Final approval has been given to the academic matters acted upon at the May 12, 2015 meeting of the Learning Council.

**School of Health Care - Dr. Jane June**

**Degree Revision - Radiologic Technology Program, effective Fall 2016**

- Delete the requirement of “Program Electives” in Semesters 4 & 5
- Add MAT 122 Statistics (required) in Semester 1
- Add MAT 122 as prerequisite to RDT 110
- Reduce total credits from 76 to 73
- See grid page __17__

**Course Revision Proposal - RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging, Effective: Fall 2016**

- Add MAT 122 Statistics as prerequisite to RDT 110
- Course Description (as it will appear in catalog)

  **RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging  3 credits**

  This course introduces the principles of medical imaging with emphasis on basic radiation safety practices, the components of radiographic imaging equipment, how x-rays are produced and the selection of exposure factors. Lab sessions provide students with hands-on practice of the concept presented in class.

  **Prerequisite: Accepted to RT program; MAT 122**

**School of Humanities and Education - Dr. Clarence Ates**

**New Degree Program - Liberal Arts - Music Option, effective Fall 2016**

- See grid page __25__
New Course Proposal- MUS 151 Music Theory I, effective Fall 2016

- Course Description (as it will appear in catalog)

**MUS 151  Music Theory I**  
4 credits  
This course focuses on the fundamentals of Western music, including writing, understanding and analysis of notation. Students examine rhythm, meters, clefs, keys signatures, major/minor scales, triads and chord inversions. Students study music symbols, intervals seventh chords, tonality, forms, harmonization, and keyboard layout. The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures.  
**Prerequisite:** A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.  
F/S/SU  
Three hours lecture, three hours laboratory

New Course Proposal- MUS 152: Music Theory II, Effective: Spring 2017

- Course Description (as it will appear in catalog)

**MUS 152  Music Theory II**  
4 credits  
This course emphasizes diatonic harmony, including seventh chords, figured bass, and cadences. Students study voice leading, outer-voice framework, four-voice part writing, the choral, and dominant and non-dominant seventh chords are introduced. Students examine chromatic harmony, secondary functions, secondary dominants, secondary leading-tones chords, melody harmonization, modulation, binary, and ternary forms. Students focus on listening, analysis, and composition. The laboratory component of this course covers aural/visual development and proficiency skills to reinforce the concepts taught in music theory lectures.  
**Prerequisite:** MUS 151.  
F/S/SU  
Three hours lecture, three hours laboratory

New Course Proposal- MUS 261: Music History I, effective Fall 2017

- Course Description (as it will appear in catalog)

**MUS 261  Music History I**  
3 credits  
This course covers the foundational historical events of traditional Western European classical music through 1750. Students focus on the music of ancient Greece, Medieval, Renaissance, and Baroque. Students examine the foundation of historical context, aesthetic awareness, and music vocabulary. Students listen to and analyze different genres, styles and forms of music.  
**Prerequisite:** A grade of ‘C’ or higher in ENG 091 and in ENG 096 or an appropriate placement score.  
F/S/SU

New Course Proposal- MUS 262: Music History II, effective Spring 2018

- Course Description (as it will appear in catalog)

**MUS 262  Music History II**  
3 credits  
This course covers the foundational historical events of traditional Western European classical music from 1750 to the Twentieth Century. Students examine the Classical Styles, Romantic, Twentieth Century and Beyond. Students listen to and analyze difference genres, styles and forms of music.  
**Prerequisite:** MUS 261.  
F/S/SU
New Course Proposal- MUS 131 Music Ensemble I, effective Spring 2017

- Course Description (as it will appear in catalog)

  **MUS 131  Music Ensemble I**  1 credit
  This course examines the basic performance of different genres of music: Jazz, Rock, Funk, Blues, and Latin. Students examine concepts of ensemble playing and responsibilities. Course materials cover basic performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

  **Prerequisite:** MUS 151. F/S

New Course Proposal- MUS 132: Music Ensemble II, effective Fall 2017

- Course Description (as it will appear in catalog)

  **MUS 132  Music Ensemble II**  1 credit
  This course focuses on the performance of: Jazz, Rock, Funk, Blues, Samba/Bossa Nova, and Afro-Cuban. Students build on the concept of ensemble playing and responsibilities from MUS 131. Students examine intermediate performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

  **Prerequisite:** MUS 131. F/S

New Course Proposal- MUS 133: Music Ensemble III, effective Spring 2018

- Course Description (as it will appear in catalog)

  **MUS 133 Music Ensemble III**  1 credit
  This course focuses on advance performance of different genres of music: Jazz, Rock, Blues, World Music Samba/Bossa Nova, and Afro-Cuban. Students examine advance performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

  **Prerequisite:** MUS 132. F/S

New Degree Program Proposal – Liberal Arts - Theater Option, effective Fall 2016

- See grid page __189__

New Course Proposal- THA 101 Theater Production, effective Fall 2016

- Discipline specific elective: Humanities

- Course Description (as it will appear in catalog)

  **THA 101  Theater Production**  3 credits
  This course covers the basic level of technical experience in various aspects of production design and emphasizes a working knowledge of the hands-on participation skills needed to mount and run theatrical productions. Students focus on crafting an industry standard production book and work on that semester’s theater productions in assigned areas.
Prerequisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or appropriate placement score. F/S/SU

New Course Proposal- THA 102 Stage Movement, effective Spring 2017
- Discipline specific elective: Humanities
- Course Description (as it will appear in catalog)
  **THA 102 Stage Movement**  3 credits
  This course examines the basic techniques of movement with emphasis on developing each student’s potential for effective physicalization of character. This course focuses on tempo, rhythm, period movement, mask, Mythic Gesture; personal mannerisms and their essence are defined and explored.
  **Prerequisite: THA 101. F/S/SU**

New Course Proposal- THA 103 Stage Voice, effective Spring 2017
- Discipline specific elective: Humanities
- Course Description (as it will appear in catalog)
  **THA 103 Stage Voice**  3 credits
  This course focuses on developing experience in various aspects of vocal performance techniques that include but are not limited to: International Phonetic Alphabet (IPA), diction, breathing, nerves, vocal constructs, personal atmosphere and isms. Students examine characteristics of vocal techniques that include: foundation, structure, emotion, vocal gesture, physical expression, delivery, eye-contact, continuity, and composition. Students study techniques used in public/professional presentation and/or performance.
  **Prerequisite: THA 101. F/S/SU**

New Course Proposal- THA 201 Acting, effective Fall 2017
- Discipline specific elective: Humanities
- Course Description (as it will appear in catalog)
  **THA 201 Acting**  3 credits
  This course covers the art and craft of acting, both as a participant and an observer. Students are introduced to the language, terms, and concepts of theater, as well as the process and techniques by which actors work. Students demonstrate their ability to use their “self” in an authentic way, as well as his/her willingness and resilience to transform that “self” beyond its pre-established boundaries.
  **Prerequisites: THA 102, THA 103. F/S/SU**

New Course Proposal- THA 202 Stage Management, effective Fall 2017
- Discipline specific elective: Humanities
- Course Description (as it will appear in catalog)
  **THA 202 Stage Management**  3 credits
  This course focuses on principles, practices, industry vocabulary and standards of theatrical stage management. Students study the duties, responsibilities, procedures and theater etiquette from
pre-production to post production comprise state management.

**Prerequisite:** THA 102, THA 103. F/S/SU

New Course Proposal- THA 203 Playwriting, effective Spring 2018

- Discipline specific elective: Humanities
- Course Description (as it will appear in catalog)

**THA 203 Playwriting**

This course focuses on instructing students in the method of crafting plays for production. Students examine processes that include but are not limited to conceptualization, dramatic form & structure and character development. Students study the method for creating a first through final draft process, casting and staged-readings leading to formal play production.

**Prerequisites:** ENG 101, THA 201, THA 202. F/S/SU
DEGREE PROGRAM OR CERTIFICATE REVISION PROPOSAL

1. Program Name: Radiologic Technology Program

2. Originator: Linda LeFave Date: March 12, 2015

3. School Dean: Jane E. June Date: March 26, 2015

4. The requested change (motion) for governance consideration is as follows:
   Delete the requirement of “Program Electives” in Semesters 4 & 5.
   Add MAT 122 Statistics (required) in Semester 1.
   Add prerequisite of MAT 122 to RDT 110.
   Decrease total credits from 76 to 73.

5. Effective Date: Fall 2016

6. Recommended by the __Healthcare____________ School Date: __March 26, 2015__
   Comments:

7. AA Leadership Team: ___________________________ Date: 4/21/15
   Recommended: _______ Not Recommended: _______
   Comments: ________________________________

8. VP/Academic Affairs: ___________________________ Date: 4/21/15
   Recommended: _______ Not Recommended: _______
   Comments: ________________________________

9. Learning Council: ___________________________ Date: 5/12/15
   Recommended: _______ Not Recommended: _______
   Comments: ________________________________

10. VP/Academic Affairs: ___________________________ Date: 5/12/15
    Approved: _______ Not Approved: _______
    Comments: ________________________________
Program: **Radiologic Technology**

School: **Healthcare**

Degree type: **Associate in Science**

Provide a detailed list of the proposed changes to the program.
1. **Delete the requirement of “Program Electives” in Semesters 4 & 5.**
2. **Add MAT 122 Statistics (required) in Semester 1.**
3. **Add prerequisite of MAT 122 to RDT 110.**
4. **Decrease total credits from 76 to 73.**

**Attachments:**
- Current program grid
- Proposed program grid

Submit separate proposals for any new courses or revised courses in the program. Please list here the new courses or revised courses for which separate proposals will be submitted.

Provide a rationale for the proposed changes.
**RT programmatic accreditation agency (JRCERT) requires post-secondary Math and/or Logic or Reasoning course be part of the General Education segment of the curriculum.**

Do any of the proposed changes affect the program goals, the program student learning outcomes, or the course mapping of the General Education Learning Outcomes? If so please provide the revisions. **No**

Do any of the proposed changes affect another department? Examples include the deletion or addition of program courses that are offered by other departments. Please confer with the coordinators of affected departments. **Math department was consulted with to determine that indeed Statistics would be the course most applicable for meeting the accreditation requirements and advancing student options for transfer credits towards undergraduate degree.**

Do any of the proposed changes affect articulation agreements? Consult with the Transfer Coordinator. **Yes – articulation with MWCC**

For an associate degree program, are there any changes in the number of general education credits that could affect MassTransfer? **No**

If yes please provide a rationale.

Will any of the following be required: **No**
- Additional staff ____
- Additional space ____
- Additional equipment ____

Provide a rationale for any needs indicated and include approximate cost of equipment.
2014-2015
QUINSIGAMOND COMMUNITY COLLEGE
COURSE REVISION PROPOSAL

1. Course Number and Name (current): RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging

2. Originator: Linda LeFave  Date: March 12, 2015

3. School Dean: Jane E. June  Date: March 26, 2015

4. The requested change (motion) for governance consideration is as follows:

To add MAT 122 Statistics as a prerequisite to RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging.

5. Effective Date: Fall 2016

6. Recommended by the ______ Healthcare_________ School  Date: March 26, 2015

Comments:

7. AA Leadership Team:  Date: 4/21/15

Recommended:  Not Recommended: 

Comments:

8. VP/Academic Affairs:  Date: 4/21/15

Recommended:  Not Recommended: 

Comments:

9. Learning Council:  Date: 5/12/15

Recommended:  Not Recommended: 

Comments:

10. VP/Academic Affairs:  Date: 5/13/15

Approved:  Not Approved: 

Comments:
# COURSE REVISION PROPOSAL

## Type of Revision:

<table>
<thead>
<tr>
<th>Description</th>
<th>Prerequisite</th>
<th>Corequisite</th>
<th>Number</th>
<th>Name</th>
<th>Credits</th>
</tr>
</thead>
</table>

## Course Discipline or Department: **Radiologic Technology**

### School: Healthcare

### Current Course Number: RDT 110

### Current Course Name: **Fundamentals of Radiographic Equipment and Medical Imaging**

### Current Course Description (as it appears in the college catalog):

**RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging**

This course introduces the principles of medical imaging with emphasis on basic radiation safety practices, the components of radiographic imaging equipment, how x-rays are produced and the selection of exposure factors. Lab sessions provide students with hands-on practice of the concept presented in class.

Prerequisite: Accepted to RT program

### Proposed Description (include all proposed changes):

**RDT 110 Fundamentals of Radiographic Equipment and Medical Imaging**

This course introduces the principles of medical imaging with emphasis on basic radiation safety practices, the components of radiographic imaging equipment, how x-rays are produced and the selection of exposure factors. Lab sessions provide students with hands-on practice of the concept presented in class.

Prerequisite: Accepted to RT program; MAT 122

### Rationale for the change:

**Students are required to perform assessment & quantitative analysis of lab data and apply concept related to charts, measures of central tendency, probability, proportions, variances & correlation. These activities initiated in RDT 110 serving as the foundation for RDT courses in each subsequent semester (RDT 112, RDT 141, RDT 240, RDT 245 & RDT 252).**

Provide a description of any change in course content.

None

### Does the course revision affect another department? Please confer with the coordinator of the affected department. Affected department(s) **Math department – students advised to take MAT 098 (GSHC) will not have the pre-req for MAT 100 which may require some consideration of pre-req waiver until this change is established.**

### Is this course required for a program? **Yes** If yes, submit a separate DEGREE PROGRAM OR CERTIFICATE REVISION PROPOSAL. If the course is required for a new program, submit a separate NEW DEGREE PROGRAM, OPTION OR CERTIFICATE PROPOSAL. Please list all affected programs here.

Please submit a syllabus to your dean with all of the revisions included.
RDT 110 FUNDAMENTALS OF RADIOGRAPHIC EQUIPMENT & MEDICAL IMAGING (3 cr)
September 2016

Linda LeFave, M.Ed, RT(R)(M)(QM)            Class: Wed  10:00 – 12:30 pm
Office: Rm. 337A                             Labs:  01 Wed  8:00 – 9:50 am
Phone:  (508) 854-4289                      02 Wed  1:00 – 2:50 pm
E-mail:  lindal@qcc.mass.edu                03 Wed  3:00 – 4:50 pm
Office Hours:  Monday 2:30 – 3:30 pm       04 Fri   12:00 – 2:50 pm
                    Thursday  9:00 – 10:00 am

Course Description:
This course introduces the principles of medical imaging with emphasis on basic radiation safety practices, the
components of radiographic imaging equipment, how x-rays are produced and the selection of exposure factors.
Lab sessions provide students with hands-on practice of the concepts presented in class.
Prerequisite: Accepted to RT Program, MAT 122.

        Patient Care in Radiography, Ehrlich & Daly, 8th edition, 2013. Required
        Clinical Policies & Procedures Manual, QCC Faculty, 2014 Required
        Radiographic Image Analysis, McQuillen-Martensen, 3rd edition, 2010. (Reference)

Course Goals & Learning Objectives
By the end of this course, a successful student will
1. Understand basic math concepts as applied to medical imaging principles, i.e. decimals, percent, scientific
   notation, metrics, proportions, variances and geometry.
   Learning Objectives:
   a. Convert numerical values between decimal to fraction equivalents
   b. Determine percent values and recognize proportion statements
   c. Express and calculate values in proper scientific notation
   d. Solve basic algebraic statements (solve for unknown values)
   e. State the specific metric values, their symbols and exponential equivalent
   f. Observe occurrences of variance

2. Know the concepts of physical science (matter & energy) and the nature & properties of ionizing radiation as
   the foundation of medical imaging and its effect on biologic matter.
   Learning Objectives:
   a. Differentiate between matter and energy
   b. Describe the atomic theory and identify atomic components
   c. List various forms of energy
   d. State and diagram the characteristics of electromagnetic energies
   e. State eight (8) out of ten (10) characteristics of x-radiation
   f. Report the events leading to the discovery of x-rays

3. Understand the ethics and principles of radiation safely relative to the general public, co-workers and
   themselves.
   Learning Objectives:
   a. Explain the concept and ethics of the cardinal rules applicable to ALARA
   b. State the methods for limiting radiation exposure to patients and personnel
c. Support the policies of radiation safety in the lab setting

d. Define the three basic units of radiation measurement

e. Explain the general effects of radiation on biological tissues

4. Know the components of the radiographic unit with emphasis on the x-ray tube and its safe operation in the production of ionizing radiation (brems & characteristic).

Learning Objectives:

a. Demonstrate proper manipulation of the radiographic tube, collimator, table, bucky & upright bucky in the lab.

b. State the basic difference between single and three-phase equipment and their effect on x-ray beam spectra & radiographic image quality.

c. Recognize and provide a basic description of radiographic accessory equipment including image receptors, grids, immobilization devices and cassette holders.

d. Diagram, label and describe in writing the components of a typical x-ray tube.

e. Describe the processes by which brems and characteristic radiation is produced.

f. Identify and correctly label a diagram of an x-ray beam spectrum.

g. Explain the need for x-ray beam filtration and the difference between inherent, added, total, compound and compensating filters.

h. Describe the influence of filtration on the x-ray beam spectrum.

i. Define HVL and explain its relationship to beam quality

5. Know the prime factors of radiation production and their role towards creating an optimal radiographic image and the concepts of radiographic image quality.

Learning Objectives:

a. Provide a basic definition of the radiographic image quality factors of density, contrast, recorded detail and distortion.

b. Explain the prime factors used in producing an x-ray beam and make correct selection of these factors in lab.

b. Explain the role of mAs in the regulation of radiographic exposure; calculate mAs values.

c. State the role of mA selection on x-ray production and the x-ray beam spectrum.

d. State the role of kV selection on x-ray production and the x-ray beam spectrum and explain its influence on the beam penetration.

f. Describe the relationship between kV selections and scatter production.

g. Calculate variations in kV using the 15% rule.

h. Define & explain the Inverse Square Law as it pertains to x-ray exposure, radiation safety & image quality.

i. Calculate the effect of Inverse Square Law on exposure and mAs adjustment

6. Understand the various types of x-ray & matter interaction relative to medical imaging and biological effects.

Learning Objectives:

a. Define attenuation.

b. Describe the processes by which the following interaction occurs: photoelectric effect, Compton, and Thompson effect.

c. Explain the relationship between x-ray/matter interactions and selected exposure factors.

Teaching Methods: Lecture and discussion methods will be the primary modes of student facilitation for this course. Students will be encouraged to discuss situations they confront during their clinical assignments or lab experiences which relate to the topics presented. Appropriate application of the topics discussed will be practiced during lab sessions.
Writing Portfolio: Students will be required to complete periodic “in class” writing assignments on a specific topic. These writings will be submitted for review and comment then returned to students for use in the development of a longer essay due by the end of the semester (approximately Nov. 12th). The final essay (1000-1200 words) should incorporate the previous writings assignments (with corrections as needed) and cite any facts, interpretations or assumptions stated using the AMA Style (handout to be provided). Rubric attached.

Assignments: Students are expected to read the assigned chapter prior to each class meeting and then again after class to better correlate their understanding of the concepts discussed. Assignments are given in preparation for and/or reinforcement of material to be discussed/presented in class.

Student Evaluation: Math quizzes will be conducted according to the class outline (below). Four (4) unit tests will be given at intervals indicated in the class schedule. These tests shall consist of multiple choice, true/false, fill-in and/or short answer items. Quizzes or tests missed due to absence may be made up before the next scheduled class. Only one (1) make up quiz and test will be allowed. Quizzes/tests not made up as described will result in a grade of zero (0) and be included in calculation of the final grade average. A comprehensive final exam shall be given at the end of the course and shall consist of at least 100 multiple choice items. Late students will not be permitted into the class once a quiz, test or final exam has started; this will count as a missed quiz/test/exam. The final course average shall be computed as follows:

Laboratory Experience: Activities are designed to provide students with the demonstration of and experience with proper manipulation of radiographic equipment and the various imaging principles discussed in class using the campus radiography lab. Each student is expected to be directly involved with the activities presented. Evaluation of each student will be based on attendance, level of active participation and quality of the typed summary lab reports (hand written reports will not be accepted). Students are expected to show improvement in the quality of their lab reports based on input provided by the instructor including writing skills, proper terminology, use of quantitative data, logic and timeliness. Completed lab reports are expected before or at the beginning of the next lab session. Students who are absent from the lab section will be encouraged to make up the experience by joining another lab or on their own time, both of which must be approved by a faculty member. A lab practical will occur at mid-semester & the end of the semester based on subject matter and lab experiences conducted during the previous lab sessions.

