 years  [ ] 36 years or above

3. What is your current enrollment status?
   [ ] Full-Time     [ ] Part-Time

4. How many credits have you accumulated to date? (Include the credits you will earn this semester.)
   [ ] 0 – 15     [ ] 16 - 30
   [ ] 31 – 45     [ ] 46-60

5. Your present degree program is?
   [ ] Associate   [ ] Non-degree Student
   [ ] Baccalaureate   [ ] Other (Cert. Program)

6. What is your Grade Point Average?
   [ ] 0.00 - 1.00  [ ] 2.51 - 3.00
   [ ] 1.01 -1.50  [ ] 3.01 - 3.50
   [ ] 1.51 - 2.00  [ ] 3.51+
   [ ] 2.01 - 2.50
7. Do you participate in any extra-curricular activities related to the Media, Arts and Technology? (i.e., performance groups, dance, choirs, radio, television, computer graphics, internet and web, design painting, sculpture, theatre arts, among others)

[ ] Yes  [ ] No

8. Have you declared a major?

[ ] Yes  [ ] No

9. If a Bachelor of Fine Arts degree in Media, Arts and Technology is offered at Medgar Evers College, how likely is it that you would choose the BFA as your degree?

[ ] Highly Likely  [ ] Likely  [ ] Not Sure  [ ] I will not choose a degree in this area

10. In addition to the foundational courses in the Arts, the BFA will also include emphasis areas. If you were to pursue the BFA degree in Media, Arts and Technology, what area(s) emphasis of work would you choose? (Check all that apply)

[ ] Dance  [ ] Speech Theatre/Acting  
[ ] Computer Graphic Arts  [ ] Studio Arts  
[ ] Radio and TV  [ ] Music/Live sound  
[ ] Music Technology

11. Which professional goal would you select after completing the BFA in Media, Arts and Technology? (Check all that apply)

[ ] Graphic Artist  [ ] Studio Artist/painter/sculptor  
[ ] Professional Dancer  [ ] Sound Studio Engineer  
[ ] Theatrical Actor  [ ] Radio announcer/disc jockey  
[ ] Television producer  [ ] Web designer  
[ ] Other:

12. If you did not want to pursue a Bachelor of Fine Arts degree in Media, Arts and Technology, would you be interested in completing a minor (12 credits) in any of the above areas?

[ ] Yes  [ ] No

If you answered Yes to Question 12 what areas: Check all that apply

[ ] Graphic Artist  [ ] Studio Artist/painter/sculptor  
[ ] Professional Dancer/Teacher  [ ] Sound Studio Engineer  
[ ] Theatrical Actor  [ ] Radio Announcer/Disc jockey  
[ ] Television producer  [ ] Web designer  
[ ] Light Designer/Director/Tech  [ ] Sound Designer/Director/Tech  
[ ] Music Director/Choir Director  [ ] Music Teacher

If you would like to receive information about the proposed degree or a potential minor in Fine Arts, please provide your name, mailing and email addresses below.

Thank you for completing our Survey.
Appendix IX: New Full-Time Faculty

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are **full-time at the institution** and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

<table>
<thead>
<tr>
<th>Faculty Member Name and Title (include and identify Program Director)</th>
<th>Program Courses to be Taught</th>
<th>Percent Time to Program</th>
<th>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</th>
<th>Additional Qualifications: list related certifications/ licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
</table>
| Art | Digital Photography: Still and Video  
Digital Arts/ Computer Graphics, Graphics Designs  
Art History, Painting  
Animation & sound | 100 | MFA/Ph.D./Ed. D. /D.F.A. |  |
| Theatre | Theatre & lighting  
History  
Speech Theatre  
Drama and sound | 100 | M.F.A./Ph.D./Ed. D./D.F.A. |  |
| Dance | Dance Studio  
Modern. Tap  
Theory Dance,  
African Dance  
Digital Choreography | 100 | M.F.A./Ph.D./Ed.D. / D.F.A. |  |
<table>
<thead>
<tr>
<th>Dance Philosophy</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Hip hop and, Modern Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 New Media: Radio, TV, Sound recording</td>
<td>Radio</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Television</td>
<td></td>
</tr>
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<td></td>
<td>Writing for Radio and TV</td>
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<tr>
<td></td>
<td>Production skills including editing, Lighting, Animation, sound</td>
<td>M.F.A./Ph.D.</td>
</tr>
</tbody>
</table>
Appendix X: Full Time Faculty

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on faculty members who are full-time at the institution and who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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<th>Additional Qualifications: list related certifications/licenses; occupational experience; scholarly contributions, etc.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Art History</td>
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<tr>
<td></td>
<td>Still and Video Photography</td>
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<td></td>
<td>Painting</td>
<td></td>
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<tr>
<td>Name</td>
<td>Major</td>
<td>Degree</td>
<td>Education/Institution</td>
<td>Dance Choreographer:</td>
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<tr>
<td></td>
<td>Dance Movement</td>
<td>100</td>
<td>African Caribbean Dance</td>
<td>Creative Works: Choreography</td>
</tr>
<tr>
<td></td>
<td>Philosophy of Dance</td>
<td></td>
<td></td>
<td>2009. “Collage” (African Modern)</td>
</tr>
<tr>
<td></td>
<td>African Caribbean Dance</td>
<td></td>
<td></td>
<td>2011. “I’ll Be There” (Modern Jazz)</td>
</tr>
<tr>
<td></td>
<td>Ballroom</td>
<td></td>
<td></td>
<td>2014. “Nothing But You” (Modern Praise)</td>
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<tr>
<td></td>
<td>Ensemble</td>
<td>100</td>
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<td></td>
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<tr>
<td></td>
<td>African Diaspora Music</td>
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<td></td>
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<tr>
<td></td>
<td>Applied Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moses Bernard Phillips</td>
<td>Music Theory I and II</td>
<td>M.A. Ethnomusicology,</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>History of Western</td>
<td>100</td>
<td>Hunter College, CUNY</td>
<td></td>
</tr>
<tr>
<td>Roman Mitchell</td>
<td>Applied Music, Functional Piano Ensemble, World Music</td>
<td>M.A. Jazz History, Rutgers University, NJ</td>
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</table>

**Composition and Orchestration**

[African American Diaspora Studies: Methodology, Pedagogy and Research Conference sponsored by the Schomburg Center and the IRADAC at conference held at the CUNY at the Graduate Center (July and August 2010, 2011).](#) Taught music theory and ear training in Songs of Solomon, Boot Camp for vocalists at American Theater Inst., Los Angeles, CA and Utah State University, Logan, UT (February 2010). Guest performer on “Life Every Voice: A celebration of the African American Spirit” at the [University of Indiana/South Bend](#). School of Fine Arts, South Bend, Indiana (August 2009). Performed at the closing ceremony of the [National Association of Choirs and Choruses](#) in Las Vegas, NV (February 2008). Performed as guest artist on Alpha Phi Alpha, Educational Scholarship Foundation “Black Artist Award” Concert, West Palm Beach, Florida.

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- 2010-present Founder and Director of The Medgar Evers College Jazz Ensemble
- 2010-2014 The Arts Are Alive, Medgar Evers College Departmental Performance,
- 2011-2015 President’s Annual Graduate Dinner,
- 2010-15 Commencement Exercises, Medgar Evers College, CUNY
- 2010-2015 Medgar Evers College Jazz Ensemble Concert Performances.
- 2011-2012 Friend’s of The Law Library Rutgers University, Rutgers University, Newark, New Jersey.
- 2010-2013 Piano Recital, St. Luke’s Lutheran Church.
- Fall/Spring Jazz Concert Series, Artistic Director.
- 2012-2013 Co-Host of Jazz At the Archives, “The Annual Sarah Vaughan Birthday Celebration” KBGO 88.3 FM Newark, New Jersey.
- 2012-2014 ACT-SO Scholarship Competition, Rutgers Newark, Newark, New Jersey.
<table>
<thead>
<tr>
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<th>Additional Qualifications: list related certifications/licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
</table>
| Dwayne Bynum | Oral Interpretation Theater | 100 | M.A. Speech Communication, Brooklyn College, CUNY | (May 2013) Medgar Evers College  
Digication E-portfolio Training  
place of the paper-based portfolios;  
For creating digital resumes,  
Promotion portfolios and  
Learning how to use it as a means for evaluating student learning.  
August 2012. New Horizons Computer (Completed all day workshops Learning Center  
in Adobe Acrobat 9.0 and  
Adobe Photoshop 9.0. Nick Mullins, Graphics Trainer, led the training.  
December 2012. Ragan Communications (Speech webinar conference: Six Steps to Write A Great Speech on Short Notice. Speechwriter Facilitator, Michael Long demonstrated how to produce best ideas under pressure under a half-hour.  
Ph.D. candidate |
| Glenn McMillan | Choral, World Music Ensemble  
Applied Music | 100 | M.A. Music Education, Five Towns College | Choral Director of Medgar Evers College, Choir  
2001 Porgy and Bess  
2005 Travelling Through the Barrel Land |
| Beatrice Brathwaite | Fundamentals of Speech  
Voice and Diction  
Radio | 100 | M.S. Television and Radio Broadcasting, Brooklyn College, CU NY | Ph.D. candidate |
| Jimmy Jenkins | Computer Graphics, Motion Graphics  
World Art  
Advertising Graphics | 100 | M.A. Arts Education, Brooklyn College, CUNY | Graphic Designer Artist, illustrator, Film maker, Digital Graphic Artist, Airbrush artist |
Appendix XI: Part-Time Faculty

Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on part-time faculty members who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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</tr>
</thead>
<tbody>
<tr>
<td>Jerri Castillo</td>
<td>Drawing Photography</td>
<td>M.F.A Washington University, D.C.</td>
<td>2014 <em>Deconstructing the Landscape</em>, Anthony Giordano Gallery, Dowling College, Oakdale, NY. Curated by Pam Brown</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>2013 <em>Constructed Spaces</em>, Artist Atrium, Briarcliffe College, Bethpage, NY</td>
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<tr>
<td></td>
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<td></td>
<td>2012 <em>Call Collect</em>, Hamiltonian Gallery, Washington, D.C. <em>International Invitational Exhibition for Emerging Artists</em>, Hanyang University Museum, Seoul, South Korea</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Land and Sea</em>, Briarcliffe College, Patchogue, NY <em>Success</em>, Artspace Patchogue Gallery, Patchogue, NY</td>
</tr>
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<td></td>
<td><strong>PUBLICATIONS</strong></td>
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</tr>
<tr>
<td>Johnathon Chen</td>
<td>World Music</td>
<td>Ph.D. Electronic Arts; , Rensselaer Polytechnic Institute , NY</td>
<td>Baden-Wurttemberg Exchange Scholar, Media Arts, Master of Arts Music Composition. (2014). Solo improviser on</td>
</tr>
<tr>
<td></td>
<td>Multimedia</td>
<td></td>
<td>electronics and improviser on violin in Tatsu Aoki’s group creating live sound track for his films. University of</td>
</tr>
<tr>
<td></td>
<td>Music/Electronic Music</td>
<td></td>
<td>Chicago Film Center.</td>
</tr>
<tr>
<td></td>
<td>Applied Music</td>
<td></td>
<td>2013). Improviser on recorded *sound track to Lenora Lee’s <em>Rescued Memories and Tatsu Aoki, The Escape</em>, de Young</td>
</tr>
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<td></td>
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Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on part-time faculty members who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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</thead>
<tbody>
<tr>
<td>Clare Evelyn</td>
<td>Sculpture, World Art, Painting</td>
<td>M.F.A. in Sculpture, M.A. Art and Art Education, Teachers College, Columbia</td>
<td>Faculty Show, Medgar Evers College, CUNY, New York, NY 2014&lt;br&gt;Solo show, City College of New York, CUNY, New York, NY 2015&lt;br&gt;Student Art Exhibition, City College of New York, CUNY, New York, NY 2013-15&lt;br&gt;Joining Forces: Living Art on the Hill, NAC, New York, NY” (catalogue)” 2013, Curator, Dr. Myrah Brown Green, Doctoral candidate</td>
</tr>
<tr>
<td>Donna J. Durant Fuller</td>
<td>Speech; Voice and Diction, Music Theory</td>
<td>M.S. in Education; M.Ed. Arts and Humanities, City College, NY</td>
<td>Assistant Principal Junior high School&lt;br&gt;Pierluigi Billone. Grove Music Online, Oxford University Press, March 2015 (forthcoming)&lt;br&gt;Lukas Ligeti. Grove Music Online, Oxford University Press, March 2015 (forthcoming)</td>
</tr>
<tr>
<td>Mathew Hough</td>
<td>Music Appreciation, Composition and conducting</td>
<td>D.M.A. Composition, Manhattan School of Music</td>
<td></td>
</tr>
</tbody>
</table>
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on part-time faculty members who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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<th>Additional Qualifications: list related certifications/licenses; occupational experience; scholarly contributions, etc.</th>
</tr>
</thead>
</table>
2012 Panke Gallery, Altered States, Berlin Germany |
| Carolyn M. Jones             | Speech, Radio               | M.S. Television and Radio Management, Brooklyn College                            | NYS Teacher License  
Medgar Evers College, CUNY  
The New Dimensions Radio Show  
The Jazz Jones Radio Show  
The Journey Radio  
Broadcast over [http://wmecradio.com](http://wmecradio.com), BCAT and WNYE, 91.5FM |
| Nozomi Kato                  | Digital Photography        | M.F.A. Studio, School of Art Institute of Chicago                                  | 2014 Visual Arts Faculty Art Exhibition, Medgar Evers College, Brooklyn, New York  
2014 Intro to World Art in One Hour, BHQFU, Lower Manhattan, New York  
2013 Japan Studio, BHQFU, Lower Manhattan, New York  
2013-14 Art in New York (title tentative), publication currently in progress.  
Double Time Feel (two person show), LIC Art Center, Long Island City, New York |
| Nancy Lewis Thompson         | Speech, Writing for TV      | M.F.A. in Writing and Producing for Television, LIU, NY                           | M.A. Journalism, Columbia University, NY |
Faculty teaching at the graduate level must have an earned doctorate/terminal degree or demonstrate special competence in the field. Provide information on part-time faculty members who will be teaching each course in the major field or graduate program. The application addendum for professional licensure, teacher certification, or educational leadership certification programs may provide additional directions for those types of proposals.

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</tr>
</thead>
</table>
| Jeanette Thompson             | Vocal Coach                 | Master of Music, Voice, Rice University, University of Washington, Seattle           | Concert Sopranos, Voice Coach, Opera performances  
DON GIOVANNI, Mozart (Italian)  
COSÍ FAN TUTTE, Mozart (Italian)  
LES CONTES D’HOFFMANN, Offenbach (French)  
LA FILLE DE RÉGIMENT, Donizetti (French)  
DIE ENTFÜHRUNG AUS DEM SERAIL, Mozart (German)  
DIDO AND AENEAS, Purcell (English)  
Izmir State Opera/Alsancak Rotary Club/Dokuz Eylul University  
Conceived, founded and produced a Singing Competition for Young Professional Singers in Turkey. This competition was first held in 2008 and successfully continued every year. Singers from all cities in Turkey have participated. Later, I developed this competition into two (2) divisions; one for university students and one for young professional singers |
<table>
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</thead>
<tbody>
<tr>
<td>Alicia Mitchell-Foxworth</td>
<td>Speech, Media</td>
<td>M.B.A. in Media &amp; Communication Marketing, Fordham, NY</td>
<td>Communications/Marketing</td>
</tr>
<tr>
<td>Ian Ramsay</td>
<td>World Art, Photography, multi-Media</td>
<td>M.A. Studies, New School, NY</td>
<td>2005-2010 Bi-monthly column on art and media in <em>Our Times</em> Advertising Tabloid 2015 Lucea Parish Library Summer Arts Festival Jamaica W.I. <em>Photographic Prints</em> 2015-Present Barrington Watson-Foundation Jamaican Painter Post-production on documentary art video. 2014 Faculty Art Exhibition at Medgar Evers College</td>
</tr>
<tr>
<td>Laurence Schwartz</td>
<td>Media Studies</td>
<td>M.A. Theater Hunter College</td>
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<tr>
<td></td>
<td>Acting</td>
<td>Work in progress</td>
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<td></td>
<td>Theater Workshop</td>
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<tr>
<td>Stanley Squirewell</td>
<td>Mixed media courses</td>
<td>M.F.A. Studio, Mount Royal</td>
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<tr>
<td></td>
<td>Graphic Design</td>
<td>Graduate School of Art,</td>
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<tr>
<td></td>
<td></td>
<td>Baltimore, MD</td>
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<td></td>
<td>Computer Graphics</td>
<td></td>
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<tr>
<td>2016 Buy Black: A Prequel, Brilliant Champions Gallery, Brooklyn New York, Curated by Akeem Duncan</td>
<td></td>
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<tr>
<td>2014 Prizm Fair, Miami Basel, Miami, Florida, Curated by Mikhaile Solomon (catalog)</td>
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<tr>
<td>Ceremonies of Dark Men, DC Commission of the Arts &amp; Humanities, Washington, District of Columbia, Curated by A.M. Weaver (catalog)</td>
<td></td>
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<tr>
<td>Emergence, Galerie Myrtis, Baltimore, MarylandBlack and White, Art in Flux Harlem, New York, New York</td>
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</tr>
<tr>
<td>2013 Crowns, The Fridge DC, Washington, District of Columbia No Strings Attached (Delusions of Grandeur Collective), 39th Street, Gallery, Mt. Rainier, MD</td>
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<tr>
<td>Jean Stamp</td>
<td>American Sign Language</td>
<td>B.A. Business, College of Human Services</td>
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<tr>
<td></td>
<td>Speech</td>
<td>MBA 2014</td>
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<tr>
<td></td>
<td>Speech Theater</td>
<td>Sign Language Interpreter</td>
<td></td>
</tr>
<tr>
<td>Duval Bodden</td>
<td>M.A. Communications Studies, Long Beach State, CA</td>
<td></td>
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</tr>
<tr>
<td>Faculty Member Name and Title</td>
<td>Program Courses to be Taught</td>
<td>Highest and Other Applicable Earned Degrees &amp; Disciplines (include College/University)</td>
<td>Additional Qualifications: list related certifications/licenses; occupational experience; scholarly contributions, etc.</td>
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<tr>
<td>Kendall Williams</td>
<td>World Music</td>
<td>M.M. Music Composition, NYU, NY</td>
<td>Celebrated electrical steel pianist</td>
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<tr>
<td></td>
<td>Applied Music, Ensemble</td>
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<tr>
<td></td>
<td>Electric pianist (Steel)</td>
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<td>Ballet, Hip Hop</td>
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<td></td>
<td>Jazz Dance, African</td>
<td></td>
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<tr>
<td></td>
<td>Caribbean Dance</td>
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<td></td>
<td></td>
<td></td>
<td>Reversing the Projections, Inc. Mentorship Program Mentor, Tutor 2009 – present</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Outstanding Community Service Award NAACP (2012)</td>
</tr>
<tr>
<td>Name</td>
<td>Field</td>
<td>Degree/Concentration/Candidate Status</td>
<td>Noteworthy Achievements</td>
</tr>
<tr>
<td>-----------------------</td>
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<td>------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Rose Oluronke Ojo-Ajayi</td>
<td>Art History</td>
<td>M.A. Art History, University of London</td>
<td>Ph.D candidate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Fritz Fellowship for International Study and Exchange, University of Washington</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Received full funding for dissertation fieldwork, <em>Songs Japanese Children Sing: An Ethnographic Study of Children’s Song Repertoire in two Japanese Kindergartens</em>).</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Academic Presentation: <em>Teaching the Music of Japan using Smithsonian Global Sound</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Educators National Conference (MENC), Northwest Division Conference, Portland, OR; Society for Ethnomusicology Annual Conference, Honolulu, HI; University of Washington School of Music, In-Service Workshop for Music Educators, Seattle, WA.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Clinical presentation: <em>Teaching Traditional Japanese Songs to Children</em></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Northwest Kodály Educators (NKE) In-Service Workshop, Shoreline, WA.</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>• Music education consultant for Smithsonian Global Sound</td>
<td></td>
</tr>
</tbody>
</table>
Advised Global Sound, a project of the Smithsonian Center for Folklife and Cultural Heritage, on developing a component for teachers. Created lesson plan ideas for music teachers, currently available for download from the Smithsonian website.
APPENDIX XII: Articulation Agreement