NOTE: Students must wear their own radiation dosimeter (provided by the RT program) during lab activities. These devices are NOT be removed from the lab. Students are permitted and encouraged to use the campus radiography lab, on their own time. Such use requires direct supervision by a faculty member and therefore, must be scheduled. Indirect supervision permission may be granted when the planned activity will not require radiographic exposures to be made. Students violating this policy will be subject to disciplinary action.

Classroom Etiquette: It is expected that all members of the class will be respectful of each other and the learning environment. Students are expected to arrive on time; those who habitually (more than three times) arrive late (more than 10 minutes after start time) may be denied admittance to class (until the break period). Use of laptop/tablet devices during class must be restricted to class related matters only. Electronic communication devices must be on silent mode; texting and/or email activity during class is not permitted for any reason. Only instructor approved calculators will be permitted during class, quizzes, tests and exams. Side conversations will not occur when the instructor or another student is speaking. Students will be permitted a 10 minute break for every 50 minutes of class. Audio recording devices may be used during class. Debris from food or drinks brought into the classroom must be properly disposed of. Students with significant coughing or sneezing issues from allergies/colds may be required to take a quiz/test/exam in a separate area to minimize the noise effect for other students.

Attendance: Due to the highly technical nature and the job related importance of the subject matter, attendance of all classes is expected. Each absence will result in the loss of one (1) point, from the final grade average. Any material missed due to absence is the responsibility of the student for makeup.
Grade Formula:

Quizzes 10%
Writing Portfolio 10%
Lab Reports 15%
Average of tests 30%
Final exam 35% (minimum grade of 73% required)

NOTE: RDT 110 is a core course for Radiologic Technology majors. Per program policy, students must achieve a minimum grade of 73 (C) or higher on the final exam AND a course average of 73 (C) or higher to pass this course and continue in the program. Students who score below 73 on a single RDT course final will be allowed to take an alternate exam prior to the end of the respective semester. No student will be allowed to repeat more than one RDT course final.
## Class Outline

<table>
<thead>
<tr>
<th>Lecture Topic</th>
<th>Dates*</th>
<th>Readings &amp; Assignments</th>
<th>Lab Topic</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Welcome</td>
<td>9/3</td>
<td>- Carlton Ch. 8 &amp; 9</td>
<td>Radiation Safety</td>
<td>Sep. 3, 5</td>
</tr>
<tr>
<td>- Syllabus review</td>
<td></td>
<td>- Ehrlich 3</td>
<td></td>
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<tr>
<td>- Rad Safety/policies</td>
<td></td>
<td>- Policy manual</td>
<td></td>
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<tr>
<td>- Math Overview</td>
<td>9/10</td>
<td>- Math worksheets</td>
<td>Equipment Identification</td>
<td>Sep. 10,12</td>
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<tr>
<td>- Rad Protection</td>
<td></td>
<td>- Carlton Ch. 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Rad Concepts</td>
<td></td>
<td>- Ehrlich 1 (p. 3-10)</td>
<td></td>
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</tr>
<tr>
<td>- 1st writing assignment</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>- Math quiz 1 (fractions, decimals, percent)</td>
<td>9/17</td>
<td>Test Prep – Carlton Ch. 2, 8, 9</td>
<td>Equipment Utilization</td>
<td>Sep. 17,19</td>
</tr>
<tr>
<td>- Rad concepts</td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Test 1 (Rad Safety &amp; Rad Concepts)</strong></td>
<td>9/24</td>
<td>- Ehrlich 1 (p. 8-20) &amp;</td>
<td>Imaging Scenarios</td>
<td>Sep. 24, 26</td>
</tr>
<tr>
<td>- Rad Quality</td>
<td></td>
<td>- Ehrlich 2 (p. 27-30)</td>
<td></td>
<td></td>
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<tr>
<td>- Intro RT club</td>
<td></td>
<td>- Carlton 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Rad Equipment</td>
<td>10/1</td>
<td>- Math worksheets geometry, proportions, ratios, algebra,</td>
<td>Image Quality</td>
<td>Oct. 1, 3</td>
</tr>
<tr>
<td>- 2nd writing assignment</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>- Math quiz 2 (ratio, proportions, algebra, geometry)</td>
<td>10/8</td>
<td>Carlton Ch. 5</td>
<td>Imaging Scenarios</td>
<td>Oct. 8, 10</td>
</tr>
<tr>
<td>- Rad Equipment</td>
<td></td>
<td>- Ehrlich 1 (p. 8-20)</td>
<td></td>
<td></td>
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<tr>
<td>- RT Club nominations</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>- Test 2 (Rad Quality &amp; Equipment)</td>
<td>10/15</td>
<td>Carlton Ch. 6</td>
<td>Open Practice</td>
<td>Oct. 15, 17</td>
</tr>
<tr>
<td>- X-ray Tube</td>
<td></td>
<td>- Math worksheets exponents &amp; scientific notation</td>
<td></td>
<td></td>
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<tr>
<td>- X-ray Production</td>
<td>10/22</td>
<td>Carlton Ch. 7</td>
<td>Lab Practical</td>
<td>Oct. 22, 24</td>
</tr>
<tr>
<td>- 3rd writing assignment</td>
<td></td>
<td>- Math worksheets signed numbers, metrics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Nominations</td>
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<td></td>
<td></td>
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<td>- Math quiz 3 (exponents &amp; scientific notation, signed numbers, metrics)</td>
<td>10/29</td>
<td>Carlton Ch. 10</td>
<td>Beam Filtration</td>
<td>Oct. 29, 31</td>
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<tr>
<td>- Filtration</td>
<td></td>
<td>- Test Prep Carlton 7-10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Test 3 (X-ray Tube, Production &amp; Filtration)</strong></td>
<td>11/5</td>
<td>Carlton Ch. 11</td>
<td>Milliamperage</td>
<td>Nov. 5, 7</td>
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<tr>
<td>- Prime Factors</td>
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<td>- Prime Factors</td>
<td>11/12</td>
<td>Carlton Ch. 11, 12</td>
<td>Kilovoltage</td>
<td>Nov. 12,14</td>
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<td>- Writing Portfolio due</td>
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<td>- Math worksheets – all topics</td>
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<tr>
<td>- Math quiz 4 (everything)</td>
<td>11/19</td>
<td>Carlton Ch. 12, 13</td>
<td>SID</td>
<td>Nov. 19, 21</td>
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<tr>
<td>- Interactions</td>
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<tr>
<td>- Patient Dose</td>
<td>11/26</td>
<td>Test Prep Carlton 11, 12, 13</td>
<td>Open Practice</td>
<td>Nov. 26</td>
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<tr>
<td><strong>Test 4 Prime Factors &amp; X-ray Interactions</strong></td>
<td>12/3</td>
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<td>Lab Practical</td>
<td>Dec. 3, 5</td>
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<td>- Final Review</td>
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<tr>
<td><strong>Final Exam</strong></td>
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*Dates subject to change*
# Writing Assignment Rubric

<table>
<thead>
<tr>
<th>PERFORMANCE CRITERIA</th>
<th>3 (High level of competency)</th>
<th>2 (Moderate level of competency)</th>
<th>1 (Low level of competency)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORGANIZATION</strong></td>
<td>The subject is clearly presented &amp; well-organized. A. An effective introduction draws the reader in B. Appropriate transitions C. Logical &amp; effective sequencing D. Pacing is well controlled E. Effective conclusion creating sense of closure/resolution</td>
<td>The subject is identifiable and sufficiently organized. A. A recognizable introduction B. Appropriate transitions C. Sequencing demonstrates logical principles D. Pacing is controlled E. Includes a recognizable conclusion</td>
<td>The subject is generally presented through loose organization. A. No introduction B. Occasional or awkward transitions C. Sequencing is not clear D. Pacing is not controlled E. Lack of or ineffective conclusion leaves ideas unfinished</td>
</tr>
<tr>
<td>Students organize their presentation of information with order and structure.</td>
<td>A. The topic is clearly defined B. The writer stays on topic C. Ideas are usually supported D. Evidence &amp; level of details show real understanding of subject E. Discussion reaches a full &amp; logical conclusion</td>
<td>A. The topic is defined B. Writer occasionally strays from topic C. Ideas are sometimes supported D. Evidence &amp; level of details presented show some understanding of subject E. Discussion reaches a general conclusion</td>
<td>A. The topic is merely stated B. Writer continually strays from topic C. Ideas are unsupported D. Evidence &amp; level of details presented show little understanding of subject E. Discussion is not concluded or is illogical</td>
</tr>
<tr>
<td><strong>CONTENT</strong></td>
<td>The subject is well developed and relevant. A. The topic is clearly defined B. The writer stays on topic C. Ideas are usually supported D. Evidence &amp; level of details show real understanding of subject E. Discussion reaches a full &amp; logical conclusion</td>
<td>The subject is mostly developed &amp; relevant. A. The topic is defined B. Writer occasionally strays from topic C. Ideas are sometimes supported D. Evidence &amp; level of details presented show some understanding of subject E. Discussion reaches a general conclusion</td>
<td>The subject is poorly developed and/or not relevant. A. The topic is merely stated B. Writer continually strays from topic C. Ideas are unsupported D. Evidence &amp; level of details presented show little understanding of subject E. Discussion is not concluded or is illogical</td>
</tr>
<tr>
<td>Students effectively present correct information relative to the subject.</td>
<td>A. Spelling, punctuation &amp; capitalization skills are generally correct B. Sentence structure &amp; paragraphing are sound C. Minimal editing required D. Professional terminology E. Writing style enhances the readability</td>
<td>A. Spelling, punctuation &amp; capitalization errors are minimal B. Sentence structure &amp; paragraphing are mostly correct C. Moderate editing required D. Generalized terminology E. Writing style adds to the readability</td>
<td>A. Spelling, punctuation &amp; capitalization errors are frequent B. Sentence structure &amp; paragraphing are attempted C. Significant editing required D. Incorrect terminology E. Writing style detracts from the readability</td>
</tr>
<tr>
<td><strong>MECHANICS &amp; FORMAT</strong></td>
<td>The writer demonstrates a strong understanding of writing mechanics &amp; terminology. A. Spelling, punctuation &amp; capitalization skills are generally correct B. Sentence structure &amp; paragraphing are sound C. Minimal editing required D. Professional terminology E. Writing style enhances the readability</td>
<td>The writer shows reasonable control of writing mechanics &amp; terminology. A. Spelling, punctuation &amp; capitalization errors are minimal B. Sentence structure &amp; paragraphing are mostly correct C. Moderate editing required D. Generalized terminology E. Writing style adds to the readability</td>
<td>The writer demonstrates limited skill with writing mechanics &amp; terminology. A. Spelling, punctuation &amp; capitalization errors are frequent B. Sentence structure &amp; paragraphing are attempted C. Significant editing required D. Incorrect terminology E. Writing style detracts from the readability</td>
</tr>
<tr>
<td>Students employ conventional mechanics for effective written communication. Work will be double-spaced with 1&quot; margins on four sides and font size of 12 point; multiple pages will be stapled or clipped (no binders).</td>
<td></td>
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</tr>
<tr>
<td><strong>EVIDENCE</strong></td>
<td>The writer utilized authoritative sources which were correctly cited.</td>
<td>The writer used good sources which were cited with few errors.</td>
<td>The writer used poor sources and/or did not cite sources.</td>
</tr>
<tr>
<td>Course Title</td>
<td>Course #</td>
<td>Offered</td>
<td>Plan to Take</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
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</tr>
<tr>
<td><strong>Semester 1 (Summer 1 and Summer 2)</strong></td>
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</tr>
<tr>
<td>Anatomy &amp; Physiology I</td>
<td>BIO 111</td>
<td>F/S/SU</td>
<td></td>
</tr>
<tr>
<td>English Composition &amp; Literature I</td>
<td>ENG 101</td>
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<tr>
<td><strong>Semester 2 (Fall)</strong></td>
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<tr>
<td>Introduction to Psychology or</td>
<td>PSY 101</td>
<td>F/S/SU</td>
<td></td>
</tr>
<tr>
<td>Psychology of Interpersonal Relations</td>
<td>PSY 118</td>
<td>F/S/SU</td>
<td></td>
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<tr>
<td>Speech Communication Skills</td>
<td>SPH 101</td>
<td>F/S/SU</td>
<td></td>
</tr>
<tr>
<td>Patient Care &amp; Ethics in Radiology</td>
<td>RDT 102</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Radiographic Medical Terminology</td>
<td>RDT 104</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Fundamentals of Radiographic Equipment and Medical Imaging</td>
<td>RDT 110</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Radiographic Positioning &amp; Anatomy I</td>
<td>RDT 121</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Medical Radiography Clinic I</td>
<td>RDT 131</td>
<td>F</td>
<td></td>
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<tr>
<td><strong>Semester 3 (Spring)</strong></td>
<td></td>
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<tr>
<td>Anatomy &amp; Physiology II</td>
<td>BIO 112</td>
<td>F/S/SU</td>
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<tr>
<td>Medical Imaging II</td>
<td>RDT 112</td>
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<tr>
<td>Radiographic Positioning &amp; Anatomy II</td>
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<tr>
<td>Medical Radiography Clinic II</td>
<td>RDT 132</td>
<td>S</td>
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<tr>
<td>Radiation Science</td>
<td>RDT 141</td>
<td>S</td>
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<td><strong>Semester 4 (Fall)</strong></td>
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<td>Medical Radiography Clinic III</td>
<td>RDT 231</td>
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<tr>
<td>Imaging Applications</td>
<td>RDT 240</td>
<td>F</td>
<td></td>
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<tr>
<td>Medical Radiographic Equipment and Quality Assurance</td>
<td>RDT 245</td>
<td>F</td>
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<tr>
<td><strong>Program Elective</strong></td>
<td>---</td>
<td>F/S/SU</td>
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<tr>
<td><strong>Semester 5 (Spring)</strong></td>
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<tr>
<td>Medical Radiography Clinic IV</td>
<td>RDT 232</td>
<td>S</td>
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<tr>
<td>Radiology Seminar</td>
<td>RDT 252</td>
<td>S</td>
<td></td>
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<tr>
<td>Radiologic Pharmacology &amp; Pathology</td>
<td>RDT 254</td>
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<tr>
<td>CT &amp; Cross Section Anatomy</td>
<td>RDT 260</td>
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<td><strong>Program Elective</strong></td>
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<tr>
<td><strong>Total credits required</strong></td>
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</table>

**Program Notes:**
Program electives include the following choices: AHL 106, CIS 111, HUM 101, HUM 142, IDS 101, IDS 141, IDS 215, PSY 121, PSY 158, and SOS 211
A grade of “C” or higher is required for BIO 111, BIO 112 and all RDT courses in order to remain in and advance through the program
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
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<th>Plan to Take</th>
<th>Grade</th>
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<td>ENG 101</td>
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<td>ENG 100 or approp place score</td>
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<td>Statistics</td>
<td>MAT 122</td>
<td>F/S/SU</td>
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<td>MAT 099 with a “C” or better on the MAT 099 departmental final exam or approp place score.</td>
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<td>BIO 111</td>
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<td>BIO 101 or AP Biology. Coreq-ENG 101</td>
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<td>Semester 2 (Fall)</td>
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<tr>
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<td></td>
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<td>Coreq-ENG 100 or approp place score</td>
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<td>PSY 118</td>
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<td>Coreq-ENG 100 or approp place score</td>
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<td>Speech Communication Skills</td>
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<td>Radiation Science</td>
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<td>Medical Radiography Clinic III</td>
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<td>RDT 132</td>
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<td>Imaging Applications</td>
<td>RDT 240</td>
<td>F</td>
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<td>RDT 112, RDT 122</td>
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<td>Medical Radiographic Equipment and</td>
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<td>RDT 112</td>
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<td>Quality Assurance</td>
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<td>RDT 231</td>
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<td>Radiology Seminar</td>
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<td></td>
<td></td>
<td>1</td>
<td>BIO 112, RDT 231, RDT 240</td>
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<tr>
<td><strong>Total credits required</strong></td>
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<td></td>
<td></td>
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<td><strong>73</strong></td>
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</tbody>
</table>

**Program Notes:** A grade of “C” or higher is required for BIO 111, BIO 112 and all RDT courses in order to remain in and advance through the program.
NEW DEGREE PROGRAM OR NEW CERTIFICATE PROPOSAL

1. Program Name: Liberal Arts–Music Option

2. Originator: Jose Castillo Date: November 1, 2014

3. School Dean: Clarence Ates, Ph.D. Date: November 17, 2014

The requested change (motion) for governance consideration is as follows:

The School of Humanities and Education move that a Music Option be approved within the Liberal Arts Associate Degree Program.

4. Effective Date: Fall 2016

5. Recommended by the Humanities & Education School Date: November 20, 2014

Comment:

6. AA Leadership Team: Jim Brown Date: 4/28/15

Recommended: __________ Not Recommended: __________
Comments:

7. VP/Academic Affairs: __________ Date: 4/28/15

Recommended: __________ Not Recommended: __________
Comments:

8. Learning Council: __________ Date: 5/12/15

Recommended: __________ Not Recommended: __________
Comments:

9. VP/Academic Affairs: __________ Date: 5/12/15

Approved: __________ Not Approved: __________
Comments:
FOR NEW PROGRAM/CERTIFICATE

President: ___________________________ Date: ______________
Approved: __________ Not Approved: __________

Board of Trustees: ______________________ Date: ______________
Approved: __________ Not Approved: __________
NEW DEGREE PROGRAM OR NEW CERTIFICATE PROPOSAL

<table>
<thead>
<tr>
<th>Program: Liberal Arts-Music Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>School: School of Humanities</td>
</tr>
<tr>
<td>Degree type: A.A.</td>
</tr>
<tr>
<td>CIP code for the degree program or certificate (check with IRaP Office): 50.0901</td>
</tr>
<tr>
<td>Attachments:</td>
</tr>
<tr>
<td>Proposed program grid</td>
</tr>
<tr>
<td>Submit separate proposals for any new courses or revised courses in the program.</td>
</tr>
<tr>
<td>Provide a rationale for the proposed new program including a narrative for each of the following:</td>
</tr>
<tr>
<td>How the need for this new program or certificate was determined:</td>
</tr>
<tr>
<td>The need for a “Music Option” was born out of a survey of student interest, conducted by Jose Castillo, adjunct instructor of music at QCC. Survey Population: QCC students enrolled in music courses in the FA 2012 semester. Total Population: 60 students</td>
</tr>
<tr>
<td>This interest was further gauged in a broader campus wide survey administered by IRaP in April 2014. It was disseminated to all QCC students, querying them on what Liberal Arts options they would be interested in. 167 students responded to the survey. 51 students indicated interest in a Music Option.</td>
</tr>
<tr>
<td>How the program was designed:</td>
</tr>
<tr>
<td>The program was designed with input from a committee of QCC faculty &amp; staff charged by Academic VP Pat Toney, and chaired by the Dean of the School of Humanities, Chip Ates. Committee members were Kevin Butler, Jose Castillo, Jean Kennedy, John Solaperto, and Ken Wong.</td>
</tr>
<tr>
<td>The committee reviewed examples of AA Concentrations in Music, Theater and Fine Arts from Bunker Hill CC, along with their Gen Ed requirements, as an initial model. The committee also examined music programs from several public and private four year colleges based on transfer statistics of QCC graduates. These statistics were provided by QCC’s IRaP office. The committee asked Mr. Dan del la Torre to obtain syllabi from four year transfer institutions in order to explore course aliment possibilities.</td>
</tr>
<tr>
<td>Through direct communication several committee members received syllabi and music core curriculum from Roger Greene, Director of Music at Anna Maria College and Kyle Martin, Music Chair at WSU. Ben Korstvedt, Music Chair at Clark University, was pleased to learn about our plans. He noted that music could become an important avenue for students interested in entering the college experience. He also added that music courses venues for building important skills for young people today, from collaborative work to analytic thinking to communication skills.</td>
</tr>
</tbody>
</table>
Wage analysis where appropriate; Source: Economic Modeling Systems Inc., (EMSI);

**Musicians & Singers:** 2012 Median Pay = $23.50 hr, Number of Jobs in 2012 =167,000. Job Outlook 2012-22=5% growth, (Slower than average, for Worcester County job growth expected to be up from 32 to 44 jobs by 2018).

**Music Directors and Composers:** 2012 Median Pay = $22.77 hr, $47,350 per year, Number of Jobs in 2012 =77,600. Job Outlook 2012-22=5% growth, (Slower than average, only 52 jobs expected in Worcester County by 2018 up from 50 in 2012).

*Film studios in Devens and Worcester, MA may provide a brighter outlook regionally for Musicians, Singers, Music Directors and Composers.*

“And Mass Film Studios” in Worcester is located on a site in Greendale that is within walking distance of QCC’s West Boylston Street Campus.

http://www.telegram.com/article/20131126/NEWS/311269794/1101
http://www.mafilm.org/2013/10/15/movie-business-is-thriving-in-massachusetts/

*There are also efforts to build a Film Studio in Westborough, MA*


How the new program or certificate was reviewed, approved, or developed in conjunction with an advisory board or other external agency:
In addition to researching programs at 2 and 4 year public and private colleges, committee members traveled for meetings and consultations with academic partners at regional 4 year programs and the Worcester Public Schools.
QCC is engaged with the Worcester Cultural Coalition, WBDC and the Chamber of Commerce regarding collaborations in the arts community and creative space development for the arts in Worcester.

Demonstrated regional employer interest in hiring graduates: Current statistics unavailable.

---

List the program goals.

Prepare Students to transfer to a 4 year college or university, or entry level work requiring communication and critical thinking skills

Provide a foundational education comprised of the humanities, social sciences and mathematics with a concentration in music knowledge, skill and a solid base of musical proficiency.

To attract students with a strong interest in music, whom might otherwise never attend, to the college experience

---

Does any aspect of the proposed program affect another department? Please confer with the coordinators of affected departments. —No

Affected department(s):

---

For an associate degree program, does the proposed program meet the general education credit requirement for MassTransfer? —Yes

If no, please provide a rationale.

---

Does the program or certificate qualify for financial aid? Check with the Director of Financial Aid and fill out the Gainful Employment Form as needed.

Yes
Will any of the following be required:

Additional staff _Y__          Additional space _Y___     Additional equipment _Y__

Provide a rationale for any needs indicated and include approximate cost of equipment.

In order to provide the highest quality of instruction for students enrolled in the music option, three music classrooms must be equipped in order to fulfill program instructional goals and ensure positive student outcomes. The total budget for equipping three music classrooms is $25,000.

Start-up collection of library resources in support of this program: $2,500

List the Program Student Learning Outcomes in the table below. Indicate the course or courses that will fulfill each outcome and indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>PROGRAM STUDENT LEARNING OUTCOMES FOR: Liberal Arts – Music Option – Associate in Arts</th>
<th>Supporting course(s)</th>
<th>I, M, E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate fundamental musicianship</td>
<td>MUS 151 MUS 152 MUS 131-133</td>
</tr>
<tr>
<td>2</td>
<td>Demonstrate and apply music theory and composition</td>
<td>MUS 151 MUS 152</td>
</tr>
<tr>
<td>3</td>
<td>Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives.</td>
<td>MUS 261 MUS 262</td>
</tr>
<tr>
<td>4</td>
<td>Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation</td>
<td>MUS 151 MUS 152</td>
</tr>
<tr>
<td>5</td>
<td>Create, analyze and understand the aesthetic value of musical works</td>
<td>MUS 151 MUS 261</td>
</tr>
<tr>
<td>6</td>
<td>Demonstrate musical proficiency in her/his chosen instrument</td>
<td>MUS 131-133</td>
</tr>
<tr>
<td>7</td>
<td>Demonstrate a broad range of knowledge, skill, and abilities for interpreting the human experience via the arts and humanities, mathematics and natural sciences, and the social and behavioral sciences.</td>
<td>ENG 101-102 Math electives Lab Science electives PSY 101 Socio elective History elective Humanities electives</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>8</td>
<td>Appreciate and contribute to the history of diverse human cultural experience and develop a global perspective for interpreting and evaluating it.</td>
<td>Multiple Perspectives elective</td>
</tr>
<tr>
<td>9</td>
<td>Use rich, descriptive language and logical, coherent structure to convey ideas effectively in multiple modes of communication—speaking, reading, writing, and listening.</td>
<td>ENG 101-102, SPH 101</td>
</tr>
<tr>
<td>10</td>
<td>Demonstrate proficiency in a foreign language.</td>
<td>Foreign language elective</td>
</tr>
<tr>
<td>11</td>
<td>Acquire, analyze, organize, and utilize data to determine appropriate solutions to myriad work/life/personal challenges.</td>
<td>Math electives, Lab Science electives, PSY 101, Socio elective, History elective</td>
</tr>
<tr>
<td>12</td>
<td>Develop comprehensive scientific, mathematical, and computer/technological competencies.</td>
<td>Math electives, Lab Science electives</td>
</tr>
<tr>
<td>13</td>
<td>Develop a life path that develops self-actualization, adapts to change, and recognizes the value of lifelong learning.</td>
<td>LIB 101</td>
</tr>
</tbody>
</table>

For a degree program, indicate the courses that fulfill the General Education Student Learning Outcomes.

<table>
<thead>
<tr>
<th>GENERAL EDUCATION STUDENT LEARNING OUTCOMES FOR: Liberal Arts – Music Option – Associate in Arts</th>
<th>Supporting course(s)</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>ENG 101&amp;102, SPH 101</td>
<td>E</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>PSY 101, Socio elective, History Elective (see grid attach)</td>
<td>M</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td>2 MAT Electives (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td>Lab Sci Electives (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td>ENG 101-102, Math electives, Lab Science electives, PSY 101, Socio elective, History elective, Humanities electives</td>
<td>I</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>MUS 152, MUS 262</td>
<td>E</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>Mult Persp Elec (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>Sociology Elect (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
<td>Lab Science electives Sociology elective History elective</td>
<td>I</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td>History elective</td>
<td>I</td>
</tr>
</tbody>
</table>
**LIBERAL ARTS – Music Option -- Associate in Arts (Program Code: LA)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Offered</th>
<th>Plan to Take</th>
<th>Grade</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Composition &amp; Literature I</td>
<td>ENG 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>ENG 100 or appropriate place score</td>
</tr>
<tr>
<td>Mathematics Elective</td>
<td>MAT---</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Music Theory I</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Music Theory I</td>
<td>MUS 151</td>
<td>F/S/SU</td>
<td></td>
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<td>4</td>
<td>A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.</td>
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<tr>
<td>Speech Communication Skills</td>
<td>SPH 101</td>
<td>F/S/SU</td>
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<td>3</td>
<td>Coreq: ENG 100 or appropriate placement score, Pre?:Coreq: ENG 101</td>
</tr>
<tr>
<td>Introduction to the Liberal Arts</td>
<td>LIB 101</td>
<td>F/S/SU</td>
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<td>3</td>
<td>ENG 100 or appropriate placement score</td>
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<tr>
<td><strong>Semester 2</strong></td>
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</tr>
<tr>
<td>English Composition &amp; Literature II</td>
<td>ENG 102</td>
<td>F/S/SU</td>
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<td>ENG 100</td>
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<tr>
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<td>MAT---</td>
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</tr>
<tr>
<td><strong>Music Theory II</strong></td>
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<tr>
<td>Music Theory II</td>
<td>MUS 152</td>
<td>F/S/SU</td>
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<td>MUS 151</td>
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<tr>
<td>Music Ensemble I</td>
<td>MUS 131</td>
<td>F/S</td>
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<td>1</td>
<td>MUS 151</td>
</tr>
<tr>
<td>Introduction To Psychology</td>
<td>PSY 101</td>
<td>F/S/SU</td>
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<td><strong>Semester 3</strong></td>
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<tr>
<td><strong>Music History I</strong></td>
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<tr>
<td>Music History I</td>
<td>MUS 261</td>
<td>F/S/SU</td>
<td></td>
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<td>3</td>
<td>A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.</td>
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<tr>
<td><strong>Music Ensemble II</strong></td>
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<td>Music Ensemble II</td>
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<td>MUS 131</td>
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<tr>
<td>Lab Science Elective</td>
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<td>Sociology Elective</td>
<td>SOC ---</td>
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<td>3</td>
<td>Coreq: ENG 100 or appropriate place score</td>
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<tr>
<td>History Elective</td>
<td>HST ---</td>
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<td>ENG 100 or appropriate place score</td>
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<tr>
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<tr>
<td>Music History II</td>
<td>MUS 262</td>
<td>F/S/SU</td>
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<td>3</td>
<td>MUS 261</td>
</tr>
<tr>
<td><strong>Music Ensemble III</strong></td>
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<tr>
<td>Music Ensemble III</td>
<td>MUS 133</td>
<td>F/S</td>
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<td>1</td>
<td>MUS 132</td>
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<tr>
<td>Foreign Language Elective&lt;sup&gt;a&lt;/sup&gt;</td>
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<td>3</td>
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</tr>
<tr>
<td>Lab Science Elective</td>
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<td></td>
<td>4</td>
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</tr>
<tr>
<td>Multiple Perspectives Elective&lt;sup&gt;b&lt;/sup&gt;</td>
<td>---</td>
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<td></td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Elective</td>
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<tr>
<td><strong>Total Credits Required</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>64</td>
</tr>
</tbody>
</table>

**Program Notes**

- Foreign Language credits may be earned in one of the following:
  - Completion of six college level credits in one foreign language.
  - Successful completion of Advanced Placement Exam, CLEP, or Challenge Exam.
  - Two years of sequential high school instruction in one foreign language with a grade of “C” or higher.
  - Course work on high school transcript from a non-English speaking country where the primary language of instruction is not English.

Please note: If the student satisfies the Foreign Language credits through high school instruction, then the student must earn EITHER three credits in a Humanities Elective and three credits in a Liberal Arts Elective in order to meet MassTransfer requirements, or six credits in Liberal Arts Electives to fulfill Program requirements but without meeting MassTransfer requirements.

- Suggested courses include: ANT 111 or 221; ART 260; ASL 113; BIO 141; CHC 151, 250 or 255; ECE 133, ENG 231 or 232; GEO 210; GRT 101; HST 104, 105, 106, 133, 152, 157, 203, 204, 215, 216, or 241; HUM 147 or 211; HUS 221; IDS 101, or 141; MUS 121; PHI 121, 123, 201; PSY 142, 241, or 241; SOC 111, 151, 211, or 220.
NEW COURSE PROPOSAL

1. Course Number and Name: MUS 151 Music Theory I

2. Originator: Jose Castillo  Date: November 1, 2014

3. School Dean: Dr. Clarence Ates  Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Music 151 Music Theory I be adopted as a new course.

5. Effective Date: Fall 2016

6. Recommended by the Humanities & Education School Comments:  Date: November 20, 2014

7. AA Leadership Team: Jim Brown  Date: 4/28/15

   Recommended: ✔  Not Recommended:  
   Comments:  

8. VP/Academic Affairs:  Date: 4/28/15

   Recommended: ✔  Not Recommended:  
   Comments:  

9. Learning Council:  Date: 5/18/15

   Recommended: ✔  Not Recommended:  
   Comments:  

10. VP/Academic Affairs:  Date: 5/12/15

    Approved:  Not Approved:  
    Comments:  
Course Discipline/Department: Humanities  School: Humanities and Education

Course Number:  
MUS 151

Course Name:  
Music Theory I

Prerequisite:  
A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.

CIP code:  
50.0904

Effective Term/year:  
Fall 2016

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This new course is designed to introduce students with minimal or no music theory background to the traditional language of Western music theory. This course emphasizes the fundamentals of music creation, reading, writing, analysis, implementation, and understanding. Students study an integrated approach to learning piano notes and its function combined with basic music theory.

The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures. Emphasis will be given to the following fundamentals skills: Proper fingering and hand position, scales, intervals, chords, sight-reading, elementary repertoire, harmonization, accompaniment, basic transposition, and notation.

Is the course content similar to other courses now offered?  Yes ___  No X

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives
X  Elective
X  Discipline specific: Humanities
___ Program specific (name the program)
___ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program?  If yes, submit a separate Program Revision Proposal or New Program Proposal.

Expected enrollment per term:  Expected enrollment per year:
Will any of the following be required:

<table>
<thead>
<tr>
<th>Additional staff</th>
<th>Additional space</th>
<th>Additional equipment</th>
</tr>
</thead>
</table>

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

## Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 151</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name:</td>
<td>Music Theory I</td>
</tr>
<tr>
<td>Credits:</td>
<td>4</td>
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<tr>
<td>Lecture Hours:</td>
<td>45</td>
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<tr>
<td>Lab hours:</td>
<td>45</td>
</tr>
<tr>
<td>Clinic Hours:</td>
<td></td>
</tr>
</tbody>
</table>

General course description and prerequisites (as it will appear in the catalog):

MUS 151 Music Theory I 4 Credits

This course focuses on the fundamentals of Western music, including writing, understanding and analysis of notation. Students examine rhythm, meters, clefs, keys signatures, major/minor scales, triads and chord inversions. Students study music symbols, intervals seventh chords, tonality, forms, harmonization, and keyboard layout.

The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures.

Prerequisite: A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score. F/S/SU

Three hours lecture, three hours laboratory

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book:** *Fundamentals of Music: Rudiments, Musicianship, and Composition (6th Edition)*
Authors: Henry, Earl; Snodgrass, Jennifer; Piagentini, Susan
Publisher: Pearson

**Book:** *Alfred’s Basic Adult Piano Course: Lesson Book 1*
Authors: Willard A. Palmer, Morton Manus, and Amanda Vick Lethco
Publisher: Alfred Music
ISBN 13: 9780882846163
Instructional Objectives (list):

- Prepare student to be knowledgeable on basic music vocabulary and functionalities.
- Prepare student to analyze and demonstrate the use of the music staff.
- Prepare student to develop basic music writing notation and application skills.
- Prepare student to recognize, describe, and understand music symbols.
- Provide a foundation on basic music rhythms.
- Prepare student to be able to recognize different rhythms and take basic rhythm dictation.
- Prepare student to compare and contrast different musical meters/time signatures and their functions within a musical framework.
- Provide knowledge on identifying and building of chords; including its harmonic purpose and meaning.
- Prepare student to demonstrate the construction of inversions of triads on the treble and bass clef.
- Provide a basic understanding of analyzing and illustrating the composition of major and minor scales.
- Prepare student to demonstrate, notate, and explain major key signatures and the relationship to its relative minor key.
- Prepare student to critically create and identify intervals along with its musical value.
- Provide a fundamental knowledge of the keyboard layout by recognizing and identifying the notes.

Teaching procedures: (provide suggested teaching methodology):

This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

**COURSE OUTLINE, READINGS AND ASSIGNMENTS**

**Week 1**  Welcome, Introductions, Syllabus and Course Requirements

Notating Rhythm
- Essential Terms and Symbols
- The Notation of Rhythm
- Time Signatures
- Smaller Rhythmic Values

Assignments:
Building skills, creative projects, and analysis in context (pgs 19-25)

**Week 2**  Notating Pitch
- Essential Terms and Symbols
- The Staff
- The Clef
- Ledger Lines
- The Grand Staff
<table>
<thead>
<tr>
<th>Week 3</th>
<th>The Keyboard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Essential Terms and Symbols</td>
</tr>
<tr>
<td></td>
<td>- Accidentals</td>
</tr>
<tr>
<td></td>
<td>- The Sharp, The Flat, Natural Sign</td>
</tr>
<tr>
<td></td>
<td>- Enharmonic Equivalents</td>
</tr>
<tr>
<td></td>
<td>- Diatonic and Chromatic Half steps</td>
</tr>
</tbody>
</table>

**Assignments:**
Building skills, creative projects, and analysis in context (pgs 39-47)

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Simple Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Essential Terms and Symbols</td>
</tr>
<tr>
<td></td>
<td>- Rest Notation</td>
</tr>
<tr>
<td></td>
<td>- Beat Division and Subdivision</td>
</tr>
<tr>
<td></td>
<td>- Syncopation</td>
</tr>
<tr>
<td></td>
<td>- Equivalent Meters</td>
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</table>

**Quiz #1**

**Assignments:**
Building skills, creative projects, and analysis in context (pgs 67-73)

<table>
<thead>
<tr>
<th>Week 5</th>
<th>Major Scales</th>
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<tbody>
<tr>
<td></td>
<td>- Essential Terms and Symbols</td>
</tr>
<tr>
<td></td>
<td>- Scale Degrees</td>
</tr>
<tr>
<td></td>
<td>- Transposing Major Scales</td>
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</tbody>
</table>

**Assignments:**
Building skills, creative projects, and analysis in context MS only (pgs 99-107)

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Major Key Signature</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>- Order of Sharps</td>
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<tr>
<td></td>
<td>- Order of Flats</td>
</tr>
<tr>
<td></td>
<td>- The Circle of Fifth</td>
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</tbody>
</table>

**Assignments:**
Building skills, creative projects, and analysis in context MK only (pgs 127-133)

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Intervals</th>
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<tbody>
<tr>
<td></td>
<td>- Essential Terms and Symbols</td>
</tr>
<tr>
<td></td>
<td>- Interval Size</td>
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<tr>
<td></td>
<td>- Major and Minor Intervals</td>
</tr>
<tr>
<td></td>
<td>- Guideline for Intervals Construction and Identification</td>
</tr>
<tr>
<td></td>
<td>- Interval Inversion</td>
</tr>
</tbody>
</table>
Mid-Term
Assignments:
Building skills, creative projects, and analysis in context (pgs 159-167)

Week 8
Compound Meters
- Essential Terms and Symbols
- Note Value in Compound Meters
- Compound Time Signature
- Beat Subdivision
- Borrowed Division

Assignments:
Building skills, creative projects, and analysis in context (pgs 189-199)

Week 9
Minor Scales and Minor Key Signature
- Essential Terms and Symbols
- Major and Minor Modes
- The Parallel Relationship
- The Relative Relationship
- Variations in Minor

Assignments:
Building skills, creative projects, and analysis in context (pgs 223-237)

Week 10
Introduction to Form
- Essential Terms and Symbols
- Building Phrases
- Unifying and Extending Phrases
- The Period
- Phrase Group
- Double Period
- Other Forms

Assignments:
Building skills, creative projects, and analysis in context (pgs 263-273)

Week 11
Triads
- Essential Terms and Symbols
- Triad Quality
- Inverted Triads
- Constructing Triads with Given Thirds or Fifth

Quiz #2
Assignments:
Building skills, creative projects, and analysis in context (pgs 295-307)

Week 12
Chords and Symbols
- Essential Terms and Symbols
- Triad and Chord Identification
- Arpeggiation
- Chord Symbols
- Roman-Numeral Analysis
- Diatonic Triads in Major and Minor Keys
- Figured-Bass Symbols

**Assignments:**
Building skills, creative projects, and analysis in context (pgs 331-341)

**Week 13**
**Tonality**
- Essential Terms and Symbols
- Texture
- Tonality
- Harmonic Function
- Harmonic Dissonance
- Seventh Chords

**Assignments:**
Building skills, creative projects, and analysis in context (pgs 363-371)

**Week 14**
**Harmonization**
- Essential Terms and Symbols
- Harmonic Cadences
- Harmonic Rhythm
- Harmonizing a Melody

**Quiz #3**

**Assignments:**
Building skills, creative projects, and analysis in context (pgs 403-409)

**Week 15**
Review and Final Exam

---

**Other information:**

- Suggested basis for student grading and criteria for evaluating student performance

Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Quiz #1</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #2</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #3</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

**Extra Credit:**
No extra credit will be offered
Attendance
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement
  
  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies
  
  Assessment will be based on attendance, active participation, quizzes, mid-term, and final exam.