THE CITY UNIVERSITY OF NEW YORK
ARTICULATION AGREEMENT

A. SENDING AND RECEIVING INSTITUTIONS

Sending College: Medgar Evers College of The City University of New York (Internal)
Department: Mass Communications, Creative and Performing Arts and Speech (MCCPAS)
Program: Media, and Performing Arts
Degree: Bachelor of Fine Arts

Receiving College: Medgar Evers College of The City University of New York (Internal)
Department: School of Liberal Arts and Education, Social and Behavior Sciences
Program:
Degree: A. A. Degree Liberal Arts (Mass Communications)

B. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

Grade Requirements
- 2.0 overall GPA – per A.A. graduation requirement.

Admissions and Applications
Application Deadlines: Spring Admissions-September 15, Fall Admissions-February 1
CUNY Transfer Application is available online at www.cuny.edu
CUNY Application Processing Center: 212.997.CUNY

Determination of the Liberal Arts credits required for the baccalaureate degree in accordance
with New York State Education Department requirements will be made by Medgar Evers College.

Associate in Arts Degree from Medgar Evers College of the City University of New York.

Medgar Evers College graduates with the Associate in Arts Degree will receive 60 credits toward the
Bachelor of Fine Arts at Medgar Evers College.

Total transfer credits granted toward the baccalaureate degree: 60
Total additional credits required at the senior college to complete baccalaureate degree: 60
### C. Course to Course Equivalencies and Transfer Credit Awarded

#### CUNY Pathways General Education Requirements

<table>
<thead>
<tr>
<th>Required Common Core</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>A) English Composition (2 courses) (\textit{Students must earn a grade of C or better in this course})</td>
<td></td>
</tr>
<tr>
<td>B) Mathematical and Quantitative Reasoning (1 course) (\textit{Students are advised to complete MTH 115 Students must earn a grade of C or better in this course})</td>
<td></td>
</tr>
<tr>
<td>C) Life and Physical Sciences (1 course)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Flexible Common Core</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. World Cultures and Global Issues (1 course)</td>
<td></td>
</tr>
<tr>
<td>B. U.S. Experience in Its Diversity (1 course) (\textit{Students are advised to complete HIST 200 The Growth and the Development of the U. S. Students must earn a grade of C or better in this course})</td>
<td></td>
</tr>
<tr>
<td>C. Creative Expression (2 courses)</td>
<td></td>
</tr>
<tr>
<td>D. Individual and Society (1 course) (\textit{Students are advised to complete SSC 101 Culture, Society, and Social Change Students must earn a grade of C or better in this course})</td>
<td></td>
</tr>
<tr>
<td>E. Scientific World (1 course)</td>
<td></td>
</tr>
</tbody>
</table>

**Subtotal** 30

#### MEC internal transfer

#### Receiving Department Mass Communication Equivalent

(Or Other Evaluation)

<table>
<thead>
<tr>
<th>Specialization Requirements</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>[Medgar Evers College] Course &amp; Title</strong></td>
<td></td>
</tr>
<tr>
<td>SPCH 102 Fundamentals of Speech</td>
<td>3</td>
</tr>
<tr>
<td>MED 150 Mass Communications, Content, Structure and Control</td>
<td>3</td>
</tr>
<tr>
<td>ART 109 Creative Expressions in the Visual &amp; Performing Arts</td>
<td>3</td>
</tr>
<tr>
<td>DNC 272 Theory and Philosophy of Creative Dance</td>
<td>3</td>
</tr>
<tr>
<td>MUS 121 Intro to Music Technology</td>
<td>3</td>
</tr>
<tr>
<td>MASS 273 Black Creative Arts</td>
<td>3</td>
</tr>
<tr>
<td>CIS 100 Introduction to Computer Applications</td>
<td>3</td>
</tr>
<tr>
<td>SCPH 202 Voice and Diction</td>
<td>3</td>
</tr>
<tr>
<td>ART 200 African American Art History</td>
<td>3</td>
</tr>
<tr>
<td><strong>[Medgar Evers College] Course &amp; Title</strong></td>
<td></td>
</tr>
<tr>
<td>SPTH 102 Fundamentals of Speech</td>
<td>3</td>
</tr>
<tr>
<td>MED 150 Mass Communications, Content, Structure and Control</td>
<td>3</td>
</tr>
<tr>
<td>ART 108 History of Visual Communication</td>
<td>3</td>
</tr>
<tr>
<td>Free Elective</td>
<td>3</td>
</tr>
<tr>
<td>Free Elective</td>
<td>3</td>
</tr>
<tr>
<td>MASS 273 Black Creative Arts</td>
<td>3</td>
</tr>
<tr>
<td>MASS 200 Introduction to Digital Technology: History and Development</td>
<td>3</td>
</tr>
<tr>
<td>SPTH 202 Voice and Diction (Theater Elective)</td>
<td>3</td>
</tr>
<tr>
<td>ART 200 African American Art History</td>
<td>3</td>
</tr>
<tr>
<td>Course</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>ART 108</td>
<td>History of Visual Communication (New Course)</td>
</tr>
<tr>
<td>SPTH 102</td>
<td>Fundamentals of Speech</td>
</tr>
<tr>
<td>DNCE 150</td>
<td>Dance History (New Course)</td>
</tr>
<tr>
<td>MED 150</td>
<td>Mass Communications, Content, Structure and Control</td>
</tr>
<tr>
<td>MASS 200</td>
<td>Introduction to Digital Technology: History and development (New Course)</td>
</tr>
</tbody>
</table>

**Upper Level Major Requirements:** 39 Credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 301</td>
<td>Advanced Broadcasting</td>
<td>3</td>
<td>MED 150</td>
</tr>
<tr>
<td>SPTH 325</td>
<td>African-American Theater or DNCE 401 Dance Movement Analysis (New Course)</td>
<td>3</td>
<td>SPTH 102, DNCE 150, MASS 400</td>
</tr>
<tr>
<td>MASS 400</td>
<td>Advanced Digital Technology: History and Development (New Course)</td>
<td>3</td>
<td>MASS 200</td>
</tr>
<tr>
<td>MPA 420</td>
<td>Senior Seminar/Capstone (New Course)</td>
<td>3</td>
<td>Permission of Chair</td>
</tr>
<tr>
<td>MPA 425</td>
<td>Internship (New Course)</td>
<td>3</td>
<td>MPA 420, MASS 200, MASS 400</td>
</tr>
</tbody>
</table>

**Sub Total** 54 Credits

**D. Senior College Courses Remaining for Baccalaureate Degree**

**E. Articulation Agreement Follow-Up Procedures**

1. Procedures for reviewing, updating, modifying or terminating agreement:
Medgar Evers College and Medgar Evers will review implementation of the agreement every four years to ensure that students are adequately informed of the program and to identify issues requiring attention.
2. **Procedures for evaluating agreement, e.g., tracking the number of students who transfer under the articulation agreement and their success:**

Transference into the Medgar Evers College BFA in Media and the Performing Arts from AA in Liberal Arts (Mass Comm) of MEC College students will be tracked using the CUNY Institutional Research Data Base.

3. **Sending and receiving college procedures for publicizing agreement, e.g., college catalogs, transfer advisers, Websites, etc.:**

   Notice of articulation will be placed in the respective catalogues, recruiting brochures, websites, and on the CUNY TIPPS website.

   Respective transfer and academic advisers will be informed and provided with copies of this agreement.

   The Medgar Evers College Admissions Office to make certain that materials are sent with recruitment officers for Transfer Day event and on all recruitment occasions.