Please attach a syllabus for this new course.

Attached

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 151: MUSIC THEORY I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1. Demonstrate and comprehend the use of basic musical notation signs and symbols.</td>
</tr>
<tr>
<td>2. Recognize, write, and understand musical pitch on the treble and bass clefs.</td>
</tr>
<tr>
<td>3. Read, execute, and label different musical rhythms, values, and meters.</td>
</tr>
<tr>
<td>4. Provide major and minor scales in an ascending or descending fashion.</td>
</tr>
<tr>
<td>5. Identify and notate any major and relative minor key signatures and their functions.</td>
</tr>
<tr>
<td>6. Display knowledge on taking basic rhythm dictation.</td>
</tr>
<tr>
<td>7. Construct major/minor chords and be able to identify and examine its inversions.</td>
</tr>
<tr>
<td>8. Analyze and build intervals smaller than an octave.</td>
</tr>
<tr>
<td>9. Identify all the notes of the keyboard.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.
I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

| CONNECTION OF MUS 151: MUSIC THEORY I TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES | I,M,E |
| Communication Skills: Students will write and speak effectively. | M |
| Information Literacy: Students will locate, evaluate and apply reliable and appropriate information. | I |
| Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems. |  |
| Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge. |  |
| Technical Literacy: Students will utilize computer an emerging technologies effectively. |  |
| Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts. | M |
| Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures. | M |
| Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence. | I |
| Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment. | M |
| Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship. | I |
If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 151: MUSIC THEORY I TO PROGRAM STUDENT LEARNING OUTCOMES FOR ASSOCIATE IN ARTS: MUSIC OPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate fundamental musicianship. (E)</td>
</tr>
<tr>
<td>2. Demonstrate and apply music theory and composition. (E)</td>
</tr>
<tr>
<td>3. Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives. (E)</td>
</tr>
<tr>
<td>4. Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation. (E)</td>
</tr>
<tr>
<td>5. Create, analyze and understand the aesthetic value of musical works. (E)</td>
</tr>
<tr>
<td>6. Demonstrate musical proficiency in her/his chosen instrument.</td>
</tr>
</tbody>
</table>

Quinsigamond Community College

**Course Information**

Instructor:

Course Title: Music Theory I

Course Number: MUS 151

Email:

Phone:

Office hours:

**Course Description:**

This course focuses on the fundamentals of Western music, including writing, understanding and analysis of notation. Students examine rhythm, meters, clefs, keys signatures, major/minor scales, triads and chord inversions. Students study music symbols, intervals seventh chords, tonality, forms, harmonization, and keyboard layout.

The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures.

Prerequisite: A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.

Three hours lecture, three hours laboratory
Course Goals and Outcomes:
Upon completion of this course, students will be able to:
- Demonstrate knowledge of basic music vocabulary
- Analyze and understand the use of the staff
- Demonstrate basic music writing skills
- Recognize and understand music symbols
- Identify and read basic rhythms
- Participate in rhythm dictation
- Recognize and identify meters
- Demonstrate knowledge in chords construction
- Write inversions of triads
- Construct and analyze major and minor keys
- Write and demonstrate how to build scales
- Create and identify intervals
- Recognize and identify the layout of the notes on a keyboard

General Education Learning Goals:
- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
- Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Authors: Henry, Earl; Snodgrass, Jennifer; Piagentini, Susan
Publisher: Pearson

Course Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

Assignments

- Attendance and Participation 15%
- Quiz #1 10%
- Quiz #2 10%
- Quiz #3 10%
- Midterm Exam 25%
- Final Exam 30%

100%

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90–94</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td></td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
<td>0.0</td>
</tr>
</tbody>
</table>

IT IS EXPECTED:
• All students **WILL** attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.

• All students **WILL** bring all required materials to class.

• All students **WILL** complete the assigned homework to the best of their ability.

• During class, all students **WILL** refrain from talking out loud.

• During class, all students **WILL** refrain from using obscenity, profanity and indecency language.

• During class, all students **WILL** refrain from making any unnecessary noises.

• During class, all students **WILL turn off or silence** all cellular phones and other sound-emitting devices, and **put them away**. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. **If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be ask to leave the class room and will be mark as absence.**

• Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.

• During class, all students **WILL** raise their hand to contribute to the discussion or to ask appropriate questions.

• All students **WILL** be respectful of their fellow students.

• During class, all students **WILL participate** in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.

• During class, all students **WILL** refrain from eating (you may bring water).

• During class, all students **WILL** refrain from packing up until I dismiss you.

• Exams **WILL** be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

**PLAGIARISM:**
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.
Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

**LEARNING NEEDS**

Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

**CHILDREN ON CAMPUS**

We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

- Children can only be allowed in the classroom with prior approval of the faculty member.

- A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.
Week 1  Welcome, Introductions, Syllabus and Course Requirements  
Notating Rhythm  
- Essential Terms and Symbols  
- The Notation of Rhythm  
- Time Signatures  
- Smaller Rhythmic Values  

Assignments:  
Building skills, creative projects, and analysis in context (pgs 19-25)  

Week 2  Notating Pitch  
- Essential Terms and Symbols  
- The Staff  
- The Clef  
- Ledger Lines  
- The Grand Staff  

Assignments:  
Building skills, creative projects, and analysis in context (pgs 39-47)  

Week 3  The Keyboard  
- Essential Terms and Symbols  
- Accidentals  
- The Sharp, The Flat, Natural Sign  
- Enharmonic Equivalents  
- Diatonic and Chromatic Half steps  

Assignments:  
Building skills, creative projects, and analysis in context (pgs 67-73)  

Week 4  Simple Meters  
- Essential Terms and Symbols  
- Rest Notation  
- Beat Division and Subdivision  
- Syncopation  
- Equivalent Meters  

Quiz #1  
Assignments:  
Building skills, creative projects, and analysis in context (pgs 99-107)  

Week 5  Major Scales  
- Essential Terms and Symbols  
- Scale Degrees  
- Transposing Major Scales  

Assignments:  
Building skills, creative projects, and analysis in context MS only (pgs 127-133)  

Week 6  Major Key Signature  
- Order of Sharps  
- Order of Flats  
- The Circle of Fifth
Assignments:
Building skills, creative projects, and analysis in context MK only (pgs 127-133)

Week 7
Intervals
- Essential Terms and Symbols
- Interval Size
- Major and Minor Intervals
- Guideline for Intervals Construction and Identification
- Interval Inversion

Mid-Term
Assignments:
Building skills, creative projects, and analysis in context (pgs 159-167)

Week 8
Compound Meters
- Essential Terms and Symbols
- Note Value in Compound Meters
- Compound Time Signature
- Beat Subdivision
- Borrowed Division

Assignments:
Building skills, creative projects, and analysis in context (pgs 189-199)

Week 9
Minor Scales and Minor Key Signature
- Essential Terms and Symbols
- Major and Minor Modes
- The Parallel Relationship
- The Relative Relationship
- Variations in Minor

Assignments:
Building skills, creative projects, and analysis in context (pgs 223-237)

Week 10
Introduction to Form
- Essential Terms and Symbols
- Building Phrases
- Unifying and Extending Phrases
- The Period
- Phrase Group
- Double Period
- Other Forms

Assignments:
Building skills, creative projects, and analysis in context (pgs 263-273)

Week 11
Triads
- Essential Terms and Symbols
- Triad Quality
- Inverted Triads
- Constructing Triads with Given Thirds or Fifth

Quiz #2
Assignments:
Building skills, creative projects, and analysis in context (pgs 295-307)

Week 12  Chords and Symbols
- Essential Terms and Symbols
- Triad and Chord Identification
- Arpeggiation
- Chord Symbols
- Roman-Numeral Analysis
- Diatonic Triads in Major and Minor Keys
- Figured-Bass Symbols

Assignments:
Building skills, creative projects, and analysis in context (pgs 331-341)

Week 13  Tonality
- Essential Terms and Symbols
- Texture
- Tonality
- Harmonic Function
- Harmonic Dissonance
- Seventh Chords

Assignments:
Building skills, creative projects, and analysis in context (pgs 363-371)

Week 14  Harmonization
- Essential Terms and Symbols
- Harmonic Cadences
- Harmonic Rhythm
- Harmonizing a Melody

Quiz #3

Assignments:
Building skills, creative projects, and analysis in context (pgs 403-409)

Week 15  Review and Final Exam

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.
- **I reserve the right to give quizzes and homework.**
- **Note:** This syllabus may be subject to change.
# Laboratory Materials

General laboratory description and prerequisites (as it will appear in the catalog):

The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures. Students focus on the following fundamentals skills: Proper fingering and hand position, scales, intervals, chords, sight-reading, elementary repertoire, harmonization, accompaniment, basic transposition, and notation.

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book:** Alfred's Basic Adult Piano Course: Lesson Book 1  
Authors: Willard A. Palmer, Morton Manus, and Amanda Vick Lethco  
Publisher: Alfred Music  
ISBN 13: 9780882846163

Laboratory Instructional Objectives (list):
- Prepare student to demonstrate musical literacy in treble and bass clef keyboard reading.
- Prepare student to be able to understand the basic music keyboard functions and its contribution to music aesthetic enjoyment.
- Prepare student to understand and perform major and minor five finger pattern.
- Prepare student to perform major and minor scales two octaves ascending and descending.
- Prepare student to perform major and minor arpeggios ascending and descending.
- Prepare student to perform major/minor triads in root position, first inversion, and second inversion.
- Prepare student to perform short beginning level piano compositions.
- Prepare student to transpose basic melodies and chords.
- Prepare students to understand harmonization and chord progressions on the keyboard.
- Prepare student to critically evaluate and analyze piano recorded performance ensembles.
- Prepare student to apply music vocabulary of terminologies and symbol at the keyboard.

Teaching procedures: (provide suggested teaching methodology):

This laboratory is taught using a variety of instructional method and procedures. Students listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Laboratory topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

## LABORATORY OUTLINE, READINGS AND ASSIGNMENTS

### Week 1

Welcome, Introductions, Syllabus and Course Requirements  
C Position
The Grand staff

Reading and Assignment:
Pages 1-12

Week 2

Melodic Intervals
Harmonic Intervals
\textit{p, f, mf}

Reading and Assignment:
Pages 13-17

Week 3-4

Introduction to Chords
Inversions
Arpeggios

Reading and Assignment:
Pages 18-29
Hand outs
Quiz #1

Week 5 -6

G Position

Reading and Assignment:
Pages 30-41
Quiz #2

Week 7

C Position

Reading and Assignment:
Pages 42-50
Mid-Term

Week 8-9

Expanding the 5 Fingers Position
Measuring 6\textsuperscript{th}, 7\textsuperscript{th}, and Octaves
Reading and Assignment:
Pages 51-61

Week 10-12
Major scales
Fingering
Chords and Melodies
Transposition

Reading and Assignment:
Pages 62-79
Hand outs
Quiz #3

Week 13-15
Minor scales
Fingering
Chords and Melodies
Transposition

Reading and Assignment:
Pages 80-112
Hand outs
Review and Final Exam

Other information:
• Suggested basis for student grading and criteria for evaluating student performance

   Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.
Assignments

- Attendance and Participation 15%
- Quiz #1 10%
- Quiz #2 10%
- Quiz #3 10%
- Midterm Exam 25%
- Final Proficiency Exam 30%

Extra Credit:
No extra credit will be offered

- Suggested attendance policy

  Attendance:
  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

  Assessment will be based on attendance, active participation, quizzes, mid-term, and final exam.

Please attach a syllabus for this new course.

Attached
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the *General Information for Academic Affairs Proposals* document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th><strong>STUDENT LEARNING OUTCOMES FOR Piano Laboratory</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the lab students will be able to:</td>
</tr>
<tr>
<td>Demonstrate keyboard musical literacy by reading and understanding treble and bass clef.</td>
</tr>
<tr>
<td>Recognize and perform major and minor patterns by using the five finger technique.</td>
</tr>
<tr>
<td>Read, execute, and understand major/ minor scales in ascending and descending motion, 2 octaves.</td>
</tr>
<tr>
<td>Read, execute, and understand major/ minor arpeggios in ascending and descending motion.</td>
</tr>
<tr>
<td>Read, execute, and understand major/ minor triads in root position, first inversion, and second inversion.</td>
</tr>
<tr>
<td>Perform various short beginning level piano compositions utilizing proper technique.</td>
</tr>
<tr>
<td>Identify melody and chords.</td>
</tr>
<tr>
<td>Display knowledge on melody and chord transposition.</td>
</tr>
<tr>
<td>Understand and perform harmonization and chord progressions.</td>
</tr>
<tr>
<td>Analyze piano recorded performances.</td>
</tr>
<tr>
<td>Analyze, explain, and utilize music vocabulary, terminologies, and symbols.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.
<table>
<thead>
<tr>
<th>CONNECTION OF PIANO LABORATORY: TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>M</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td>I</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td>I</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td>E</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>M</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>I</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>I</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
<td>M</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td>I</td>
</tr>
</tbody>
</table>

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION PIANO LABORATORY TO PROGRAM STUDENT LEARNING OUTCOMES FOR A MUSIC OPTION IN ASSOCIATE IN LIBERAL ARTS</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate fundamental musicianship.</td>
</tr>
<tr>
<td>2</td>
<td>Demonstrate and apply music theory and composition.</td>
</tr>
<tr>
<td>3</td>
<td>Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives.</td>
</tr>
<tr>
<td>4</td>
<td>Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation.</td>
</tr>
<tr>
<td>5</td>
<td>Create, analyze and understand the aesthetic value of musical works.</td>
</tr>
<tr>
<td>6</td>
<td>Demonstrate musical proficiency in her/his chosen instrument.</td>
</tr>
</tbody>
</table>
Laboratory Information

Instructor: _______________________

Laboratory Title: Piano Laboratory

Email: _______________________

Phone: _______________________

Office hours: _______________________

Laboratory Description: The laboratory component of this course covers basic piano skills to reinforce the concepts taught in music theory lectures. Students focuses on the following fundamentals skills: Proper fingering and hand position, scales, intervals, chords, sight-reading, elementary repertoire, harmonization, accompaniment, basic transposition, and notation.

Lab Goals and Outcomes:

- Demonstrate keyboard musical literacy by reading and understanding treble and bass clef.
- Recognize and perform major and minor patterns by using the five finger technique.
- Read, execute, and understand major/ minor scales in ascending and descending motion, 2 octaves.
- Read, execute, and understand major/ minor arpeggios in ascending and descending motion.
- Read, execute, and understand major/ minor triads in root position, first inversion, and second inversion.
- Perform various short beginning level piano compositions utilizing proper technique.
- Identify melody and chords.
- Display knowledge on melody and chord transposition.
- Understand and perform harmonization and chord progressions.
- Analyze piano recorded performances.
- Analyze, explain, and utilize music vocabulary, terminologies, and symbols.

General Education Learning Goals:

- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Laboratory Texts and Reading:
B Book: Alfred's Basic Adult Piano Course: Lesson Book 1
Authors: Willard A. Palmer, Morton Manus, and Amanda Vick Lethco
Publisher: Alfred Music
ISBN 13: 9780882846163

Lab Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

In-class work:
In class music exercises will be provided. These are intended to provide the student with extra help to understand the music material.

Participation/ Attitude
Negative Points: Inattention, lack of focus in class, texting, disruptive behavior, side conversations

Grading and evaluation:
Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Quiz #1</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #2</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #3</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final Proficiency Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

Extra Credit: No extra credit will be offered
Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90–94</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td></td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
<td>0.0</td>
</tr>
</tbody>
</table>

IT IS EXPECTED:

- All students WILL attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.
- All students WILL bring all required materials to class.
- All students WILL complete the assigned homework to the best of their ability.
- During class, all students WILL refrain from talking out loud.
- During class, all students WILL refrain from using obscenity, profanity and indecency language.
- During class, all students WILL refrain from making any unnecessary noises.
- During class, all students WILL turn off or silence all cellular phones and other sound-emitting devices, and put them away. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be ask to leave the class room and will be mark as absence.
• Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.

• During class, all students WILL raise their hand to contribute to the discussion or to ask appropriate questions.

• All students WILL be respectful of their fellow students.

• During class, all students WILL participate in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.

• During class, all students WILL refrain from eating (you may bring water).

• During class, all students WILL refrain from packing up until I dismiss you.

• Exams WILL be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don’t know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable. Plagiarism means taking someone else's ideas or words and presenting them as one’s own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand
that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

- Children can only be allowed in the classroom with prior approval of the faculty member.
- A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.

LABORATORY OUTLINE, READINGS AND ASSIGNMENTS

Week 1
Welcome, Introductions, Syllabus and Course Requirements
C Position
The Grand staff
**Reading and Assignment:**
Pages 1-12

Week 2
Melodic Intervals
Harmonic Intervals
\( p, f, mf \)
**Reading and Assignment:**
Pages 13-17

Week 3-4
Introduction to Chords
Inversions
Arpeggios
**Reading and Assignment:**
Pages 18-29
Hand outs
Quiz #1

Week 5 -6
G Position
**Reading and Assignment:**
Pages 30-41
Quiz #2

Week 7
C Position
**Reading and Assignment:**
Pages 42-50
Mid-Term
Week 8-9

Expanding the 5 Fingers Position
Measuring 6\textsuperscript{th}, 7\textsuperscript{th}, and Octaves

Reading and Assignment:
Pages 51-61

Week 10-12

Major scales
Fingering
Chords and Melodies
Transposition

Reading and Assignment:
Pages 62-79
Hand outs

Quiz #3

Week 13-15

Minor scales
Fingering
Chords and Melodies
Transposition

Reading and Assignment:
Pages 80-112
Hand outs

Review and Final Exam

The laboratory syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.

- I reserve the right to give quizzes and homework.

- Note: This laboratory syllabus may be subject to change.
NEW COURSE PROPOSAL

1. Course Number and Name: MUS 152: Music Theory II

2. Originator: Jose Castillo
   Date: November 1, 2014

3. School Dean: Dr. Clarence Ates
   Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Music 152 Music Theory II be adopted as a new course.

5. Effective Date: Spring 2017

6. Recommended by the Humanities & Education School
   Date: November 20, 2014
   Comments:

7. AA Leadership Team: __________________________
   Date: 4/28/15
   Recommended: ________
   Not Recommended: ________
   Comments:

8. VP/Academic Affairs: __________________________
   Date: 4/28/15
   Recommended: ________
   Not Recommended: ________
   Comments:

9. Learning Council: __________________________
   Date: 5/12/15
   Recommended: ________
   Not Recommended: ________
   Comments:

10. VP/Academic Affairs: __________________________
    Date: 5/12/15
    Approved: ________
    Not Approved: ________
    Comments:
**NEW COURSE PROPOSAL**

<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities and Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number:</td>
<td></td>
</tr>
<tr>
<td>MUS 152</td>
<td></td>
</tr>
<tr>
<td>Course Name:</td>
<td></td>
</tr>
<tr>
<td>Music Theory II</td>
<td></td>
</tr>
<tr>
<td>Prerequisites and/or corequisites (confer with affected department coordinator):</td>
<td></td>
</tr>
<tr>
<td>Prerequisite: MUS 151 Music Theory I</td>
<td></td>
</tr>
<tr>
<td>CIP code:</td>
<td>50.0904</td>
</tr>
<tr>
<td>Effective Term/year:</td>
<td>Spring 2017</td>
</tr>
</tbody>
</table>

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

The course focuses on diatonic harmony, including seventh chords, figured bass, and cadences. Voice leading, outer-voice framework, four-voice part writing, the choral, and dominant and non-dominant seventh chords are introduced. This course also covers chromatic harmony, secondary functions, secondary dominants, secondary leading-tones chords, melody harmonization, modulation, binary, and ternary forms. Additional activities include listening, analysis, and composition.

The laboratory component of the course emphasizes aurally recognition, performance, and written works of visual/ear development and proficiency such as; conducting, solfege, sight singing, intervals, scales, dictation, chord recognition, harmonic progressions, and melodic/rhythmic performance.

Is the course content similar to other courses now offered?  Yes ___ No X

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

- [X] Elective
- [X] Discipline specific (Humanities)
- ___ Program specific
- ___ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program?  If yes, submit a separate Program Revision Proposal or New Program Proposal.

<table>
<thead>
<tr>
<th>Expected enrollment per term:</th>
<th>Expected enrollment per year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>50</td>
</tr>
</tbody>
</table>
Will any of the following be required:

Additional staff ___  Additional space ___  Additional equipment ___

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

## Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 152</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name:</td>
<td>Music Theory II</td>
</tr>
<tr>
<td>Credits:</td>
<td>4</td>
</tr>
<tr>
<td>Lecture Hours:</td>
<td>45</td>
</tr>
<tr>
<td>Lab hours:</td>
<td>45</td>
</tr>
<tr>
<td>Clinic Hours:</td>
<td></td>
</tr>
</tbody>
</table>

General course description and prerequisites (as it will appear in the catalog):

MUS 152  Music Theory II  4  Credits

This course emphasizes diatonic harmony, including seventh chords, figured bass, and cadences. Students study voice leading, outer-voice framework, four-voice part writing, the choral, and dominant and non-dominant seventh chords are introduced. Students examine chromatic harmony, secondary functions, secondary dominants, secondary leading-tones chords, melody harmonization, modulation, binary, and ternary forms. Students focus on listening, analysis, and composition.

The laboratory component of this course covers aural/visual development and proficiency skills to reinforce the concepts taught in music theory lectures.

Prerequisite: MUS 151  F/S/SU
Three hours lecture, three hours labortory

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book: Theory For Today’s Musician (2nd Edition)**
Authors: Ralph Turek and Daniel McCarthy
Publisher: Routledge

**Book: Music for Sight singing**
Authors: Nancy Rogers and Robert Ottman
Publisher: Pearson
ISBN: 978-0205938339
Instructional Objectives (list):

- Prepare student to be knowledgeable on advance music vocabulary and functionalities.
- Prepare student to analyze complex harmony.
- Prepare student to develop advance music writing notation and application skills.
- Prepare student to be able to recognize complex rhythms.
- Prepare student to understand and create voice leading.
- Provide knowledge on identifying and writing figured bass.
- Prepare student to demonstrate the construction of different seventh chords and their functions.
- Prepare student to demonstrate the knowledge acquired by composing music.
- Prepare student to critically create and identify secondary dominants.
- Prepare student to write in four-voice choral texture.

Teaching procedures: (provide suggested teaching methodology):

This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1 & 2
Welcome, Introductions, Syllabus and Course Requirements
Review of MUS 151

Reading and Assignment:
Chapter 1 to 9

Week 3 PART FOUR: VOICE LEADING

Chapter 10: Melodic Principles of Part Writing/ Outer-Voice Framework

Melodic Principles
Interval Motion; Sensitive Tones; Types of Motion Between Voices
Creating an Outer-Voice Framework
1:1 Counterpoint; 2:1 Counterpoint

Reading and Assignment:
Pages 165-177
Quiz #1

Week 4 & 5

Chapter 11: Melodic Factor in Four-Voice Part Writing/ Voicing and Connecting Chords

Perspective: Why Four Parts?
Melodic Principles
   Ranges; Interval motion; Leaps; Sensitive tones; Soprano-bass counterpoint
Voicing Chords
   Spacing; Doubling; Alternative doubling; Incomplete triads
Connecting Chords
   Consecutive perfect consonances; Voice crossing and overlap;
   Connecting chords that contain common tones

Reading and Assignment:
Pages 178-192
Quiz #2

Week 6 & 7

Chapter 12: The Chorale/Part Writing with Root-Position Triads

The Chorale
   Melodic features
Part Writing with Root-Position Triads
   The "short rule" for connecting chords; Fifth relationship; Third
   Relationship; Second Relationship; Part writing the deceptive cadence
Expanded Guidelines for Connection Chords
Part Writing Suspensions
   9-8 Suspension; 4-3 Suspension; 2-3 Retardation

Reading and Assignment:
Pages 193-205
Quiz #3
Mid-Term

Week 8 & 9

Chapter 13: Part Writing with Triads in Inversion

First Inversion
   Inversion and bass line; Doubling; Chord connection; Inversion and
   harmonic weight; Suspensions; 7-6 suspension; 2-3 suspension
Second Inversion
   Cadential six-four; Passing six-four chord; Pedal six-four chord;
   Arpeggiated six-four chord; Six-four chord variants

Reading and Assignment:
Pages 206-224
Quiz #4

Week 10 & 11

Chapter 14: Part Writing Seventh Chords

Perspective
Dominant-Functioning Seventh Chords

*Voice leading in the V7; The seventh as embellishing tone; The unresolved leading tone; The ascending seventh; Delayed resolution; The viio7 and viio7*

Non-Dominant Seventh Chords

*Function; Resolution; Frequency; Inversion; Incomplete seventh chords; Altered forms; Seventh chords and chain suspensions; The I7*

Voice-Leading Practices: A Summary

**Reading and Assignment:**

Pages 225-241

**Quiz #5**

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**Week 12**  
**UNIT FIVE: BASIC CHROMATIC HARMONY**

**Chapter 15: Secondary Function I**

Secondary Dominants

*Tonicization; The V/x; The secondary leading tone; The tonicing tritone; The V7/x; Common musical contexts; Harmonic sequence*

Secondary Leading-Tone Chords

*The viio/x, viio7/x, and viiø7/x*

**Voice Leading**

*Doubling and Resolution; Secondary Function and Chromatic Lines; Harmonic Sequence and Secondary Function*

**Reading and Assignment:**

Pages 243-262

**Quiz #6**

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**Week 13**  
**Chapter 16: Secondary Function II**

Preliminary Note

Jazz and Popular Styles

*V7/x in barbershop harmony and ragtime; The tonicizing chord group in bop and beyond; viio7/x; bVII as IV/IV*

Melodic Harmonization

**Reading and Assignment:**

Pages 263-276

**Quiz #7**

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**Week 14**  
**Chapter 17: Modulation I**

Perspective: A Preliminary Quiz

Modulation by Common Chord

*The common chord; The pre-dominant in modulation; Multiple common chords; Closely related keys*

Chromatic Modulation

*Common contexts; Types of chromatic modulation; Evaluating multiple*
accidentals; Modulation of tonicization?

**Reading and Assignment:**
Pages 2277-294
**Quiz #8**

**Week 15**
Review and Final Exam

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Quizzes 1-8</td>
<td>30%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

100%

**Extra Credit:**
No extra credit will be offered

- Suggested attendance policy

Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

Assessment will be based on attendance, active participation, quizzes, mid-term, and final exam.
Please attach a syllabus for this new course.
Attached

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 152: MUSIC THEORY II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1. Demonstrate and comprehend the use of advance musical notation signs and symbols.</td>
</tr>
<tr>
<td>2. Recognize, write, and understand complex harmony.</td>
</tr>
<tr>
<td>3. Read, execute, and label complex musical rhythms, values, and meters.</td>
</tr>
<tr>
<td>4. Read and write figured bass.</td>
</tr>
<tr>
<td>5. Identify and notate secondary dominants and leading tones.</td>
</tr>
<tr>
<td>6. Display knowledge on binary and ternary forms.</td>
</tr>
<tr>
<td>7. Create a composition by using the elements of music.</td>
</tr>
<tr>
<td>8. Analyze and understand modulations.</td>
</tr>
<tr>
<td>9. Analyze and create four-voice choral texture</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 152: MUSIC THEORY II TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>E</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td></td>
</tr>
</tbody>
</table>
Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.

Technical Literacy: Students will utilize computer an emerging technologies effectively.

Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.

Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.

Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.

Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| CONNECTION OF MUS 152: MUSIC THEORY II TO PROGRAM STUDENT LEARNING OUTCOMES FOR ASSOCIATE IN ARTS: MUSIC OPTION |
| 1 Demonstrate fundamental musicianship. |
| 2 Demonstrate and apply music theory and composition. |
| 3 Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives. |
| 4 Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation. |
| 5 Create, analyze and understand the aesthetic value of musical works. |
| 6 Demonstrate musical proficiency in her/his chosen instrument. |

Quinsigamond Community College
Course Information

Instructor:

Course Title: Music Theory II

Course Number: MUS 152

Email:

Phone:

Office hours:

**Course Description:** This course emphasizes diatonic harmony, including seventh chords, figured bass, and cadences. Students study voice leading, outer-voice framework, four-voice part writing, the choral, and dominant and non-dominant seventh chords are introduced. Students examine chromatic harmony, secondary functions, secondary dominants, secondary leading-tones chords, melody harmonization, modulation, binary, and ternary forms. Students focus on listening, analysis, and composition.

The laboratory component of this course covers aural/visual development and proficiency skills to reinforce the concepts taught in music theory lectures.

Prerequisite: MUS 151 Music Theory I

Three hours lecture, three hours laboratory

**Course Goals and Outcomes:**

Upon completion of this course, students will be able to:

- Demonstrate and comprehend the use of advance musical notation signs and symbols.
- Recognize, write, and understand complex harmony.
- Read, execute, and label complex musical rhythms, values, and meters.
- Read and write figured bass.
- Identify and notate secondary dominants and leading tones.
- Display knowledge on binary and ternary forms.
- Create a composition by using the elements of music.
- Analyze and understand modulations.
- Analyze and create four-voice choral texture

**General Education Learning Goals:**

- **Communication Skills:** Students will be able to write and speak effectively.
- **Information Literacy:** Students will be able to locate, evaluate and apply reliable and appropriate information.
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- **Multiple Perspectives:** Students will demonstrate knowledge and appreciation of diverse cultures.
- **Impact of Technology:** Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

**Teaching procedures:**
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Book: Theory For Today’s Musician (2nd Edition)
Authors: Ralph Turek and Daniel McCarthy
Publisher: Routledge

Book: Music for Sight singing
Authors: Nancy Rogers and Robert Ottman
Publisher: Pearson
ISBN: 978-0205938339

Course Requirements:
Attendance/Absences:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
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<td>15%</td>
</tr>
<tr>
<td>Quizzes 1-8</td>
<td>30%</td>
</tr>
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<td>25%</td>
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</table>

100%

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

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<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
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</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
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<td>A-</td>
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- During class, all students **WILL** refrain from making any unnecessary noises.

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### Grading Scale

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<th>Grade</th>
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<tr>
<td>C</td>
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</tr>
<tr>
<td>C-</td>
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</tr>
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<td>67–69</td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
</tr>
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PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.

Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

- Children can only be allowed in the classroom with prior approval of the faculty member.
- A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.

COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1 & 2
Welcome, Introductions, Syllabus and Course Requirements
Review of MUS 151

Reading and Assignment:
Chapter 1 to 9

Week 3
PART FOUR: VOICE LEADING

Chapter 10: Melodic Principles of Part Writing/ Outer-Voice Framework

Melodic Principles
   Interval Motion; Sensitive Tones; Types of Motion Between Voices
Creating an Outer-Voice Framework
   1:1 Counterpoint; 2:1 Counterpoint

Reading and Assignment:
Pages 165-177
Quiz #1

Week 4 & 5

Chapter 11: Melodic Factor in Four-Voice Part Writing/ Voicing and Connecting Chords

Perspective: Why Four Parts?
Melodic Principles
   Ranges; Interval motion; Leaps; Sensitive tones; Soprano-bass counterpoint
Voicing Chords
   Spacing; Doubling; Alternative doubling; Incomplete triads
Connecting Chords
   Consecutive perfect consonances; Voice crossing and overlap; Connecting chords that contain common tones

Reading and Assignment:
Pages 178-192
Quiz #2

Week 6 & 7

Chapter 12: The Chorale/Part Writing with Root-Position Triads

The Chorale
   Melodic features
Part Writing with Root-Position Triads
   The "short rule" for connecting chords; Fifth relationship; Third Relationship;
   Second Relationship; Part writing the deceptive cadence
Expanded Guidelines for Connection Chords
Part Writing Suspensions
   9-8 Suspension; 4-3 Suspension; 2-3 Retardation

Reading and Assignment:
Week 8 & 9

Chapter 13: Part Writing with Triads in Inversion

First Inversion
Inversion and bass line; Doubling; Chord connection; Inversion and harmonic weight; Suspensions; 7-6 suspension; 2-3 suspension

Second Inversion
Cadential six-four; Passing six-four chord; Pedal six-four chord; Arpeggiated six-four chord; Six-four chord variants

Reading and Assignment:
Pages 206-224
Quiz #4

Week 10 & 11

Chapter 14: Part Writing Seventh Chords

Perspective
Dominant-Functioning Seventh Chords
Voice leading in the V7; The seventh as embellishing tone; The unresolved leading tone; The ascending seventh; Delayed resolution; The viio7 and viio7

Non-Dominant Seventh Chords
Function; Resolution; Frequency; Inversion; Incomplete seventh chords; Altered forms; Seventh chords and chain suspensions; The I7
Voice-Leading Practices: A Summary

Reading and Assignment:
Pages 225-241
Quiz #5

Week 12
UNIT FIVE: BASIC CHROMATIC HARMONY

Chapter 15: Secondary Function I

Secondary Dominants
Tonicization; The V/x; The secondary leading tone; The tonicing tritone; The V7/x; Common musical contexts; Harmonic sequence

Secondary Leading-Tone Chords
The viio/x, viio7/x, and viio7/x

Voice Leading
Doubling and Resolution; Secondary Function and Chromatic Lines; Harmonic Sequence and Secondary Function

Reading and Assignment:
Pages 243-262
Quiz #6
Week 13

Chapter 16: Secondary Function II
  Preliminary Note
  Jazz and Popular Styles
    V7/x in barbershop harmony and ragtime; The tonicizing chord group in bop and beyond; viio7/x; bVII as IV/IV
  Melodic Harmonization

Reading and Assignment:
Pages 263-276
Quiz #7

Week 14

Chapter 17: Modulation I
  Perspective: A Preliminary Quiz
  Modulation by Common Chord
    The common chord; The pre-dominant in modulation; Multiple common chords; Closely related keys
  Chromatic Modulation
    Common contexts; Types of chromatic modulation; Evaluating multiple accidentals; Modulation of tonicization?

Reading and Assignment:
Pages 2277-294
Quiz #8

Week 15

Review and Final Exam

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.
- I reserve the right to give quizzes and homework.
- Note: This syllabus may be subject to change.
## Laboratory Materials

<table>
<thead>
<tr>
<th>General Laboratory description and prerequisites (as it will appear in the catalog):</th>
</tr>
</thead>
<tbody>
<tr>
<td>The laboratory component of this course emphasizes aurally recognition, performance, and written works of visual/ear development and proficiency such as; conducting, solfege, sight singing, intervals, scales, dictation, chord recognition, harmonic progressions, and melodic/rhythmic performance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):</th>
</tr>
</thead>
</table>
| **Book**: Music for Sight singing  
**Authors**: Nancy Rogers and Robert Ottman  
**Publisher**: Pearson  
**ISBN**: 978-0205938339 |

<table>
<thead>
<tr>
<th>Instructional Objectives (list):</th>
</tr>
</thead>
</table>
| - Prepare students to aurally comprehend the concepts from MUS 151 and MUS 154  
- Prepare student to aurally understand and identify intervals.  
- Prepare student to perceive and identify chords qualities.  
- Prepare student to aurally identify major and minor scales.  
- Prepare student to analyze and define the form of the song.  
- Prepare student to conduct basic meters and rhythms.  
- Prepare student to sight-sing basic melodic and rhythmic excerpt.  
- Prepare student to perform major/minor scales and intervals.  
- Prepare student to notate and identify harmonic progressions.  
- Prepare students to accurately note rhythms, chords, melodies, intervals and scales. |

<table>
<thead>
<tr>
<th>Teaching procedures: (provide suggested teaching methodology):</th>
</tr>
</thead>
<tbody>
<tr>
<td>This laboratory is taught using a variety of instructional method and procedures. Students listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Laboratory topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):</th>
</tr>
</thead>
</table>

### LABORATORY OUTLINE, READINGS AND ASSIGNMENTS

#### Week 1 & 2
- Welcome, Introductions, Syllabus and Course Requirements  
- RHYTHM: Simple Meters; The Beat and Its Division into Two Parts
Reading and Assignment:
Chapter 1
Quiz #2

Week 3 & 4

MELODY: Stepwise Melodies, Major Keys
RHYTHM: Simple Meters; The Beat and Its Division into Two Parts

Reading and Assignment:
Chapter 2
Quiz #3

Week 5 & 6

MELODY: Leaps within the Tonic Triad, Major Keys
RHYTHM: Simple Meters

Reading and Assignment:
Chapter 3
Quiz #4

Week 7 & 9

MELODY: Leaps within the Tonic Triad, Major Keys
RHYTHM: Compound Meters; The Beat and Its Division into Three Parts

Reading and Assignment:
Chapter 4
Quiz #5
Mid-Term

Week 10 & 12

MELODY: Minor Keys; Leaps within the Tonic Triad
RHYTHM: Simple and Compound Meters

Reading and Assignment:
Chapter 5
Quiz #6

Week 13 & 15

MELODY: Leaps within the Dominant Triad (V); Major and Minor Keys
RHYTHM: Simple and Compound Meters

**Reading and Assignment:**
Chapter 6
**Final**

Other information:

- Suggested basis for student grading and criteria for evaluating student performance
  
  Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, and final exam.

<table>
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<tr>
<td>Final Proficiency Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

100%

Extra Credit:
No extra credit will be offered

- Suggested attendance policy
  
  Attendance:
  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement
  
  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies
  
  Assessment will be based on attendance, active participation, quizzes, mid-term, and final exam.
Please attach a syllabus for this new course.

Attached

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES FOR Ear Training Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>Aurally recognize and analyze intervals, chords, and rhythms.</td>
</tr>
<tr>
<td>Aurally understand and analyze chords qualities.</td>
</tr>
<tr>
<td>Aurally define major and minor scales.</td>
</tr>
<tr>
<td>Aurally analyze and classify songs form.</td>
</tr>
<tr>
<td>Perform basic meters and rhythms while conducting.</td>
</tr>
<tr>
<td>Sigh-sing given rhythms and melodies.</td>
</tr>
<tr>
<td>Perform scales and intervals.</td>
</tr>
<tr>
<td>Notate different harmony progressions.</td>
</tr>
<tr>
<td>Write rhythms, chords, melodies, intervals and scales when dictated.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.
### CONNECTION OF EAR TRAINING: TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>I,M,E</th>
<th>Communication Skills: Students will write and speak effectively.</th>
</tr>
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<tbody>
<tr>
<td>M</td>
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<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
</tr>
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<td>M</td>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
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<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
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<td>I</td>
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</tr>
<tr>
<td>I</td>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
</tr>
</tbody>
</table>

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

### CONNECTION OF EAR TRAINING LABORATORY TO PROGRAM STUDENT LEARNING OUTCOMES FOR A MUSIC OPTION FOR ASSOCIATE IN LIBERAL ARTS

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate fundamental musicianship.</td>
</tr>
<tr>
<td>2</td>
<td>Demonstrate and apply music theory and composition.</td>
</tr>
<tr>
<td>3</td>
<td>Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives.</td>
</tr>
<tr>
<td>4</td>
<td>Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation.</td>
</tr>
<tr>
<td>5</td>
<td>Create, analyze and understand the aesthetic value of musical works.</td>
</tr>
<tr>
<td>6</td>
<td>Demonstrate musical proficiency in her/his chosen instrument.</td>
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Quinsigamond Community College

Laboratory Information

Instructor:
Laboratory Title: Ear Training
Email:
Phone:
Office hours:

Laboratory Description:
The laboratory component of this course emphasizes aurally recognition, performance, and written works of visual ear development and proficiency such as; conducting, solfege, sight singing, intervals, scales, dictation, chord recognition, harmonic progressions, and melodic/rhythmic performance.

Laboratory Goals and Outcomes:
- Aurally recognize and analyze intervals, chords, and rhythms.
- Aurally understand and analyze chords qualities.
- Aurally define major and minor scales.
- Aurally analyze and classify songs form.
- Perform basic meters and rhythms while conducting.
- Sigh-sing given rhythms and melodies.
- Perform scales and intervals.
- Notate different harmony progressions.
- Write rhythms, chords, melodies, intervals and scales when dictated.