   **Effective Date:** Fall 2016
Dr. Augustine Okereke
Senior Vice President & Provost

Signature of Receiving College Chief Academic Officer

Dr. Owen Brow, Chairperson
Department of Social and Behavior Sciences (AA.
Liberal Art, MASS-COMM)

Signature of College Department Chairperson

Dr. Clinton Crawford, Chairperson
Department of Mass Communications, Creative
and Performing Arts and Speech

Signature of Sending College Department Chairperson
APPENDIX XIII: Letters of Support
March 19, 2015

Dear Dr. Crawford,

After reviewing your proposed Bachelor of Fine Arts degree with a very innovative curriculum, one which is very much in line with 21 century Media, Arts and Technology, the Brooklyn Navy Yard Development Corporation (BNYDC) is fully supportive of your endeavor to train and educate a new generation of artists using digital technology on multiple platforms. As you may know, the Brooklyn Navy Yard Industrial Park has over 300 companies that do business here. BNYDC will certainly be a deep reservoir for your students and graduates with opportunities for internships and possible recommendations to the many employing agencies that are affiliated with us.

There are numerous opportunities for these students in Brooklyn and with the dynamic design companies, media companies, artist and artisans that call the Brooklyn Navy Yard Industrial Park home. We are confident that the businesses will benefit from a BFA program at Medgar Evers College.

Your proposed degree is not only a credit to Medgar Evers College and the City University of New York at large, but also Central Brooklyn, a growing artistic mecca, engineered by the new technologies. We congratulate your College on its valuable contribution to the conversation of the Arts and Technology.

If you need anything further please feel free to contact me.

Regards,

Jocelynn Rainey
Chief Administrative Officer

Brooklyn Navy Yard Development Corporation
63 Flushing Avenue - Unit 300, Brooklyn, New York 11205
Tel: 718-907-5906 Fax: 718-643-9296
rhilerio@brooklynnavyyard.com
April 1, 2015

Dr. Clinton Crawford, Professor and Chair  
Department of Mass Communications, Creative & Performing Arts and Speech  
Medgar Evers College, CUNY  
1650 Bedford Avenue  
Brooklyn, NY 11225  

Dear Dr. Clinton:

On behalf of Lincoln Center for the Performing Arts and Lincoln Center Education (LCE), it is my pleasure to write a letter in support of the Bachelor’s Degree program in Fine Arts proposal by Medgar Evers College.

As an institution dedicated to the idea of arts education for every child, Lincoln Center Education is thoroughly supportive of those who pursue a deeper engagement with the arts as well as those who wish to intersect high quality arts with a world-class education. The pursuit of a Bachelor’s Degree results in invaluable assets for the students and for the workforce that employs them: such assets are the prestige that comes with the degree earned at an important institution, and, for potential students, the expertise that exists amongst the faculty and in New York City, the world’s cultural capital.

At LCE, decades of practice have shown us that the arts play an important role in the education of all lifelong learners, particularly when it is infused with the artistry acquired through a solid education and a degree in a chosen discipline. A carefully prepared degree program is a true necessity.

Our review of Medgar Evers College’s proposed curriculum for this program convinces us that the College is eminently qualified to educate for and bestow the Bachelor’s Degree in Fine Arts. The program is fully synchronous with the demands of the 21st century workforce. It encompasses Mass Communication, Creative and Performing Arts, and Speech, preparing graduates for diverse employment from theater to media and technology. It has been thoroughly planned for several years. This program is a contribution not just to the artistic community, but to our city and our society as a whole. Internationally, it contributes to the idea that New York City supports the arts community and helps it assume a vital role in the workplace; locally, it becomes a source of creatively-minded industry leaders and—most important factor from our perspective—potential practitioners, advocates and ambassadors for arts educators.

In conclusion, we fully support the efforts of Medgar Evers College to offer a Bachelor’s Degree program in Fine Arts. I would be happy to discuss this matter further and can be reached at (212) 875-5526.

Best regards,

Russell Granet

Russell Granet
April 10, 2015

Dr. Clinton Crawford, Professor and Chair
Department of Mass Communications, Creative & Performing Arts and Speech
Medgar Evers College, CUNY
1650 Bedford Ave
Brooklyn, NY 11213

Dear Dr. Crawford,

As you may know, the Brooklyn Academy of Music, centrally located in downtown Brooklyn, has an excellent Education program which connects learning with creativity, engaging young people by encouraging self-expression through both in-school and after-school programs for students and teachers; summer workshops; and offerings for audiences of all ages. To this end, our institution stands as a gateway for the abundance of Brooklyn’s artistic community and beyond.

Our department had the occasion to closely look at your proposed BFA degree curriculum for Medgar Evers College, one of our partners. The blend of the arts and digital technology is appropriate for the 21st century artist. The departmental core curriculum provides a good foundation for learning about the arts, particularly in the environment of digital space and new technologies. Dancers, musicians, actors, visual artists, radio, television and computer-based platforms media artists who successfully complete your program will be more than adequately be prepared thus having an advantage for employment in the world of work, both as practitioners and for graduate school.

Since New York is the “cultural capital” of the world, there are more opportunities for jobs in the various arts sectors here than anywhere. A vast number of employees exist in both the not-for-profit (museums, performing arts, etc) and for-profit (graphic design firms, arenas, Broadway, etc) sectors, making Medgar Evers College an ideal institution to launch this initiative.

Cordially,

Karen Brooks Hopkins

CC: President Rudy Crew
To Whom It May Concern:

I am writing to express support for the proposed BFA program in the area of the arts and media, in the Department of Mass Communication, Creative, Performing Arts and Speech at Medgar Evers College. The proposed degree program is anticipated for Fall, 2015 following its approval.

As the managing curator responsible for non-Western art at the Brooklyn Museum and manager of experts in the arts of Africa and Asia, I am well aware of the need for a program that addresses both art and technology from the perspective of the arts of all of Africa and Asia. In addition, it will become increasingly important for both artists and historians of the arts of these areas to become even more skilled in the use of media and technology. This proposed program would meet this worthy goal.

I urge a swift approval of this program and wish it much success in the future.

Edward Bleiberg, Ph.D.
Managing Curator, Ancient Egyptian, African, Asian Art

September 22, 2014

Brooklyn Museum
200 Eastern Parkway, Brooklyn, NY 11238-6052
T 718-501-8461 F 718-501-6140
Edward.Bleiberg@brooklynmuseum.org
Brooklyn Museum

Pledge Agreement
Medgar Evers College and the Brooklyn Museum

Date: June 23, 2015
To: Medgar Evers College
c/o: Lisa Anderson
Project: University Membership
Fee: $5,000 (FY15 contribution)
Payments Due: August 31, 2015

Federal Tax ID: 11-1672743

Funds may be wired to: Or by check and mailed to:
Chase Manhattan Bank Brooklyn Museum
4 Chase Metro Tech Center 200 Eastern Parkway
Brooklyn, NY 11245 Brooklyn, NY 11238
ABA# 021000021 Attention: Kate Littlefield, Development Department
Account: #616-810016

Rudolph F. Crew, Ed. D date
President
Medgar Evers College
Brooklyn Museum
Invoice

Date: July 22, 2015
To: Medgar Evers College
Attention: Dr. Rudolph F. Crew
Project: Brooklyn Museum University Membership – This contribution supports the general operation of the Museum
Amount: $5,000 – University Membership
Due: Upon receipt

METHOD OF PAYMENT:
Select one: ○ Wire Transfer ○ Check ○ Credit Card

Funds may be wired to: Chase Manhattan Bank
4 Chase MetroTech Center
Brooklyn, NY 11245
ABA# 021000021
Account: #616-810016

Or by check and mailed to: Brooklyn Museum
200 Eastern Parkway
Brooklyn, New York 11238
Attention: Kate Littlefield, Development Office

Or paid by credit card:
CHARGE: __ AMEX __ MASTERCARD __ VISA __ DISCOVER

CARD NUMBER ___________________________ EXPIRES ON __________
NAME AS IT APPEARS ON CARD ________________________________

Federal Tax ID: 11-1672743

Thank you for your generous support!
APPENDIX XIV: External Evaluation & Statement of Conflict of Interest
Evaluation Report Form for Program Proposals

Please refer to the Department’s guidance on external reviews for information about when external reviews are required and the selection of external reviewers.

Institution: 
Program title: Media and the Performing Arts
Degree: BFA
Date of evaluation: 1/21/16

External Reviewer Name (please print): Larry Banks
External Reviewer Title and Institution: Associate Prof. , Chair Media Arts Department , Long Island University campus

External Reviewer Signature:

I. Program

1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

It is important with all interdisciplinary degrees that the foundation of a broad-based educational objective be focused by curricular and programmatic assessment tools. These will allow students and teachers to monitor growth and development. As I see it, students will need to develop strengths in media literacy that will allow them to articulate their learning objectives through a variety of media tools, be they visual, auditory or physical expression. This program is constructed to create fluidity of understanding of the modern day world within the context of its social, political and historical perspectives. Because of its emphasis on media and the digital connection between a variety of art forms, it stands to reason that the portfolio is the ideal mechanism for monitoring growth and progress. Thus, the program demonstrates insight into the use of rubrics, with program outcome assessments and at the same time gives voice to a multidisciplinary tool that offers both self-assessment and programmatic examples of not just where students have grown but how their growth affects them in terms of their artistic skills and digital expression through the paradigm of the portfolio. One can see this as an excellent way to work with faculty and students, which is a strong argument for ongoing development of the program.

2. Comment on the special focus of this program, if any, as it relates to the discipline.

The uniqueness of this program is that its focus is placed on convergence. Combining music, dance with the visual and performing arts offers the option of multiple means of expression
through the connectivity of the digital landscape. Arts education throughout its history has focused on its individual disciplines. As our culture evolves through the use of the digital domain, we find the use of hybrid platforms of interconnected modes of expression expanding our social and cultural landscape. This awareness provides the students that are going through this program with both a deeper and broader understanding of the artistic community that will serve them in the working world as well as giving them a broad foundation from which to move forward academically.

3. Comment on the plans and expectations for continuing program development and self-assessment.

Although I think this program is extremely forward thinking, the value of self-assessment in terms of learning outcomes and program evaluation may be perhaps one of the cornerstones to navigating the pedagogic waters of a program that is broad-based and technologically current. The faculty members that have created this program have done an excellent job integrating fields, disciplines, tools and expressions. At present it is right on point but perhaps it might be pertinent to include the regular reevaluation of tools and techniques in this ever evolving environment. Media is perhaps one of the fastest changing fields in the academic realm. Technology is constantly shifting to accommodate new algorithms that change formats and open up new possibilities in understanding and acquisition. These changes must be monitored. In some cases, these changes will be subtle and not have a great effect, but in other instances it may offer an entirely new approach within the field. Thus, staying current with these changes will be important in keeping this program on track.

4. Assess available support from related programs.

This BFA has grown out of a department rich in art, mass media, performance and communication. It is clear from the depths of these related fields that there is more than adequate support from within the school and other departments that house programs that are well developed and academically sound. I see within the adjacent areas a firm and extensive foundation for this new program.

5. What is the evidence of need and demand for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

The authors of this degree program have done an excellent job of research pertaining to the development of this degree program. They have completed surveys of potential students, both within the College and the local community to ascertain their interests, and found that within both groups the level of interest is very high. They also looked at the labor market and addressed potential job opportunities, on both the state and city level. In section II, parts A and B, Needs and Justifications they state that this degree will fulfill a niche in both the goals of the college and the needs of the student body. As stated in the proposal, “the degree will enhance the overall interaction between the community and the College.” In my experience, the growing need for digital proficiencies in the Arts is of paramount importance. The job market for BFA graduates will include arts management and capture uploading of artist work within the digital domain. This degree will offer new opportunities in the labor market and it will also go as far as to give these students an edge in applying to graduate schools. The demands for digital proficiencies in the Arts will not “peter” out in a few years, but will continue to be fundamental in Art Education in the future.
<table>
<thead>
<tr>
<th><strong>6.</strong> Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This program will have a faculty that is strong in the traditional Arts. The current faculty of nine fulltime members with widely diverse backgrounds, ranging from an expert in African and Egyptian studies of art and history and published in videography, graphic design, photography and painting, to an expert in dance choreography and its history, including other highly trained individuals in theater and digital music is more than promising. This broad based foundation is an excellent way to build an effective and far reaching program.</td>
</tr>
<tr>
<td><strong>7.</strong> Assess the faculty in terms of size and qualifications. What are plans for future staffing?</td>
</tr>
<tr>
<td>The nine full-time faculty members and long-term adjuncts will be augmented by “four new faculty and one College Lab Technician, over a five year period of time to address the interdisciplinary nature of the program.” This seems to be more than adequate. Given the interdisciplinary nature of the program there maybe need for more technical help in the future.</td>
</tr>
<tr>
<td><strong>8.</strong> Evaluate credentials and involvement of adjunct and support faculty.</td>
</tr>
<tr>
<td>It is clear that the program has a number of good long-term adjunct faculty members whose disciplines vary. They are excellent assets. The speed of change in the digital arena of software and hardware may mandate changes in platforms or approaches. Remaining flexible and modular in ones approach to adjuncts and technical personnel will help whatever the changes in the digital environment may present. Strong adjuncts are crucial in this type of program and it is to their credit, from their variety and background that they are taking this seriously.</td>
</tr>
<tr>
<td><strong>III. Resources</strong></td>
</tr>
<tr>
<td><strong>9.</strong> Comment on the adequacy of physical <strong>resources</strong> and <strong>facilities</strong>, e.g., library, computer, and laboratory facilities; practical and internship sites; and support services for the program, including use of resources outside the institution.</td>
</tr>
</tbody>
</table>
After reviewing the resources and facilities I will comment first on the library and the digital resources for use within the program. The physical resources of the department in terms of library books for art, media, dance, speech, theater and music seems strong both in terms of the physical books and the electronic E-reference, E-books and E-journals. Given the nature of the program and modern students, E-reference, books and journals, and the access to media online will be extremely advantageous for students during coursework and for posting in the digital environment. This will open up the possibility for students to do work anywhere there is a Wi-Fi connection. One may also find that having small study spaces available for students to work in collaboration will take full advantage of the connected university.

The computer lab and its facilities seems adequate for the most part but I think that the College will find a need for a minimum of 16 GB of RAM for the Macintosh computers if the program intends to use Macs for video editing and motion graphic design. Depending on the extent to which one intends to use the Asus PC’s for audio editing and the manipulation of audio tracks one may wish to increase the RAM there as well. If the degree program intends to be involved with 3-D animation and manipulation one might want to consider doubling the RAM allotment.

The College and department need to be adequately equipped with a studio for in-house productions and potential green screen work, hence there is need to consider adding a few cameras for ENG work in the capture projects and events for documentary purposes or narrative student work. The College’s existing television station could be considered as one such portal. The suggestion that Adobe Creative Suite be installed on most if not all of the computers in the laboratory is a wise one. This software is an industry-standard for many aspects of media, graphics and sound manipulation.

The program has an extensive list of outside partners and involvement with community-based organizations that will be a strong resource for potential internships. These partnerships are, “worth their weight in gold.” As students work with these organizations and watch them change, based on the marketplace and/or the need to serve their clientele, students will learn the importance of reassessment and the practical need for change and redevelopment. This will also give students an opportunity to be involved with experiential learning that will aid them in the classroom and personal development.

10. What is the institution's commitment to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

Although I am not privy to the operational budgets nor the specifics of faculty salaries I will say that the University's commitment to develop and expand their facilities at a rate of approximately $320,000, along with their commitment to add four faculty lines and one tech line shows a clear commitment to the program and the vision of the department to move forward into the 21st century. This is a clear indication of the College’s commitment to serve students in the city and state by providing an education designed to serve them in this world of economic change and flux.
IV. Summary Comments and Additional Observations

11. Summarize the major strengths and weaknesses of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

This proposed degree in media and the performing arts is embedded with insight based on deep analysis and an understanding of this current conceptual age. It taps into the fundamental convergence that is recognized as the technological shift towards the digital within the mainstream. The BFA organizes an academic degree that will keep students aligned with the national and international trends that are shaping this world. It is clear through their research and my own observations of academic trends that this degree is clearly on target with its integration of the arts communication and speech with technology and media literacy. One of the great strengths of this degree is it recognizes the fundamental urge to find a way to express creativity with an understanding of the trans-disciplinary developments in media and the arts today.

From my experience in the field of media, students that graduate with a broad-based understanding of the field and its internal relationships, with the ability to think critically, see artistically and work diligently will have the edge and more importantly the flexibility to manage technical understanding and constant growth and change. We can clearly see how Moore's Law (the speed of technology doubling every 12 to 24 months) creates chaos in the current markets. This is reflected in constant shifts in jobs and in career objectives for students. There are three things that the design and objectives of this proposed degree reflect and understanding of extremely well:

(1) It is organized across disciplines to expand the referential knowledge of students, with a broad-based approach to the arts, mass communication and speech. It recognizes the importance of convergences that bridge the vast array of media and arts through a digital interface that is discipline agnostic. Everything shows up in some form of digital notation. The digital aspects of expression are dominating media and the arts. Going forward means managing and maintaining the appropriate interdisciplinary digital streams.

(2) It lays out a clear path from academic rigor to career and job viability. The integration in the use of digital technology within the classroom, and the implementation of digital expression builds an underlying technical expertise without forcing the program to rely on teaching technology. Blending the ideas, thoughts and critical thinking necessary in this fast-paced society with common modes of digital expression creates adaptability and competence in one stroke.

(3) This program offers an opportunity for its students to explore an education that offers the breath of the arts and performance, integrating experiential learning with an incredibly strong base for its artistic community with the digital awareness that will not only make the students marketable in career-based endeavors but will also make them strong candidates for graduate school in a number of different fields. This program straddles the deep cultural understanding of art and performance with digital means of expression and a strong sense of community.
the final analysis, I think it will be a vehicle that will forge new pathways into the future, focusing on the success of student development and deep contextual understanding.
External Reviewer Conflict of Interest Statement

I am providing an external review of the application submitted to the NYS Education Department by:

(Name of Institution or Applicant)

The application is for (circle A or B below)

A) New Degree Authority

B) Registration of a new academic program by an existing institution of higher education:
   a) BFA in Multimedia Performance

I affirm that I:

1. am not a present or former employee, student, member of the governing board, owner or shareholder of, or consultant to the institution that is seeking approval for the proposed program or the entity seeking approval for new degree authority, and that I did not consult on, or help to develop, the application;

2. am not a spouse, parent, child, or sibling of any of the individuals listed above;

3. am not seeking or being sought for employment or other relationship with the institution/entity submitting the application;

4. do not have now, nor have had in the past, a relationship with the institution/entity submitting the application that might compromise my objectivity.