General Education Learning Goals:
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PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable. Plagiarism means taking someone else's ideas or words and presenting them as one’s own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.
Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

• Children can only be allowed in the classroom with prior approval of the faculty member.

• A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.

LABORATORY OUTLINE, READINGS AND ASSIGNMENTS

Week 1 - 2
Welcome, Introductions, Syllabus and Course Requirements
RHYTHM: Simple Meters; The Beat and Its Division into Two Parts
Reading and Assignment:
Chapter 1
Quiz #2

Week 3 - 4

MELODY: Stepwise Melodies, Major Keys
RHYTHM: Simple Meters; The Beat and Its Division into Two Parts

Reading and Assignment:
Chapter 2
Quiz #3

Week 5 - 6

MELODY: Leaps within the Tonic Triad, Major Keys
RHYTHM: Simple Meters

Reading and Assignment:
Chapter 3
Quiz #4

Week 7 - 9

MELODY: Leaps within the Tonic Triad, Major Keys
RHYTHM: Compound Meters; The Beat and Its Division into Three Parts

Reading and Assignment:
Chapter 4
Quiz #5
Mid-Term

Week 10 - 12

MELODY: Minor Keys; Leaps within the Tonic Triad
RHYTHM: Simple and Compound Meters

Reading and Assignment:
Chapter 5
Quiz #6

Week 13 - 15

MELODY: Leaps within the Dominant Triad (V); Major and Minor Keys
RHYTHM: Simple and Compound Meters

**Reading and Assignment:**
Chapter 6
**Final**

The laboratory syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.

- **I reserve the right to give quizzes and homework.**

- **Note:** This syllabus may be subject to change.
NEW COURSE PROPOSAL

1. **Course Number and Name:** MUS 261: Music History I

2. **Originator:** Jose Castillo  
   **Date:** November 1, 2014

3. **School Dean:** Dr. Clarence Ates  
   **Date:** November 17, 2014

4. **The requested change (motion) for governance consideration is as follows:**
   The School of Humanities and Education move that Music 261 Music History I be adopted as a new course.

5. **Effective Date:** Fall 2017

6. **Recommended by the Humanities & Education School**  
   **Date:** November 20, 2014
   **Comments:**

7. **AA Leadership Team:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**
   **Comments:**

8. **VP/Academic Affairs:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**
   **Comments:**

9. **Learning Council:**  
   **Date:** 5/12/15
   **Recommended:**  
   **Not Recommended:**
   **Comments:**

10. **VP/Academic Affairs:**  
    **Date:** 5/12/15
    **Approved:**  
    **Not Approved:**
    **Comments:**
### NEW COURSE PROPOSAL

<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities and Education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Number:</strong></td>
<td></td>
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<tr>
<td>MUS 261</td>
<td></td>
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<tr>
<td><strong>Course Name:</strong></td>
<td></td>
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<tr>
<td>Music History I</td>
<td></td>
</tr>
<tr>
<td><strong>Prerequisites and/or corequisites (confer with affected department coordinator):</strong></td>
<td></td>
</tr>
<tr>
<td>Prerequisite: A grade of ‘C’ or better in ENG 091 and ENG 096 or appropriate placement score.</td>
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<tr>
<td><strong>CIP code:</strong></td>
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<td>50.0902</td>
<td></td>
</tr>
<tr>
<td><strong>Effective Term/year:</strong></td>
<td></td>
</tr>
<tr>
<td>Fall 2017</td>
<td></td>
</tr>
</tbody>
</table>

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This course primary focus is on traditional Western European classical music through 1750. This course provides substantive learning while exploring the music of ancient Greece, Medieval, Renaissance, and Baroque. Students will become acquainted with major composer’s work, their historical time frame and the cultural and political events surrounding them. This course will foster the aural skills of students by providing analytical tools and working vocabulary to clearly recognize, describe, and articulate the difference in genre, styles and forms of music. Sacred and secular music from each time period and genres will be analyzed. This course precedes History of Music after 1750 and it will serve the student as a foundation of historical context, aesthetic awareness, and music appreciation.

Is the course content similar to other courses now offered? Yes ____ No X  
If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

-X  Elective
-X  Discipline specific: Humanities
- ___ Program specific
- ___ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.

<table>
<thead>
<tr>
<th>Expected enrollment per term:</th>
<th>Expected enrollment per year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>50</td>
</tr>
</tbody>
</table>
Will any of the following be required:

- Additional staff ___
- Additional space ___
- Additional equipment ____

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

Course Materials

Course number:
MUS 261

Course name:
Music History I

Credits: 3

Lecture Hours: 45  Lab hours:  Clinic Hours:

General course description and prerequisites (as it will appear in the catalog):

MUS 261  Music History I  3 Credits

This course covers the foundational historical events of traditional Western European classical music through 1750. Students focus on the music of ancient Greece, Medieval, Renaissance, and Baroque. Students examine the foundation of historical context, aesthetic awareness, and music vocabulary. Students listen to and analyze different genres, styles and forms of music.

Prerequisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or an appropriate placement score. F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book:** Music: An Appreciation, 10th Edition  
**Author:** Roger Kamien  
**Publisher:** McGraw-Hill Higher Education  
**ISBN-13:** 9780078025082

Instructional Objectives (list):

**Course Objectives**

- Prepare student to be knowledgeable and define basic music history vocabulary, terminologies, and concepts.
- Prepare student to develop basic aural skills in order to recognize the genre, style and form of the music.
- Prepare student to analyze the stylistic and characteristic feature of representative works.
- Prepare student to demonstrate knowledge of the cultural and social diversity surrounding the composer and their music.
- Prepare student to examine the compositional elements, articulations and techniques used by composers.
- Provide students the analytical tools in order to clearly compare, contrast, and distinguish compositions from different time periods.
- Provide a basic understanding of historical context in order to answer the why, how, where, for what and by whom such piece was created.
- Provide a fundamental knowledge in order to appreciate how the evolution and the change of styles occurred.
- Prepare the student to understand how instruments and music developed collectively in order to serve a
Teaching procedures: (provide suggested teaching methodology):
This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

### COURSE OUTLINE, READINGS AND ASSIGNMENTS

**Week 1**
Welcome, Introductions, Syllabus and Course Requirements

#### Part I Elements

Sound
- Pitch, Dynamic, Tone Color
Performing Media
- Voice and Instruments

**Assignments:**

Reading: Kamien 1-10

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**Week 2**
Performing Media
- Voice and Instruments
Rhythm
- Beat, Meter, Accent and Syncopation, Tempo
Music Notation
- Pitch, Rhythm, Rests, Meter, The Score

**Assignments:**

Reading: Kamien 10-39
Listening:
- *I Got Rhythm (1930), by George Gershwin*
- *Unsquare Dance (1961), by Dave Brubeck*

---

**Week 3**
Melody
- Elements
Harmony
- Consonance and Dissonance, Triad, Broken Chords
Key
- Major/Minor scale, Key signature, Chromatic Scale, Modulation, Tonic Key

**Assignments:**

Reading: Kamien 41-54
Listening:
- *Over the Rainbow* (1938), by Harold Arlen
- *Prelude in E Minor for Piano, Op. 28, No. 4* (1839), by Frederic Chopin

**Week 4**

Musical Texture
- Monophonic, Polyphonic, Homophonic, Changes in Texture
Musical Form
- Techniques, Repetition, Contrast, Variation, Types of Forms
Performance
- The Performer, The Conductor, Recorded and Live Performance, Judging
Performance
Musical Style
- Part I Summary

**Quiz #1**

**Assignments:**

Reading: Kamien 54-68

Listening:
- *Farandole from L’Arlesienne Suite No. 2* (1870), by Georges Bizet
- *Dance of the Reed Pipes from Nutcracker Suite* (1892), by Peter Ilyich Tchaikovsky
- *Bourree from Suite in E minor for Lute* (1970), by Johann Sebastian Bach

**Week 5**

Prehistoric music (50,000 B.C.E – 4,000 B.C.E)
Ancient Music (4,000 B.C.E – 450 C.E)
- Egypt
- Mesopotamia
- Greece
- Romans

**Assignment:**

Listening:
- *Ancient Greece: Song of Seikilos*

**Week 6**

**Part II The Middle Ages** (450–1450)

Gregorian Chant
- The Church Modes
Secular Music
- Estampie
Early music notation

**Assignments:**

Reading: Kamien 71-80

Listening:
- *Alleluia: Vidimus stellam (We Have Seen His Star)*
- *O Successores (You Successors)*, by Hildegard of Bingen
- *Estampie*
Week 7
Ars Antiqua
The Development of Polyphony: Organum
- School of Notre Dame
- Measured Rhythm
Arts Nova (New Art)
- Fourteenth Century Music
- Francesco Landini
- Guillaume de Machaut

Mid-Term
Assignments:
Reading: Kamien 84-91
Listening:
- Alleluia: Nativitas (The Birth; 1200?), by Perotin
- Ecco la Primavera (Spring has come; Fourteenth Century), by Landini
- Puis qu'en oubli sui de vous (Since I am forgotten by you: around 1363), by Machaut
- La Messe de Notre Dame - Agnus Dei, by Guillaume de Machaut

Week 8
Part III  The Renaissance (1450-1600)
Music in the Renaissance
- Characteristics
- Words and Music
- Texture
- Rhythm and Melody
Sacred Music
- Josquin Desprez
- Palestrina

Assignments:
**Biography presentation begins**
Reading: Kamien 93-103
Listening:
- Ave Maria..virgo serena..(Hail Mary..serene virgin; c. 1475)by Desprez
- Kyrie from Pope Marcellus Mass, by Palestrina
- Missa L'homme armé – Credo, by Guillaume Dufay

Week 9
Secular Music in the Renaissance
- Vocal Music
- Madrigal
- Instrumental Music
The Venetian School: From Renaissance to Baroque
- Giovanni Gabrieli
Part III Summary

Assignments:
Reading: Kamien 104-115
Listening:
- *As Vesta Was Descending* (1601), by Thomas Weelkes
- *Flow My Tears* (about 1600), by John Dowland
- *Passamezzo and Galliard*, by Pierre Francisque Caroubel
- *From Terpsichore* (1612), by Michael Praetorius
- *Plaudite* (*Clap Your Hands;* 1597), by Giovanni Gabrieli

**Week 10**  
**Part IV  The Baroque Period (1600 - 1750)**

Characteristics
- Unity of Mood
- Rhythm
- Melody
- Dynamics
- Texture
- Chords and the Basso Continuo
- Words and Music
- The Baroque Orchestra
- Baroque Form

Music in Baroque Society  
The Concerto Grosso and Ritornello Form

**Assignments:**
Reading: Kamien 117-130  
Listening:
- *Brandenburg Concerto No. 5 in D Major* (about 1721), by Johann Sebastian Bach

**Week 11**  
The Fugue  
The Elements of Opera  
Opera in the Baroque Era  
Claudio Monteverdi

**Quiz #2**

**Assignments:**
Reading: Kamien 131-142  
Listening:
- *Organ Fugue in G Minor* (*Little Fugue;* about 1709), by Johann Sebastian Bach  
- *Orfeo* (*Orpheus, 1607*) Act II Recitative: *Tu se’ morta* (*You are dead*), by Monteverdi

**Week 12**  
Henry Purcell  
- Ground Bass  
The Baroque Sonata  
Arcangelo Corelli  
Antonio Vivaldi

**Assignments:**
Reading: Kamien 143-151  
Listening:
- *Dido and Aeneas* (1689) Act III: *Dido’s Lament*, by Purcell  
- *Trio Sonata in A Minor, Op. 3, No. 10* (1689), by Corelli
- La Primavera (Spring), Concerto for Violin and String Orchestra, Op. 8, No. 1, from The Four Seasons (1725), by Vivaldi

**Week 13**  
Johann Sebastian Bach  
- Bach’s Music  
- Prelude  
- Fugue  
- Concerto  
- Mass  
The Baroque Suite  
The Choral and the Church Cantata

**Assignments:**  
Reading: Kamien 152-168  
Listening:  
- Prelude and Fugue in C Minor from The Well-Tempered Clavier, Book 1 (about 1722) by Bach  
- Brandenburg Concerto No. 5 in D Major (about 1721), by Bach  
- Mass in B Minor (begun 1733, by Bach  
- Suit No. 3 in D Major (1729 –1731), by Bach  
- Cantata No.140: Wachet auf, ruft uns die Stimme (Awake, a Voice Is Calling Us; 1731), by Johann Sebastian Bach

**Week 14**  
The Oratorio  
George Frideric Handel  
- Handel’s Music  
- Messiah  
Part IV Summary

**Quiz #3**  
**Assignments:**  
**Final week for biography presentation**  
Reading: Kamien 169-180  
Listening:  
- Messiah, by Handel  
  - Sinfonia for Strings and Continuo (French Overture)  
  - Comfort Ye, My People  
  - Ev’ry Valley Shall Be Exalted  
  - For unto Us a Child Is Born  
  - Hallelujah Chorus

**Week 15**  
Review and Final Exam

**ORAL BIOGRAPHY PRESENTATION GUIDELINES**
Format: Oral Biography Presentation.
Due: Presentations will take place every Friday and commence on the 7th week of class and ends on the 14th week of class.
Date of presentation: A calendar will be provided were students will schedule a date to present.
Length of presentation: 10 minutes
Material for presentation: Please choose one composer from the following list.

1. Léonin (Magister Leonius) (c.1150s - c.1201)
2. Adam de la Halle (1237? – 1288)
3. Ioannis Koukouzelis (c. 1280 – 1360)
4. Philippe de Vitry (1291 – 1361)
5. Jehannot de l'Escurel (? - 1304?)
6. Johannes Ciconia (c.1370 – 1412)
7. John Dunstable (c. 1390 - 1453)
8. Gilles Binchois (1400 - 1460)
9. Johannes Ockeghem (ca 1410 - 1497)
10. Pierre de La Rue (1460-1518)
11. Robert Carver (c. 1485 – c. 1570)
12. John Taverner (1495 - 1545)
13. Thomas Tallis (1510-1585)
14. Orlando de Lassus (1530-1594)
15. William Byrd (1543-1623)
16. Michael Praetorius (1571-1621)
17. Girolamo Frescobaldi (1583–1643)
18. Heinrich Schütz (1585–1672)
19. Johann Hermann Schein (1586–1630)
20. Johann Hermann Schein (1586–1630)
22. Alessandro Scarlatti (1660–1725)
23. Jean-Baptiste Lully (1632–1687)
24. Marc-Antoine Charpentier (1645–1704)
25. François Couperin (1668–1733)
26. Georg Philipp Telemann (1681–1767)
27. Jean-Phillippe Rameau (1683–1764)
28. Domenico Scarlatti (1685–1757)
29. Giovanni Battista Sammartini (c. 1700 – 1775)
30. Giovanni Battista Pergolesi (1710–1736)
<table>
<thead>
<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer Background</td>
<td>Provides no detail account on the background.</td>
<td>Provides limited detail account on the background.</td>
<td>Provides some detail account on the background.</td>
<td>Provides adequate detail account on the background.</td>
<td>Provides a full detail account on the background.</td>
</tr>
<tr>
<td>Unique Characteristics</td>
<td>Demonstrates no knowledge on the subject.</td>
<td>Demonstrates limited ability knowledge on the subject.</td>
<td>Demonstrates some ability knowledge on the subject.</td>
<td>Demonstrates adequate knowledge on the subject.</td>
<td>Demonstrates excellent knowledge on the subject.</td>
</tr>
<tr>
<td>Music work examples</td>
<td>Presents no musical examples.</td>
<td>Presents and describes 1 musical example.</td>
<td>Presents and describes 2 musical examples.</td>
<td>Presents and describes 3 musical examples.</td>
<td>Presents and describes 4 musical examples.</td>
</tr>
<tr>
<td>Music Period Information</td>
<td>Student demonstrates no understanding of the Music Period.</td>
<td>Student demonstrates limited understanding of the Music Period.</td>
<td>Student demonstrates some understanding of the Music Period.</td>
<td>Student demonstrates adequate understanding of the Music Period.</td>
<td>Student demonstrates excellent understanding of the Music Period.</td>
</tr>
<tr>
<td>Length of Presentation</td>
<td>0-1 minute presentation.</td>
<td>2-4 minutes presentation.</td>
<td>5- 7 minutes presentation.</td>
<td>8-9 minutes presentation.</td>
<td>10 minutes presentation.</td>
</tr>
<tr>
<td>Creative Presentation</td>
<td>Shows no effort on creativity.</td>
<td>Shows limited effort on creativity.</td>
<td>Shows some effort on creativity.</td>
<td>Shows adequate effort on creativity.</td>
<td>Shows excellent effort on creativity.</td>
</tr>
<tr>
<td>Extras</td>
<td>PowerPoint (minimum)</td>
<td>Live performance</td>
<td>Interviews</td>
<td>Drawings</td>
<td>Paintings</td>
</tr>
</tbody>
</table>
Other information:

- Suggested basis for student grading and criteria for evaluating student performance

  Grading for this course will be based on the following criteria: attendance, active participation, quizzes, oral biography presentation, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance, Participation and Attitude</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #1</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #2</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #3</td>
<td>10%</td>
</tr>
<tr>
<td>Oral Biography Presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit:
No extra credit will be offered

- Suggested attendance policy

  Attendance:
  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

  Assessment will be based on attendance, active participation, attitude/behavior, quizzes, mid-term, oral biography presentation, and final exam. The quizzes and exams are based on the lectures, readings, listening, and class discussions covered during the semester.

Please attach a syllabus for this new course.
Course Information

Instructor:

Course Title: Music History I
Course Number: MUS 261

Email: 
Phone: 
Office hours:

Course Description: This course covers the foundational historical events of traditional Western European classical music through 1750. Students focus on the music of ancient Greece, Medieval, Renaissance, and Baroque. Students examine the foundation of historical context, aesthetic awareness, and music vocabulary. Students listen to and analyze different genres, styles and forms of music.

Prerequisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or an appropriate placement score.

Course Goals and Outcomes:

Upon completion of this course, students will be able to:

- Display knowledge of vocabulary, terminologies and concepts used in music history
- Identify some of the great composers and their representative works.
- Recognize the characteristics of various forms, genres, and styles of composition by using basic aural skills.
- Examine and explain the different techniques and styles used by composers to create their works.
- Identify the value and the impact of culture and musical heritage to the Western composers.
- Distinguish the role and purpose of music in social function through different periods.
- Demonstrate aesthetic appreciation to the evolution of music in its historical context.
- Describe how the progress in technology helped the development and evolution of musical instruments and music compositions.
- Identify significant non-musical events that influenced the outcome of music history.

General Education Learning Goals:

- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
- Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.
Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Book: Music: An Appreciation, 10th Edition
Author: Roger Kamien
Publisher: McGraw-Hill Higher Education

Course Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, oral biography presentation, and final exam. The quizzes and exams are based on the lectures, readings, listening, and class discussions covered during the semester.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>- Attendance, Participation and Attitude</td>
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<tr>
<td>- Oral Biography Presentation</td>
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</tr>
<tr>
<td>- Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>- Final Exam</td>
<td>25%</td>
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</table>

100%

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90–94</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
</tbody>
</table>
C | 73–76 | 2.0  
C- | 70–72 | 1.7  
D+ | 67–69 | 1.3  
D  | 63–66 | 1.0  
D- | 60–62 | 0.7  
F  | Below 60 | Failed | 0.0  

IT IS EXPECTED:

- All students WILL attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.
- All students WILL bring all required materials to class.
- All students WILL complete the assigned homework to the best of their ability.
- During class, all students WILL refrain from talking out loud.
- During class, all students WILL refrain from using obscenity, profanity and indecency language.
- During class, all students WILL refrain from making any unnecessary noises.
- During class, all students WILL turn off or silence all cellular phones and other sound-emitting devices, and put them away. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing game checking twitter, looking at Facebook, etc. Consider this your official notice. If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be ask to leave the class room and will be mark as absence.
- Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.
- During class, all students WILL raise their hand to contribute to the discussion or to ask appropriate questions.
- All students WILL be respectful of their fellow students.
- During class, all students WILL participate in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.
- During class, all students WILL refrain from eating (you may bring water).
- During class, all students WILL refrain from packing up until I dismiss you.
- Exams WILL be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.
PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.

Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

- Children can only be allowed in the classroom with prior approval of the faculty member.
- A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.
COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1  Welcome, Introductions, Syllabus and Course Requirements

Part I Elements

Sound
- Pitch, Dynamic, Tone Color
Performing Media
- Voice and Instruments

Assignments:
Reading: Kamien 1-10

Week 2  Performing Media
- Voice and Instruments
Rhythm
- Beat, Meter, Accent and Syncopation, Tempo
Music Notation
- Pitch, Rhythm, Rests, Meter, The Score

Assignments:
Reading: Kamien 10-39
Listening:
- I Got Rhythm (1930), by George Gershwin
- Unsquare Dance (1961), by Dave Brubeck

Week 3  Melody
- Elements
Harmony
- Consonance and Dissonance, Triad, Broken Chords
Key
- Major/Minor scale, Key signature, Chromatic Scale, Modulation, Tonic Key

Assignments:
Reading: Kamien 41-54
Listening:
- Over the Rainbow (1938), by Harold Arlen
- Prelude in E Minor for Piano, Op. 28, NO. 4 (1839), by Frederic Chopin
**Week 4**
Musical Texture
- Monophonic, Polyphonic, Homophonic, Changes in Texture
Musical Form
- Techniques, Repetition, Contrast, Variation, Types of Forms
Performance
- The Performer, The Conductor, Recorded and Live Performance, Judging Performance
Musical Style
- Part I Summary

**Quiz #1**
**Assignments:**
Reading: Kamien 54-68
Listening:
- *Farandole from L’Arlesienne Suite No. 2* (1870), by Georges Bizet
- *Dance of the Reed Pipes from Nutcracker Suite* (1892), by Peter Ilyich Tchaikovsky
- *Bourree from Suite in E minor for Lute* (1970), by Johann Sebastian Back

**Week 5**
Prehistoric music (50,000 B.C.E – 4,000 B.C.E)
Ancient Music (4,000 B.C.E – 450 C.E)
- Egypt
- Mesopotamia
- Greece
- Romans

**Assignment:**
Listening:
- *Ancient Greece: Song of Seikilos*

**Week 6**
*Part II The Middle Ages* (450-1450)

Gregorian Chant
- The Church Modes
Secular Music
- *Estampie*
Early music notation

**Assignments:**
Reading: Kamien 71-80
Listening:
- *Alleluia: Vidimus stellam* (*We Have Seen His Star*)
- *O Successores* (*You Successors*), by Hildegard of Bingen
- *Estampie*
<table>
<thead>
<tr>
<th>Week 7</th>
<th>Ars Antiqua</th>
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<tbody>
<tr>
<td></td>
<td>The Development of Polyphony: Organum</td>
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<td>- School of Notre Dame</td>
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<td>- Measured Rhythm</td>
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<td>Arts Nova (New Art)</td>
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<td>- Fourteenth Century Music</td>
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<td>- Francesco Landini</td>
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<td>- Guillaume de Machaut</td>
</tr>
</tbody>
</table>

**Mid-Term Assignments:**
- Reading: Kamien 84-91
- Listening:
  - *Alleluia: Nativitas (The Birth; 1200?), by Perotin*
  - *Ecco la Primavera (Spring has come; Fourteenth Century), by Landini*
  - *Puis qu'en oublie sui de vous (Since I am forgotten by you: around 1363), by Machaut*
  - *La Messe de Notre Dame - Agnus Dei, by Guillaume de Machaut*

<table>
<thead>
<tr>
<th>Week 8</th>
<th>Part III  The Renaissance (1450-1600)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Music in the Renaissance</td>
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<tr>
<td></td>
<td>- Characteristics</td>
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<td></td>
<td>- Words and Music</td>
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<td>- Texture</td>
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<td>- Rhythm and Melody</td>
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<td>Sacred Music</td>
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<td>- Josquin Desprez</td>
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<td>- Palestrina</td>
</tr>
</tbody>
</table>

**Assignments:**
- **Research presentation begins**
- Reading: Kamien 93-103
- Listening:
  - *Ave Maria..virgo serena..(Hail Mary..serene virgin; c. 1475) by Desprez*
  - *Kyrie from Pope Marcellus Mass, by Palestrina*
  - *Missa L'homme armé – Credo, by Guillaume Dufay*

<table>
<thead>
<tr>
<th>Week 9</th>
<th>Secular Music in the Renaissance</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>- Vocal Music</td>
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<td>- Madrigal</td>
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<td></td>
<td>- Instrumental Music</td>
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<td></td>
<td>The Venetian School: From Renaissance to Baroque</td>
</tr>
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<td>- Giovanni Gabrieli</td>
</tr>
<tr>
<td></td>
<td>Part III Summary</td>
</tr>
</tbody>
</table>

**Assignments:**
- Reading: Kamien 104-115
Week 10  Part IV  The Baroque Period (1600 - 1750)

Characteristics
- Unity of Mood
- Rhythm
- Melody
- Dynamics
- Texture
- Chords and the Basso Continuo
- Words and Music
- The Baroque Orchestra
- Baroque Form

Music in Baroque Society
The Concerto Grosso and Ritornello Form

Assignments:
Reading: Kamien 117-130
Listening:
- Brandenburg Concerto No. 5 in D Major (about 1721), by Johann Sebastian Bach

Week 11
The Fugue
The Elements of Opera
Opera in the Baroque Era
Claudio Monteverdi

Quiz #2
Assignments:
Reading: Kamien 131-142
Listening:
- Organ Fugue in G Minor (Little Fugue; about 1709), by Johann Sebastian Bach
- Orfeo (Orpheus, 1607) Act II Recitative: Tu se’ morta (You are dead), by Monteverdi

Week 12
Henry Purcell
- Ground Bass
The Baroque Sonata
Arcangelo Corelli
Antonio Vivaldi
Assignments:
Reading: Kamien 143-151
Listening:
- *Dido and Aeneas (1689) Act III: Dido’s Lament*, by Purcell
- *Trio Sonata in A Minor, Op. 3, No. 10 (1689)*, by Corelli
- *La Primavera (Spring), Concerto for Violin and String Orchestra, Op. 8, No. 1, from The Four Seasons (1725)*, by Vivaldi

Week 13
Johann Sebastian Bach
- Bach’s Music
- Prelude
- Fugue
- Concerto
- Mass
The Baroque Suite
The Choral and the Church Cantata

Assignments:
Reading: Kamien 152-168
Listening:
- *Prelude and Fugue in C Minor from The Well-Tempered Clavier, Book 1 (about 1722)*, by Bach
- *Brandenburg Concerto No. 5 in D Major (about 1721)*, by Bach
- *Mass in B Minor (begun 1733)*, by Bach
- *Suite No. 3 in D Major (1729–1731)*, by Bach
- *Cantata No. 140: Wachet auf, ruft uns die Stimme (Awake, a Voice Is Calling Us; 1731)*, by Johann Sebastian Bach

Week 14
The Oratorio
George Frideric Handel
- Handel’s Music
- Messiah
Part IV Summary

Quiz #3
Assignments:
**Final week for biography presentation**
Reading: Kamien 169-180
Listening:
- Messiah, by Handel
  - Sinfonia for Strings and Continuo (French Overture)
  - Comfort Ye, My People
  - Ev’ry Valley Shall Be Exalted
  - For unto Us a Child Is Born
  - Hallelujah Chorus

Week 15
Review and Final Exam
ORAL BIOGRAPHY PRESENTATION GUIDELINES

Format: Oral Biography Presentation.
Due: Presentations are every Friday and commence on the 7th week of class and ends on the 14th week of class.
Order: A calendar will be provided were students will choose a date to present.
Length of Presentation: 10 minutes
Material for presentation: Please choose from the following list of composers.

1. Léonin (Magister Leonius) (c.1150s - c.1201)
2. Adam de la Halle (1237? – 1288)
3. Ioannis Koukouzelis (c. 1280 – 1360)
4. Philippe de Vitry (1291 – 1361)
5. Jehannot de l'Escurel (? - 1304?)
6. Johannes Ciconia (c.1370 – 1412)
7. John Dunstable (c. 1390 - 1453)
8. Gilles Binchons (1400 - 1460)
9. Johannes Ockeghem (ca 1410 - 1497)
10. Pierre de La Rue (1460-1518)
11. Robert Carver (c. 1485 – c. 1570)
12. John Taverner (1495 - 1545)
13. Thomas Tallis (1510-1585)
14. Orlando de Lassus (1530-1594)
15. William Byrd (1543-1623)
16. Michael Praetorius (1571–1621)
17. Girolamo Frescobaldi (1583–1643)
18. Heinrich Schütz (1585–1672)
19. Johann Hermann Schein (1586–1630)
20. Johann Hermann Schein (1586–1630)
22. Alessandro Scarlatti (1660–1725)
23. Jean-Baptiste Lully (1632–1687)
24. Marc-Antoine Charpentier (1645–1704)
25. François Couperin (1668–1733)
26. Georg Philipp Telemann (1681–1767)
27. Jean-Phillippe Rameau (1683–1764)
28. Domenico Scarlatti (1685–1757)
29. Giovanni Battista Sammartini (c. 1700 – 1775)
30. Giovanni Battista Pergolesi (1710–1736)
### Oral Biography Presentation Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composer Background</strong></td>
<td>Provides no detail account on the background.</td>
<td>Provides limited detail account on the background.</td>
<td>Provides some detail account on the background.</td>
<td>Provides adequate detail account on the background.</td>
<td>Provides a full detail account on the background.</td>
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<tr>
<td>• Family</td>
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<td>• Influences</td>
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<td>• Education</td>
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<td>• Instruments</td>
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<td>• Bands or groups</td>
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<td>• Awards</td>
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<tr>
<td><strong>Unique Characteristics</strong></td>
<td>Demonstrates no knowledge on the subject.</td>
<td>Demonstrates limited ability knowledge on the subject.</td>
<td>Demonstrates some ability knowledge on the subject.</td>
<td>Demonstrates adequate knowledge on the subject.</td>
<td>Demonstrates excellent knowledge on the subject.</td>
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<tr>
<td>• Style of composing</td>
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<td>• Melody</td>
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<tr>
<td>• Rhythm</td>
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<tr>
<td>• Instrumentation</td>
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<tr>
<td>• Length</td>
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<tr>
<td><strong>Music work examples</strong></td>
<td>Presents no musical examples.</td>
<td>Presents and describes 1 musical example.</td>
<td>Presents and describes 2 musical examples.</td>
<td>Presents and describes 3 musical examples.</td>
<td>Presents and describes 4 musical examples.</td>
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<tr>
<td>• Minimum of 4 examples</td>
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<tr>
<td><strong>Music Period Information</strong></td>
<td>Student demonstrates no understanding of the Music Period.</td>
<td>Student demonstrates limited understanding of the Music Period.</td>
<td>Student demonstrates some understanding of the Music Period.</td>
<td>Student demonstrates adequate understanding of the Music Period.</td>
<td>Student demonstrates excellent understanding of the Music Period.</td>
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<tr>
<td>• Provide 6 facts or more about the period</td>
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<tr>
<td><strong>Length of Presentation</strong></td>
<td>0-1 minute presentation.</td>
<td>2-4 minutes presentation.</td>
<td>5-7 minutes presentation.</td>
<td>8-9 minutes presentation.</td>
<td>10 minutes presentation.</td>
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<td>• 10 minutes</td>
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<tr>
<td><strong>Creative Presentation</strong></td>
<td>Shows no effort on creativity.</td>
<td>Shows limited effort on creativity.</td>
<td>Shows some effort on creativity.</td>
<td>Shows adequate effort on creativity.</td>
<td>Shows excellent effort on creativity.</td>
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<tr>
<td><strong>Extras</strong></td>
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<td>• PowerPoint (minimum)</td>
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<td>• Live performance</td>
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<td>• Interviews</td>
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<td>• Drawings</td>
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<td>• Pictures</td>
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<td>• Paintings</td>
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<td>• Recordings</td>
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</table>

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

⚠️ **Note**: This syllabus may be subject to change.
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 261: MUSIC HISTORY I</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Display knowledge of vocabulary, terminologies and concepts used in music history</td>
</tr>
<tr>
<td>2</td>
<td>Identify some of the great composers and their representative works.</td>
</tr>
<tr>
<td>3</td>
<td>Recognize the characteristics of various forms, genres, and styles of composition by using basic aural skills.</td>
</tr>
<tr>
<td>4</td>
<td>Examine and explain the different techniques and styles used by composers to create their works.</td>
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<tr>
<td>5</td>
<td>Identify the value and the impact of culture and musical heritage to the Western composers.</td>
</tr>
<tr>
<td>6</td>
<td>Distinguish the roll and purpose of music in social function through different periods.</td>
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<tr>
<td>7</td>
<td>Demonstrate aesthetic appreciation to the evolution of music in its historical context.</td>
</tr>
<tr>
<td>8</td>
<td>Describe how the progress in technology helped the development and evolution of musical instruments and music compositions.</td>
</tr>
<tr>
<td>9</td>
<td>Identify significant non-musical events that influenced the outcome of music history.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 261: MUSIC HISTORY I TO GENERAL EDUCATION STUDENT</th>
<th>I,M,E</th>
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</thead>
<tbody>
<tr>
<td>LEARNING OUTCOMES</td>
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<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
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<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
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</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
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</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
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<tr>
<td>Technical Literacy: Students will utilize computer and emerging technologies effectively.</td>
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<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>M</td>
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<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>M</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>I</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
<td>M</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td>I</td>
</tr>
</tbody>
</table>

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 261: MUSIC HISTORY I TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN MUSIC IN LIBERAL ARTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Demonstrate fundamental musicianship.</td>
<td>E</td>
</tr>
<tr>
<td>2 Demonstrate and apply music theory and composition.</td>
<td>E</td>
</tr>
<tr>
<td>3 Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives.</td>
<td>E</td>
</tr>
<tr>
<td>4 Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation.</td>
<td>E</td>
</tr>
<tr>
<td>5 Create, analyze and understand the aesthetic value of musical works.</td>
<td>E</td>
</tr>
<tr>
<td>6 Demonstrate musical proficiency in her/his chosen instrument.</td>
<td>E</td>
</tr>
</tbody>
</table>
NEW COURSE PROPOSAL

1. **Course Number and Name:** MUS 262: Music History II

2. **Originator:** Jose Castillo  
   **Date:** November 1, 2014

3. **School Dean:** Dr. Clarence Ates  
   **Date:** November 17, 2014

4. **The requested change (motion) for governance consideration is as follows:**
   
   The School of Humanities and Education move that Music 262 Music History II be adopted as a new course.

5. **Effective Date:** Spring 2018

6. **Recommended by the Humanities & Education School**  
   **Date:** November 20, 2014
   **Comments:**

7. **AA Leadership Team:**  
   **Date:** 4/28/15
   
   Recommended: ________  
   Not Recommended: ________
   **Comments:**

8. **VP/Academic Affairs:**  
   **Date:** 4/28/15
   
   Recommended: ________  
   Not Recommended: ________
   **Comments:**

9. **Learning Council:**  
   **Date:** 5/12/15
   
   Recommended: ________  
   Not Recommended: ________
   **Comments:**

10. **VP/Academic Affairs:**  
    **Date:** 5/12/15
    
    Approved: ________  
    Not Approved: ________
    **Comments:**
**Course Discipline/Department:** Humanities  
**School:** Humanities and Education

<table>
<thead>
<tr>
<th>Course Number:</th>
<th>MUS 262</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Name:</strong></td>
<td>Music History II</td>
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<tr>
<td><strong>Prerequisites and/or corequisites (confer with affected department coordinator):</strong></td>
<td>Prerequisite: MUS 261</td>
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<tr>
<td><strong>CIP code:</strong></td>
<td>50.0902</td>
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<tr>
<td><strong>Effective Term/year:</strong></td>
<td>Spring 2018</td>
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</table>

**Give a rationale for the new course.** Be sure to indicate whether this course replaces another course.

This course primary focus is on traditional Western European classical music from 1750 to the Twentieth Century. This course provides substantive learning while exploring the music of Classical Styles, Romantic, and Twentieth Century and Beyond. Students will become acquainted with major composer’s work, their historical time frame and the cultural and political events surrounding them. This course will foster the aural skills of students by providing analytical tools and working vocabulary to clearly recognize, describe, and articulate the difference in genre, styles and forms of music. Sacred and secular music from each time period and genres will be analyzed. This course is a continuation of MUS 152.

**Is the course content similar to other courses now offered?**  
Yes ___  No X  
If yes, attach a statement for the coordinator of the department offering the similar course.

**Please indicate if this course will serve as any of the following types of electives**

- X Elective  
- X Discipline specific (Humanities)  
- ___ Program specific  
- ___ Multiple perspective (confer with the Liberal Arts Coordinator)

**Is this course required for a program?**  
If yes, submit a separate Program Revision Proposal or New Program Proposal.  
Yes. See New Program Proposal attached

| Expected enrollment per term: | 25 |
| Expected enrollment per year: | 50 |
Will any of the following be required:

- Additional staff ___
- Additional space ___
- Additional equipment ___

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

---

## Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 262</th>
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<tbody>
<tr>
<td>Course name:</td>
<td>Music History II</td>
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<tr>
<td>Credits:</td>
<td>3</td>
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<tr>
<td>Lecture Hours:</td>
<td>45</td>
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<td>Lab hours:</td>
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<td>Clinic Hours:</td>
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</table>

General course description and prerequisites (as it will appear in the catalog):

MUS 262  Music History II  3 Credits

This course covers the foundational historical events of traditional Western European classical music from 1750 to the Twentieth Century. Students examine the Classical Styles, Romantic, Twentieth Century and Beyond. Students listen to and analyze difference genres, styles and forms of music.