Name of External Reviewer (please print):

Larry L. Banks

Signature:

Date: 12-28-2015
APPENDIX XV: Master Plan Amendment Supplement
Application for Registration of a New Program¹:
Master Plan Amendment Supplement

1. Determine Need for Master Plan Amendment (MPA)

Instructions

When an institution seeks to expand its academic mission (e.g., by offering a degree at a new level of study or in a new disciplinary area, or opening a branch campus), it must submit a master plan amendment application for review by the Board of Regents. The Regents must approve an amendment of an institution’s master plan before the institution may undertake the proposed activities.

To determine if the proposed program requires master plan amendment, review the Proposals Requiring Master Plan Amendment section of the Comprehensive Guidance Document for Program Registration.

If the proposed program requires Master Plan Amendment, include the completed supplement, external review and abstract in the application PDF document.

2. Application for Master Plan Amendment

a) Program Start

Indicate the date by which the institution proposes to enroll students: (mm/dd/yyyy) 09/01/2017

b) Student Body

List with percentages the expected geographic origin of the program’s students

(a) county in which the program will be offered: % 80

(b) remainder of the Regents Higher Education Region: % 10

(c) remainder of the State: % 5

(d) out of state: % 5

c) Transfer Students

Describe the admission requirements for students transferring into this program, if applicable.

Answer: Transcripts will be reviewed by Admissions to ascertain the appropriate transfer credits

d) Enrollment

Describe the assumptions underlying the enrollment projections.

¹ CUNY and SUNY institutions: contact System Administration for proposal submission process.
Answer: Employment projections, internal surveys, and high school surveys

e) Planning

1. Document fully, with measurable data, the need for the program in terms of the population(s) it would serve, the Regents Higher Education Region in which it will be offered, and the State as a whole.
   - Note the other institutions in the Region that offer similar programs;
   - Explain why other institutions are not meeting the need; and
   - Describe the extent to which the program would meet that need.

Answer: Columbia University has a similar program, MEC has access because affordable tuition

2. Specify the number of potential students (currently enrolled at the proposing institution, enrolled at other institutions, alumni, others) requesting establishment of the program. Describe and document how such persons were identified (e.g., surveys).

Answer: Over 500 based on internal/external surveys

3. If pertinent, indicate the potential employers of the program's graduates who have requested its establishment and the exact nature of their specific employment needs, including the estimated number of such employees needed.

Answer: Potential employers include Brooklyn Navy Yard, BAM, Lincoln Center

4. If a program is intended to meet institutional purposes and goals rather than external demand, explain:
   - its relationship to the institution's mission;
   - how it would complement the other programs the institution offers; and
   - how it would contribute to the institution's viability.

Answer: Furthers mission to develop high quality, professional, career-oriented degree programs

f) Outcomes of Related Programs

1. List related programs at the institution. For example, an institution applying for master plan amendment to offer a baccalaureate in information technology would list an existing registered associate degree program in that subject.

Answer: The college has concentrations in both Mass Communications and Performing Arts

2. Provide data to demonstrate the success of students in the related program(s).

Answer: Over 60% of the students graduate from these concentrations

g) Resources

Complete the Projected Expenditures (Table 1) and Projected Revenues (Table 2) tables in this supplement.

h) Branch Campus/Interinstitutional Program

If you are proposing a new branch campus or interinstitutional program, complete the Distribution of Space (Table 3) and Projected Capital Expenditures (Table 4) tables.

Not Applicable: ✔ (If not applicable, do not answer remaining questions in this section)

Describe the administrative organization of the proposed branch campus or interinstitutional program,
noting specifically the roles of administrators and their relationship, including lines of responsibility, to the main campus administration.

**Answer:** N/A

Provide brief statements on the following:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>location, including the address and the distance in miles from the main campus</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
<tr>
<td>2</td>
<td>reasons for initiating it</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
<tr>
<td>3</td>
<td>facilities to be used</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
<tr>
<td>4</td>
<td>administrative organization of the proposed branch campus or interinstitutional program</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
<tr>
<td>5</td>
<td>on-site faculty responsible for the program(s)</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
<tr>
<td>6</td>
<td>support services available for students</td>
</tr>
<tr>
<td></td>
<td><strong>Answer:</strong> N/A</td>
</tr>
</tbody>
</table>
Table 1: Projected Expenditures for the Proposed Program

<table>
<thead>
<tr>
<th>Expenditures(^2)</th>
<th>1(^{st}) Year Academic Year(^3)</th>
<th>2(^{nd}) Year Academic Year(^2)</th>
<th>3(^{rd}) Year Academic Year(^2)</th>
<th>4(^{th}) Year Academic Year(^2)</th>
<th>5(^{th}) Year Academic Year(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty(^4)</td>
<td>$203,269</td>
<td>$313,655</td>
<td>$426,975</td>
<td>$443,586</td>
<td>$458,996</td>
</tr>
<tr>
<td>New Resources(^5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equipment(^6)</td>
<td>$79,465</td>
<td>$50,500</td>
<td>$26,400</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>New Resources(^4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other(^7)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>New Resources(^4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$282,734</td>
<td>$364,155</td>
<td>$453,375</td>
<td>$443,586</td>
<td>$458,996</td>
</tr>
<tr>
<td>New Resources(^4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^2\) Specify the inflation rate used for projections.
\(^3\) Specify the academic year.
\(^4\) Include fringe benefits.
\(^5\) New resources means resources engendered specifically by the proposed program. The new resources from the previous year should be carried over to the following year, new resources with adjustments for inflation, if a continuing cost.
\(^6\) Include here equipment which is not a capital expenditure.
\(^7\) Specify what is included in "other" category, (e.g., library staff and additional acquisitions, student services staff, administrative or clerical staff, facilities, student financial aid).
Table 2: Projected Revenue Related to the Proposed Program

<table>
<thead>
<tr>
<th>Revenues(^8)</th>
<th>1(^{st}) Year Academic Year(^9)</th>
<th>2(^{nd}) Year Academic Year(^9)</th>
<th>3(^{rd}) Year Academic Year(^9)</th>
<th>4(^{th}) Year Academic Year(^9)</th>
<th>5(^{th}) Year Academic Year(^9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition Revenue(^10)</td>
<td>$188,475</td>
<td>$335,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
</tr>
<tr>
<td>01. From Existing Sources(^11)</td>
<td>$199,500</td>
<td>$251,775</td>
<td>$304,050</td>
<td>$356,325</td>
<td>$408,600</td>
</tr>
<tr>
<td>02. From New Sources(^12)</td>
<td>$387,975</td>
<td>$587,475</td>
<td>$774,600</td>
<td>$965,850</td>
<td>$1,030,500</td>
</tr>
<tr>
<td>03. Total</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>State Revenue(^13)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>04. From Existing Sources(^11)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>05. From New Sources(^12)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>06. Total</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Other Revenue(^14)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>07. From Existing Sources(^11)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>08. From New Sources(^12)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>09. Total</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Grand Total(^15)</td>
<td>$188,475</td>
<td>$335,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
</tr>
<tr>
<td>10. From Existing Sources(^11)</td>
<td>$199,500</td>
<td>$251,775</td>
<td>$304,050</td>
<td>$356,325</td>
<td>$408,600</td>
</tr>
<tr>
<td>11. From New Sources(^12)</td>
<td>$387,975</td>
<td>$587,475</td>
<td>$774,600</td>
<td>$965,850</td>
<td>$1,030,500</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$188,475</td>
<td>$335,700</td>
<td>$470,550</td>
<td>$609,525</td>
<td>$621,900</td>
</tr>
</tbody>
</table>

\(^6\) Specify the inflation rate used for projections.
\(^9\) Specify the academic year.
\(^10\) Please explain how tuition revenue was calculated.
\(^11\) Existing sources means revenue that would have been received by the institution even if the proposed program were not approved.
\(^12\) New sources means revenue engendered by the proposed program. The revenue from new sources from the previous year should be carried over to the following year as revenues from new sources with adjustments for inflation, if a continuing source of revenue.
\(^13\) Public institutions should include here regular State appropriations applied to the program. Independent institutions should estimate Bundy aid generated by degrees awarded in the program.
\(^14\) Specify what is included in "other" category.
\(^15\) Enter total of Tuition, State and Other Revenue, from Existing or New Sources.
Table 3: Distribution of Space at a Proposed Interinstitutional Program

Part A. Room Use Distribution

<table>
<thead>
<tr>
<th>Room Use Categories</th>
<th>Net Assignable Square Feet (NASF)2</th>
</tr>
</thead>
<tbody>
<tr>
<td>01. Total Classroom Facilities</td>
<td>N/A</td>
</tr>
<tr>
<td>02. Total Laboratory Facilities</td>
<td></td>
</tr>
<tr>
<td>a. class laboratory facilities3</td>
<td>(____)</td>
</tr>
<tr>
<td>03. Total Office Facilities</td>
<td></td>
</tr>
<tr>
<td>a. academic office facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>b. administrative office facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>04. Total Study Facilities</td>
<td></td>
</tr>
<tr>
<td>a. total library facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>05. Total Special Uses Facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>a. athletic/physical education facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>06. Total General Use Facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>a. assembly facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>07. Total Support Facilities</td>
<td></td>
</tr>
<tr>
<td>a. data processing/computer facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>08. Total Health Care Facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>09. Total Residential Facilities</td>
<td>(____)</td>
</tr>
<tr>
<td>10. Total Facilities Planned for Use4</td>
<td>(____)</td>
</tr>
</tbody>
</table>

Part B. Programmatic Facilities Distribution

<table>
<thead>
<tr>
<th>Program Classification Categories</th>
<th>Net Assignable Square Feet (NASF)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. Instruction (1.0)</td>
<td></td>
</tr>
<tr>
<td>12. Organized Research (2.0)</td>
<td></td>
</tr>
<tr>
<td>13. Public Service (3.0)</td>
<td></td>
</tr>
<tr>
<td>14. Academic Support (4.0)</td>
<td></td>
</tr>
<tr>
<td>a. libraries (4.1)</td>
<td>(____)</td>
</tr>
<tr>
<td>15. Student Services (5.0)</td>
<td></td>
</tr>
<tr>
<td>16. Instructional Support (6.0)</td>
<td></td>
</tr>
<tr>
<td>17. Independent Operations (7.0)</td>
<td></td>
</tr>
<tr>
<td>18. Unassigned (8.0)</td>
<td></td>
</tr>
<tr>
<td>19. Total Facilities Planned for Use5</td>
<td>N/A</td>
</tr>
</tbody>
</table>

2 Net Assignable Square Feet (NASF) means the sum of the floor areas of a building included within the outside faces of exterior walls for all stories, or areas that have floor spaces less the non-assignable area. Non-assignable area includes that portion of the building areas not available for assignment to building occupants, but necessary for general operations; such areas include circulation, custodial, mechanical, and structural areas.
3 This is a sub-set of the Room Use Category. It may be the same as the NASF reported for the Category, or a smaller amount if there is other space in the Category. On line 03, a plus b need not equal line 03 if other space exists in the Category.
4 Line 10 is the sum of line 01 through 09.
5 Line 19 is the total of lines 11 through 18 and should equal line 10.
Table 4: Projected Capital Expenditures for the Proposed Interinstitutional Program

| Expenditures                        | 1st Year  
|                                    | Academic Year$^{21}$ | 2nd Year 
|                                    | Academic Year        | 3rd Year 
|                                    | Academic Year        | 4th Year 
|                                    | Academic Year        | 5th Year 
|                                    | Academic Year        |
| 1. Capital Facilities              | N/A                  | N/A                 | N/A          | N/A          |
| 2. Equipment (Capital Expenditures)$^{22}$ | N/A                  | N/A                 | N/A          | N/A          |
| 3. Total Capital Expenditures      | N/A                  | N/A                 | N/A          | N/A          |

---

$^{21}$ Specify the academic year in each column.

$^{22}$ Do not include equipment expenditures made from the operating budget.
3. External Review of Proposed Programs requiring Master Plan Amendment

Proposed programs needing master plan amendment require a review conducted by an external recognized expert in the field who has been approved in advance by the State Education Department:

See External Review of Certain Degree Programs for guidance, required form and instructions for submission of the external review and the institution’s response to the external review.

4. MPA Abstract

This section requires the preparation and submission of a one- to two-page abstract (maximum) summarizing the proposed program.

The abstract should include:

(a) the title of the proposed program and the degree, diploma, or certificate to which it leads;
(b) the purpose and goals of the program and its relationship to the stated mission of the institution and to existing offerings of the institution;
(c) the curriculum;
(d) the unique characteristics of the program;
(e) requirements for admission to the program;
(f) the nature of the prospective student body;
(g) projected (full- and part-time) enrollment in the program’s first and fifth year of operation;
(h) facilities, equipment, faculty, and other academic resources available, and planned to be acquired, to support the proposed program;
(i) prospects for employment/further education for the program’s graduates; and
(j) additional basis of need for the program.

The Department sends the abstract to other New York colleges and universities as a canvass to gather their comments and advice on the need and demand for the proposed program(s) and its potential effect on other institutions.
Evaluation Report Form for Program Proposals

Please refer to the Department’s guidance on external reviews for information about when external reviews are required and the selection of external reviewers.

Institution: 
Program title: Media and the Performing Arts 
Degree: BFA 
Date of evaluation: 1/21/16 

External Reviewer 
Name (please print): Larry Banks 
External Reviewer 
Title and Institution: Associate Prof., Chair Media Arts Department, Long Island University campus 

I. Program

1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

It is important with all interdisciplinary degrees that the foundation of a broad-based educational objective be focused by curricular and programmatic assessment tools. These will allow students and teachers to monitor growth and development. As I see it, students will need to develop strengths in media literacy that will allow them to articulate their learning objectives through a variety of media tools, be they visual, auditory or physical expression. This program is constructed to create fluidity of understanding of the modern day world within the context of its social, political and historical perspectives. Because of its emphasis on media and the digital connection between a variety of art forms, it stands to reason that the portfolio is the ideal mechanism for monitoring growth and progress. Thus, the program demonstrates insight into the use of rubrics, with program outcome assessments and at the same time gives voice to a multidisciplinary tool that offers both self-assessment and programmatic examples of not just where students have grown but how their growth affects them in terms of their artistic skills and digital expression through the paradigm of the portfolio. One can see this as an excellent way to work with faculty and students, which is a strong argument for ongoing development of the program.

2. Comment on the special focus of this program, if any, as it relates to the discipline.

The uniqueness of this program is that its focus is placed on convergence. Combining music, dance with the visual and performing arts offers the option of multiple means of expression
through the connectivity of the digital landscape. Arts education throughout its history has focused on its individual disciplines. As our culture evolves through the use of the digital domain, we find the use of hybrid platforms of interconnected modes of expression expanding our social and cultural landscape. This awareness provides the students that are going through this program with both a deeper and broader understanding of the artistic community that will serve them in the working world as well as giving them a broad foundation from which to move forward academically.

3. Comment on the plans and expectations for continuing program development and self-assessment.

Although I think this program is extremely forward thinking, the value of self-assessment in terms of learning outcomes and program evaluation may be perhaps one of the cornerstones to navigating the pedagogic waters of a program that is broad-based and technologically current. The faculty members that have created this program have done an excellent job integrating fields, disciplines, tools and expressions. At present it is right on point but perhaps it might be pertinent to include the regular reevaluation of tools and techniques in this ever evolving environment. Media is perhaps one of the fastest changing fields in the academic realm. Technology is constantly shifting to accommodate new algorithms that change formats and open up new possibilities in understanding and acquisition. These changes must be monitored. In some cases, these changes will be subtle and not have a great effect, but in other instances it may offer an entirely new approach within the field. Thus, staying current with these changes will be important in keeping this program on track.

4. Assess available support from related programs.

This BFA has grown out of a department rich in art, mass media, performance and communication. It is clear from the depths of these related fields that there is more than adequate support from within the school and other departments that house programs that are well developed and academically sound. I see within the adjacent areas a firm and extensive foundation for this new program.

5. What is the evidence of need and demand for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

The authors of this degree program have done an excellent job of research pertaining to the development of this degree program. They have completed surveys of potential students, both within the College and the local community to ascertain their interests, and found that within both groups the level of interest is very high. They also looked at the labor market and addressed potential job opportunities, on both the state and city level. In section II, parts A and B, Needs and Justifications they state that this degree will fulfill a niche in both the goals of the college and the needs of the student body. As stated in the proposal, “the degree will enhance the overall interaction between the community and the College.” In my experience, the growing need for digital proficiencies in the Arts is of paramount importance. The job market for BFA graduates will include arts management and capture uploading of artist work within the digital domain. This degree will offer new opportunities in the labor market and it will also go as far as to give these students an edge in applying to graduate schools. The demands for digital proficiencies in the Arts will not “peter” out in a few years, but will continue to be fundamental in Art Education in the future.
6. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.

This program will have a faculty that is strong in the traditional Arts. The current faculty of nine fulltime members with widely diverse backgrounds, ranging from an expert in African and Egyptian studies of art and history and published in videography, graphic design, photography and painting, to an expert in dance choreography and its history, including other highly trained individuals in theater and digital music is more than promising. This broad based foundation is an excellent way to build an effective and far reaching program.

7. Assess the faculty in terms of size and qualifications. What are plans for future staffing?

The nine full-time faculty members and long-term adjuncts will be augmented by “four new faculty and one College Lab Technician, over a five year period of time to address the interdisciplinary nature of the program.” This seems to be more than adequate. Given the interdisciplinary nature of the program there maybe need for more technical help in the future.

8. Evaluate credentials and involvement of adjunct and support faculty.

It is clear that the program has a number of good long-term adjunct faculty members whose disciplines vary. They are excellent assets. The speed of change in the digital arena of software and hardware may mandate changes in platforms or approaches. Remaining flexible and modular in ones approach to adjuncts and technical personnel will help whatever the changes in the digital environment may present. Strong adjuncts are crucial in this type of program and it is to their credit, from their variety and background that they are taking this seriously.

III. Resources

9. Comment on the adequacy of physical resources and facilities, e.g., library, computer, and laboratory facilities; practical and internship sites; and support services for the program, including use of resources outside the institution.
After reviewing the resources and facilities I will comment first on the library and the digital resources for use within the program. The physical resources of the department in terms of library books for art, media, dance, speech, theater and music seems strong both in terms of the physical books and the electronic E-reference, E-books and E-journals. Given the nature of the program and modern students, E-reference, books and journals, and the access to media online will be extremely advantageous for students during coursework and for posting in the digital environment. This will open up the possibility for students to do work anywhere there is a Wi-Fi connection. One may also find that having small study spaces available for students to work in collaboration will take full advantage of the connected university.

The computer lab and its facilities seems adequate for the most part but I think that the College will find a need for a minimum of 16 GB of RAM for the Macintosh computers if the program intends to use Macs for video editing and motion graphic design. Depending on the extent to which one intends to use the Asus PC’s for audio editing and the manipulation of audio tracks one may wish to increase the RAM there as well. If the degree program intends to be involved with 3-D animation and manipulation one might want to consider doubling the RAM allotment.

The College and department need to be adequately equipped with a studio for in-house productions and potential green screen work, hence there is need to consider adding a few cameras for ENG work in the capture projects and events for documentary purposes or narrative student work. The College’s existing television station could be considered as one such portal. The suggestion that Adobe Creative Suite be installed on most if not all of the computers in the laboratory is a wise one. This software is an industry-standard for many aspects of media, graphics and sound manipulation.

The program has an extensive list of outside partners and involvement with community-based organizations that will be a strong resource for potential internships. These partnerships are, “worth their weight in gold.” As students work with these organizations and watch them change, based on the marketplace and/or the need to serve their clientele, students will learn the importance of reassessment and the practical need for change and redevelopment. This will also give students an opportunity to be involved with experiential learning that will aid them in the class room and personal development.

10. What is the institution's commitment to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

Although I am not privy to the operational budgets nor the specifics of faculty salaries I will say that the University's commitment to develop and expand their facilities at a rate of approximately $320,000, along with their commitment to add four faculty lines and one tech line shows a clear commitment to the program and the vision of the department to move forward into the 21st century. This is a clear indication of the College’s commitment to serve students in the city and state by providing an education designed to serve them in this world of economic change and flux.
IV. Summary Comments and Additional Observations

11. Summarize the **major strengths and weaknesses** of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

This proposed degree in media and the performing arts is embedded with insight based on deep analysis and an understanding of this current conceptual age. It taps into the fundamental convergence that is recognized as the technological shift towards the digital within the mainstream. The BFA organizes an academic degree that will keep students aligned with the national and international trends that are shaping this world. It is clear through their research and my own observations of academic trends that this degree is clearly on target with its integration of the arts communication and speech with technology and media literacy. One of the great strengths of this degree is it recognizes the fundamental urge to find a way to express creativity with an understanding of the trans-disciplinary developments in media and the arts today.

From my experience in the field of media, students that graduate with a broad-based understanding of the field and its internal relationships, with the ability to think critically, see artistically and work diligently will have the edge and more importantly the flexibility to manage technical understanding and constant growth and change. We can clearly see how Moore's Law (the speed of technology doubling every 12 to 24 months) creates chaos in the current markets. This is reflected in constant shifts in jobs and in career objectives for students. There are three things that the design and objectives of this proposed degree reflect and understanding of extremely well:

(1) It is organized across disciplines to expand the referential knowledge of students, with a broad-based approach to the arts, mass communication and speech. It recognizes the importance of convergences that bridge the vast array of media and arts through a digital interface that is discipline agnostic. Everything shows up in some form of digital notation. The digital aspects of expression are dominating media and the arts. Going forward means managing and maintaining the appropriate interdisciplinary digital streams.

(2) It lays out a clear path from academic rigor to career and job viability. The integration in the use of digital technology within the classroom, and the implementation of digital expression builds an underlying technical expertise without forcing the program to rely on teaching technology. Blending the ideas, thoughts and critical thinking necessary in this fast-paced society with common modes of digital expression creates adaptability and competence in one stroke.

(3) This program offers an opportunity for its students to explore an education that offers the breath of the arts and performance, integrating experiential learning with an incredibly strong base for its artistic community with the digital awareness that will not only make the students marketable in career-based endeavors but will also make them strong candidates for graduate school in a number of different fields. This program straddles the deep cultural understanding...
of art and performance with digital means of expression and a strong sense of community. In the final analysis, I think it will be a vehicle that will forge new pathways into the future, focusing on the success of student development and deep contextual understanding.
Program and Mission
The proposed Bachelor of Fine Arts (BFA) degree program will provide a niche for the College and within the University, hence why we are strongly advocating for this unique program to be offered at Medgar Evers College. The new BFA program assists the college in furthering its mission which states: to develop and maintain high quality, professional, career oriented undergraduate degree programs in the context of a liberal education. The underlying approach of this degree lies in the innovativeness of the postmodernist definition of media and the performing arts moved by digital technology. In this regard, Media and the Arts are now inextricably interwoven with digital technology. Hence, the definition of art is once again up for debate. The lower and upper level departmental core courses provide an integrated approach, one which offers unlimited opportunities and unfettered creative expression. The distinctive concentration, Media and the Performing Arts, bears the interwoven nature of media, the arts and technology in the 21st century. Post contemporary art is no longer bound to one convention or one way of expressing oneself. Some ideas are better expressed by sound, video, theatrical performance, music, sculpture and many digital platforms. The proposed BFA is unbound and open and not compelled by a singular view. Hence the media and performing arts concentration is conceived in alignment with this new way of communicating. A contemporary exemplar of the aforementioned is Stanford Biggers. The History of Visual Communication is one of several courses whose threads are interwoven in the tapestry of this program. Therefore, each student will be immediately exposed to the transdisciplinary approach offered in this proposed degree program. The Department developed new courses at the upper level since it only offered courses toward the Associate of Arts degree program.

Curriculum
Along with the College-wide General Education requirements, the proposed BFA will be a liberal arts curriculum with an interdisciplinary approach. Graduates will have the experience of taking courses from inside and outside their respective focal area. There is one concentration: Media and the Performing Arts. In every instance, media and technology will be an integral part of the student’s educational pursuit. Each student is required to take 42 credits of University-wide General Education courses, as well as 42 required departmental core credits of which 18 credits are at the lower level and 24 credits at the upper level. Within the students area of emphasis, 18 credits are required and 12 credits are distributed equally between suggested Electives and 6 Free Electives, thus a total of 120 credits which is the standard requirement for a baccalaureate degree at CUNY. Notably during the junior and senior year, students must be placed with the appropriate agencies to complete their internships as a requirement for the BFA.

Unique Characteristics of Program
The emphasis of the program will be on learning the professional efficacies of students’ craft in all its dimensions. New York City is the best laboratory for the arts with its numerous resources and institutions. Our proposed interdisciplinary BFA degree is designed for the artists to become familiar with other artistic areas besides their particular focus. Students will not only take courses from other disciplinary areas, but they will have many opportunities to collaborate on departmental exhibitions, shows, and a variety of performances. In most, if not all, instances, their knowledge of modern communication and technological digital skills will be brought to bear on their projects. Moreover, through various institutional affiliations such as the Lincoln Center, Brooklyn Museum of Art, and Brooklyn Academy of Music, students will partake in experiential learning opportunities in many of the most notable artistic institutions in the state of New York.

Admissions
The Department and the College’s Admissions Office will target high schools throughout the year to recruit prospective students from New York City and the rest of the Tri-State area. The faculty will use a varied
approach to attracting students to the program in collaboration with the Admissions and Recruitment team. The strategy includes, but is not limited to: video presentations, an interactive website, brochures, art exhibitions, and open-house occasions to invite prospective schools to our showcase performances where they can meet current students. Prospective students will be provided with information and literature about BFA criteria, avenues for scholarship funding, career opportunities, advance study, exchange programs, internships, and most importantly, their future instructors. Students will be advised through the College’s Admissions Office and Advisement Centers about the BFA at Medgar Evers College. The faculty will mentor students through the academic year to provide guidance and support for their portfolios.

External Transfer students must:
1. Submit transcript for credit evaluation and course equivalency
2. Audition for Performing Arts
3. Submit a portfolio for Media

Prospective Students
Prospective students will include students applying directly from high schools. They will be recruited from over 70 high schools through college-readiness opportunities provided by the College such as the Pipeline to College Initiative. Enrollment goals will be met by developing articulation agreements with community colleges in the New York City area as well as internal recruitment of students within Associate level programs within the College.

Projected Enrollment
In the program’s first year, the projected enrollment is 15 full-time students and 5 part-time students. By the program’s fifth year of operation, we project an expansion to 60 full-time students and 20 part-time students.

Facilities and Equipment
The department will continue to utilize the current space in the Bedford Building Art Room and the recital spaces in the Music Area. Our 475 seat auditorium is suited for the Theater Arts with its stage and adjoining dressing rooms. The department will secure a dedicated and fully equipped dance/theater studio upon approval of this proposed degree. The lighting component in the auditorium was upgraded to serve a variety of different functions including lectures, concerts, and performances. In addition, the Edison Jackson Auditorium in the new Science building is also an appropriate space for performances.

Faculty
There will be no need for replacement cost for full-time faculty. However, there is an immediate need for four new full-time faculty in Media (two in Art and two in Media) and two in Performing Arts. In addition, a College Laboratory Technician (CLT) will be needed to coordinate the programs, communicate with our partners and internship programs, and assist with the various technology components of the program. The department will continue its request for reassigned time for the Chair and Deputy Chair.

Employment/Further Education for the Program’s Graduates
There is no shortage of jobs in media, the arts, and technology in New York City and State. A review of jobs and projections indicate that employment in the fields targeted by the BFA will only increase as new technologies continue to dominate every aspect of our digital culture. For example, according to New York City and State Labor projections, the average salary for graduates with under five years of experience in the areas of Media Arts is $48,265 to $125,780; in Theater Arts it is $51,830 to $152,180; in the Performing Arts it is $35,680 to $111,340. The New Media field provides writers, musicians, artists, filmmakers, and business people with powerful new tools for entrepreneurial endeavors and creative expression. Moreover, for students seeking to further their education with an MFA, the College is completing an articulation agreement with the Brooklyn Campus of Long Island University.