**Prerequisite:** MUS 261  F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book:** Music: An Appreciation, 10th Edition  
**Author:** Roger Kamien  
**Publisher:** McGraw-Hill Higher Education  
**ISBN-13:** 9780078025082

Instructional Objectives (list):

**Course Objectives**
- Prepare student to be knowledgeable and define advance music history vocabulary, terminologies, and concepts.
- Prepare student to develop advance aural skills in order to recognize the genre, style and form of the music.
- Prepare student to analyze the stylistic and characteristic feature of representative works.
- Prepare student to demonstrate knowledge of the cultural and social diversity surrounding the composer and their music.
- Prepare student to examine the compositional elements, articulations and techniques used by composers.
- Provide students the analytical tools in order to clearly compare, contrast, and distinguish compositions from different time periods.
- Provide a basic understanding of historical context in order to answer the why, how, where, for what and by whom such piece was created.
- Provide a fundamental knowledge in order to appreciate how the evolution and the change of styles occurred.
- Prepare the student to understand how instruments and music developed collectively in order to serve a
Teaching procedures: (provide suggested teaching methodology):
This course is taught using a variety of instructional method and procedures. Students will listen to lectures, engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

### COURSE OUTLINE, READINGS AND ASSIGNMENTS

#### Week 1
Welcome, Introductions, Syllabus and Course Requirements

**Part V The Classical Styles (1750-1820)**

- Characteristics of the Period
  - Contrast of mood
  - Rhythm
  - Texture
  - Melody
  - Dynamics and the Piano
  - The End of the Basso Continuo
- The Classical Orchestra
- Classical Forms
- Composer, Patron, and Public
  - Vienna

**Assignments:**
Reading: Kamien 188-192

#### Week 2
Sonata Form
- Exposition
- Development
- Recapitulation
- Coda

Theme and Variations
Minuet and Trio
Rondo

**Assignments:**
Reading: Kamien 193-202

**Listening:**
- *Symphony No. 40 in G Minor, K. 550 (1788), by Wolfgang Amadeus Mozart Fourth Movement.*
- *Symphony No. 94 in G Major (Surprise; 1791), by Joseph Haydn Second Movement.*
- *Eine kleine Nachtmusik (A Little Night Music; 1787), K.525, by Wolfgang Amadeus Mozart, Third Movement.*
- *String Quartet in C Minor, Op. 18 No. 4 (1798-1800), by Ludwing van Beethoven, Fourth Movement.*

**Week 3**

The Classical Symphony
The Classical Concerto
Classical Chamber Music
Joseph Haydn
- Haydn’s Music

**Assignments:**
Reading: Kamien 203-211
Listening:
- *Symphony No. 94 in G Major (Surprise; 1791)*
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement: Finale
- *Trumpet Concerto in E Flat Major (1796)*
  - Third Movement

**Week 4**

Wolfgang Amadeus Mozart
- Mozart’s Music

**Assignments:**
Reading: Kamien 212-233
Listening:
- *Don Giovanni (1787)*
- Overture
  - Act I: Introduction
  - Act I: Leporello’s catalog aria (Madamina)
  - Act I: Duet: La ci darem la mano (There you will give me your hand)
  - Act II: Finale
- *Symphony No. 40 in G Minor, K. 550 (1788)*
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement
- *Piano Concerto No. 23 in A Major, K. 488 (1786)*
  - First Movement
  - Second Movement
  - Third Movement
- *Requiem in D Minor, K 626 (1791)*
  - Dies irae

**Week 5**

Ludwig van Beethoven
- Beethoven’s Music

**Quiz #1**

**Assignment:**
Reading: Kamien 234-248
Listening:
- *Piano Sonata in C Minor, Op. 13 (Pathétique; (1798)*
  - First Movement
  - Second Movement
  - Third Movement
- *Symphony No.5 in C Minor, Op.67 (1808)*
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement

**Week 6**  
**Part VI  The Romantic Period (1820-1900)**

Characteristics of Romantic Music
- Individuality of Style
- Expressive Aims and Subjects
- Nationalism and Exoticism
- Program Music
- Expressive Tone Color
- Colorful Harmony
- Expanded Range of Dynamics, Pitch, and Tempo
- Forms: Miniature and Monumental

**Assignments:**
Reading: Kamien 251-259

**Week 7**  
Romantic Composers and Their Public
The Art Song
- Strophic and Through-Composed Form
- The Song Cycle
Franz Schubert
- Schubert’s Music
Robert Schumann
- Schumann’s Music
Clara Wieck Schumann

**Mid-Term**

**Assignments:**
Reading: Kamien 260-276
Listening:
- *Erlkönig (The Erlking; 1815)*
- *Die Forelle (The Trout; 1817)*
- Piano Quintet in A Major (Trout; 1819)
  - Fourth movement
- Carnaval (Carnival; 1834–1835)
  - Chiarina
  - Chopin
  - Estrella
  - Reconnaissance (Reunion)
- Romance in E Flat Minor for Piano, Op. 11, No. 1 (1839)

**Week 8**
Frederic Chopin
  - Chopin’s Music
Frédéric Chopin
  - Liszt’s Music
Franz Liszt
  - Mendelssohn’s Music
Felix Mendelssohn
  - Mendelssohn’s Music
Program Music
Hector Berlioz
  - Berlioz’s Music

**Assignments:**
**Biography presentation begins**
Reading: Kamien 277-300
Listening:
  - Nocturne in E Flat Major, Op.9, No.2 (1830-1831)
  - Etude in C Minor, Op.9, No.12 (Revolutionary; 1831?)
  - Polonaise in A Flat Major, Op.53 (1842)
  - Transcendental Etude No.10 in F Minor (1851)
  - Concerto for Violin and Orchestra in E Minor, Op.64 (1844)
    - First Movement
    - Second Movement
    - Third Movement
  - Symphonie fantastique (Fantastic Symphony)
    - First Movement
    - Second Movement
    - Third Movement
    - Fourth Movement

**Week 9**
Nationalism in Nineteenth-Century Music
  - The Russian Five
  - Peter Ilyich Tchaikovsky
  - Bedrich Smetana
  - Antonin Dvorak
  - Johannes Brahms

**Assignments:**
Reading: Kamien 301-325
Listening:
- *Pictures at an Exhibitions* (1874), by Modest Mussorgsky
- *The Great Gate of Kiev*
- *Romeo and Juliet, Overture-Fantasy* (1869)
- *The Moldau* (1874)
- *Symphony No. 9 in E Minor* (*From the New World*; 1893)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement
- *Symphony No. 3 in F Major, OP. 90*
  - Third Movement
- *Ein Deutsches Requiem* (*A German Requiem*; 1868)
  - Fourth Movement: *How Lovely Is Thy Dwelling Place*

**Week 10**

Giuseppe Verdi
  - Verdi's Music
Giacomo Puccini
Richard Wagner
  - Wagner's Music
Gustav Mahler
  - Mahler’s Music

Part IV Summary

**Assignments:**
Reading: Kamien 327-354
Listening:
- *Rigoletto* (1851)
  - Act III: *La donna e mobile and Quartet*
- *La Boheme* (1896)
  - Act I: Scene between Rodolfo and Mimi
- *Die Walkure* (*The Valkyrie*; 1856)
  - Act I, Love scene (conclusion)
- *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*; Composed 1883-1885, Orchestrated 1891-1896)
  - *Ging heut’ Morgen uber’s Feld* (*This Morning I Went through the Fields*)

**Week 11**

**Part VII**  **The Twenty Century (1900 - )**

The Twentieth –Century Development
Musical Styles: (1900-1945)
  - Tone Color
  - Harmony
  - Alternative to the Traditional System Rhythm
  - Melody
Music and Musicians in Society
Impressionism and Symbolism
  - French Impressionist Painting
  - French Symbolist Poetry
Claude Debussy
  - Debussy’s Music
Maurice Ravel

Quiz #2
Assignments:
Reading: Kamien 357-381
Listening:
  - Prelude a l’Apres-midi d’un faune (Prelude to the Afternoon of a Faun; 1894)
  - Voiles (Sails), from Preludes for Piano, Book I (1910)
  - Bolero (1928)

Week 12
Neoclassicism
Igor Stravinsky
  - Stravinsky’s Music
Expressionism
Arnold Schoenberg
  - Schoenberg’s Music

Assignments:
Reading: Kamien 383-401
Listening:
  - Le Sacre du printemps (The Rite of Spring; 1913)
    - Part I: Introduction
    - Part I: Omens of Spring-Dance of the Youths and Maidens
    - Part I: Ritual of Abduction
    - Part II: Sacrificial Dance
  - Symphony of Psalm (1930)
  - First Movement: Psalm 38 (Vulgate), Verses 13-14
  - Pierrot Lunaire, Op. 21 (Moonstruck Pierrot; 1912)
  - Mondestrunken (Moondrunk)
  - A Survivor from Warsaw, Op. 46 (1947)

Week 13
Alban Berg
Anton Webern
  - Webern’s Music
Bela Bartok
  - Bartok’s Music
Dmitri Schostakovich

Assignments:
Reading: Kamien 402-414
Listening:
- Wozzeck (1917-1922)
  - Act III, Scenes 4 and 5
- Five pieces for Orchestra, Op. 10 (1943)
  - Third Piece
- Concerto for Orchestra (1943)
  - First Movement: Introduction
  - Second Movement: Game of Paris
- Symphony No. 5 in D minor
  - Second Movement

Week 14  Charles Ives
- Ives’s Music
George Gershwin
William Grant Still
Aaron Copland
Alberto Ginastera

Quiz #3
Assignments:
**Final week for biography presentation**
Reading: Kamien 418-436
Listening:
- Putnam’s Camp, Redding Connecticut (1912), from Three Places in New England (1908?-1914)
- Rhapsody in Blue (1914)
- Afro-American Symphony (1931)
  - Third Movement
- Appalachian Spring (1943-1944)
  - Section 7: Theme and Variations on Simple Gifts
- Estancia Suit, Op. 8a (1941)
- Final Dance: Malambo

Week 15  Musical Styles Since 1945
Review and Final Exam

ORAL BIOGRAPHY PRESENTATION GUIDELINES

Format: Oral Biography Presentation.
Due: Presentations will take place every Friday and commence on the 8th week of class and ends on the 14th week.
of class.

**Date of presentation:** A calendar will be provided where students will schedule a date to present.

**Length of presentation:** 10 minutes

**Material for presentation:** Please choose one composer from the following list.

1. Franz Peter Schubert (1797 –1828)
2. Richard Wagner (1813 - 1883)
3. Johannes Brahms (1833 - 1897)
4. Pyotr Ilyich Tchaikovsky (1840 - 1893)
5. Robert Schumann (1810 - 1856)
6. Frédéric François Chopin (1810 - 1849)
7. Felix Mendelssohn (1809 - 1847)
8. Franz Liszt (1811 - 1886)
9. Antonín Dvořák (1841 - 1904)
10. Giuseppe Verdi (1813 - 1901)
11. Gustav Mahler (1860 - 1911)
12. Hector Berlioz (1803 - 1869)
13. Bedřich Smetana (1824 - 1884)
14. Modest Petrovich Mussorgsky (1839 - 1881)
15. Nikolai Rimsky-Korsakov (1844 - 1908)
16. Giacomo Puccini (1858 - 1924)
17. Igor Stravinsky (1882 - 1971)
18. Claude Debussy (1862 - 1918)
20. Dmitri Shostakovich (1906 - 1975)
22. Maurice Ravel (1875 - 1937)
23. Arnold Schönberg (1874 - 1951)
24. Charles Ives (1874 - 1954)
25. Aaron Copland (1900 - 1990)
26. Anton Webern (1883 - 1945)
27. George Gershwin (1898 - 1937)
28. Alban Berg (1885 - 1935)
29. William Grant Still (1895 –1978)
<table>
<thead>
<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
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<tbody>
<tr>
<td><strong>Composer Background</strong></td>
<td>Provides no detail account on the background.</td>
<td>Provides limited detail account on the background.</td>
<td>Provides some detail account on the background.</td>
<td>Provides adequate detail account on the background.</td>
<td>Provides a full detail account on the background.</td>
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<td>• Family</td>
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<td>• Influences</td>
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<td>• Education</td>
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<td>• Instruments</td>
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<td>• Bands or groups</td>
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<td>• Awards</td>
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<tr>
<td><strong>Unique Characteristics</strong></td>
<td>Demonstrates no knowledge on the subject.</td>
<td>Demonstrates limited ability knowledge on the subject.</td>
<td>Demonstrates some ability knowledge on the subject.</td>
<td>Demonstrates adequate knowledge on the subject.</td>
<td>Demonstrates excellent knowledge on the subject.</td>
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<td>• Style of composing</td>
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<td>• Melody</td>
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<td>• Rhythm</td>
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<td>• Instrumentation</td>
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<td>• Length</td>
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<tr>
<td><strong>Music work examples</strong></td>
<td>Presents no musical examples.</td>
<td>Presents and describes 1 musical example.</td>
<td>Presents and describes 2 musical examples.</td>
<td>Presents and describes 3 musical examples.</td>
<td>Presents and describes 4 musical examples.</td>
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<td>• Minimum of 4 examples</td>
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<tr>
<td><strong>Music Period Information</strong></td>
<td>Student demonstrates no understanding of the Music Period.</td>
<td>Student demonstrates limited understanding of the Music Period.</td>
<td>Student demonstrates some understanding of the Music Period.</td>
<td>Student demonstrates adequate understanding of the Music Period.</td>
<td>Student demonstrates excellent understanding of the Music Period.</td>
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<td>• Provide 6 facts or more about the period</td>
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<td><strong>Length of Presentation</strong></td>
<td>0-1 minute presentation.</td>
<td>2-4 minutes presentation.</td>
<td>5-7 minutes presentation.</td>
<td>8-9 minutes presentation.</td>
<td>10 minutes presentation.</td>
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<td>• 10 minutes</td>
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<td><strong>Creative Presentation</strong></td>
<td>Shows no effort on creativity.</td>
<td>Shows limited effort on creativity.</td>
<td>Shows some effort on creativity.</td>
<td>Shows adequate effort on creativity.</td>
<td>Shows excellent effort on creativity.</td>
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<td><strong>Extras</strong></td>
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<td>• PowerPoint (minimum)</td>
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<td>• Live performance</td>
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<td>• Interviews</td>
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<td>• Recordings</td>
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</table>
Other information:

- Suggested basis for student grading and criteria for evaluating student performance

  Grading for this course will be based on the following criteria: attendance, active participation, quizzes, oral biography presentation, mid-term, and final exam.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
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<tbody>
<tr>
<td>Attendance, Participation and Attitude</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #1</td>
<td>10%</td>
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<tr>
<td>Quiz #2</td>
<td>10%</td>
</tr>
<tr>
<td>Quiz #3</td>
<td>10%</td>
</tr>
<tr>
<td>Oral Biography Presentation</td>
<td>15%</td>
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<tr>
<td>Midterm Exam</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>25%</td>
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<tr>
<td><strong>Total</strong></td>
<td>100%</td>
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</tbody>
</table>

Extra Credit:
No extra credit will be offered

- Suggested attendance policy

  Attendance:

  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

  Assessment will be based on attendance, active participation, quizzes, mid-term, oral biography presentation, and final exam. The quizzes and exams are based on the lectures, readings, listening, and class discussions covered during the semester.
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 262: MUSIC HISTORY II</th>
<th>Upon completion of the course, students will be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Display knowledge of vocabulary, terminologies and concepts used in music history</td>
</tr>
<tr>
<td>2</td>
<td>Identify some of the great composers and their representative works.</td>
</tr>
<tr>
<td>3</td>
<td>Recognize the characteristics of various forms, genres, and styles of composition by using advance aural skills.</td>
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<tr>
<td>4</td>
<td>Examine and explain the different techniques and styles used by composers to create their works.</td>
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<tr>
<td>5</td>
<td>Identify the value and the impact of culture and musical heritage to the Western composers.</td>
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<tr>
<td>6</td>
<td>Distinguish the roll and purpose of music in social function through different periods.</td>
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<tr>
<td>7</td>
<td>Demonstrate aesthetic appreciation to the evolution of music in its historical context.</td>
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<tr>
<td>8</td>
<td>Describe how the progress in technology helped the development and evolution of musical instruments and music compositions.</td>
</tr>
<tr>
<td>9</td>
<td>Identify significant non-musical events that influenced the outcome of music history.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

| CONNECTION OF MUS 262: MUSIC HISTORY II TO GENERAL EDUCATION STUDENT | I,M,E |
LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Communication Skills: Students will write and speak effectively.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer and emerging technologies effectively.</td>
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<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
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<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
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<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
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<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
</tr>
</tbody>
</table>

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 262: MUSIC HISTORY II TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN MUSIC IN LIBERAL ARTS</th>
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</thead>
<tbody>
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Please attach a syllabus for this new course.

Quinsigamond Community College

Course Information

Instructor:

Course Title: Music History II

Course Number: MUS 262

Email: 

Phone: 

Office hours: 

Course Description: This course covers the foundational historical events of traditional Western European classical music from 1750 to the Twentieth Century. Students examine the Classical Styles, Romantic, Twentieth Century and Beyond. Students listen to and analyze difference genres, styles and forms of music.

Prerequisite: MUS 261

Course Goals and Outcomes:

Upon completion of this course, students will be able to:

- Display knowledge of vocabulary, terminologies and concepts used in music history
- Identify some of the great composers and their representative works.
- Recognize the characteristics of various forms, genres, and styles of composition by using basic aural skills.
- Examine and explain the different techniques and styles used by composers to create their works.
- Identify the value and the impact of culture and musical heritage to the Western composers.
- Distinguish the roll and purpose of music in social function through different periods.
- Demonstrate aesthetic appreciation to the evolution of music in its historical context.
- Describe how the progress in technology helped the development and evolution of musical instruments and music compositions.
- Identify significant non-musical events that influenced the outcome of music history.

General Education Learning Goals:

- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
- Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.
Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures, engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:

Book: Music: An Appreciation, 10th Edition
Author: Roger Kamien
Publisher: McGraw-Hill Higher Education

Course Requirements:

Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: attendance, active participation, quizzes, mid-term, oral biography presentation, and final exam. The quizzes and exams are based on the lectures, readings, listening, and class discussions covered during the semester.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
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<tbody>
<tr>
<td>Attendance, Participation and Attitude</td>
<td>10%</td>
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<tr>
<td>Quiz #1</td>
<td>10%</td>
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<td>Quiz #2</td>
<td>10%</td>
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<td>Quiz #3</td>
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<td>Oral Biography Presentation</td>
<td>15%</td>
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<td>Midterm Exam</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>25%</td>
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</table>

Total                                                                 100%

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
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<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
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<tr>
<td>A-</td>
<td>90–94</td>
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<td>3.7</td>
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<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
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<tr>
<td>B</td>
<td>83–86</td>
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<td>3.0</td>
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<tr>
<td>B-</td>
<td>80–82</td>
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<td>2.7</td>
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<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
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</tbody>
</table>
IT IS EXPECTED:

- All students WILL attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.
- All students WILL bring all required materials to class.
- All students WILL complete the assigned homework to the best of their ability.
- During class, all students WILL refrain from talking out loud.
- During class, all students WILL refrain from using obscenity, profanity and indecency language.
- During class, all students WILL refrain from making any unnecessary noises.
- During class, all students WILL turn off or silence all cellular phones and other sound-emitting devices, and put them away. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be asked to leave the class room and will be marked as absence.
- Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.
- During class, all students WILL raise their hand to contribute to the discussion or to ask appropriate questions.
- All students WILL be respectful of their fellow students.
- During class, all students WILL participate in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.
- During class, all students WILL refrain from eating (you may bring water).
- During class, all students WILL refrain from packing up until I dismiss you.
• Exams WILL be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.

Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

• Children can only be allowed in the classroom with prior approval of the faculty member.

• A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.

COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1  Welcome, Introductions, Syllabus and Course Requirements

Part V  The Classical Styles (1750-1820)

Characteristics of the Period
- Contrast of mood
- Rhythm
- Texture
- Melody
- Dynamics and the Piano
- The End of the Basso Continuo
The Classical Orchestra
Classical Forms
Composer, Patron, and Public
- Vienna

Assignments:
Reading: Kamien 188-192

Week 2
Sonata Form
- Exposition
- Development
- Recapitulation
- Coda
Theme and Variations
Minuet and Trio
Rondo

Assignments:
Reading: Kamien 193-202
Listening:
- Symphony No. 40 in G Minor, K. 550 (1788), by Wolfgang Amadeus Mozart Fourth Movement.
- Symphony No. 94 in G Major (Surprise; 1791), by Joseph Haydn Second Movement.
- Eine kleine Nachtmusik (A Little Night Music; 1787), K.525, by Wolfgang Amadeus Mozart, Third Movement.
- String Quaerted in C Minor, Op. 18 No. 4 (1798-1800), by Ludwing van Beethoven, Fourth Movement.

Week 3
The Classical Symphony
The Classical Concerto
Classical Chamber Music
Joseph Haydn
- Haydn’s Music

Assignments:
Reading: Kamien 203-211
Listening:
- Symphony No. 94 in G Major (Surprise; 1791)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement: Finale
- Trumpet Concerto in E Flat Major (1796)
  - Third Movement

Week 4
Wolfgang Amadeus Mozart
Assignments:
Reading: Kamien 212-233
Listening:
- *Don Giovanni* (1787)
- *Overture*
  - Act I: Introduction
  - Act I: Leporello’s catalog aria (Madamina)
  - Act I: Duet: La ci darem la mano (There you will give me your hand)
  - Act II: Finale
- *Symphony No. 40 in G Minor, K. 550* (1788)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement
- *Piano Concert No. 23 in A Major, K. 488* (1786)
  - First Movement
  - Second Movement
  - Third Movement
- *Requiem in D Minor, K 626* (1791)
  - Dies irae

Week 5 Ludwig van Beethoven
- Beethoven’s Music

Quiz #1
Assignment:
Reading: Kamien 234-248
Listening:
- *Piano Sonata in C Minor, Op. 13 (Pathetique;* (1798)
  - First Movement
  - Second Movement
  - Third Movement
- *Symphony No.5 in C Minor, Op.67* (1808)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement

Week 6 Part VI The Romantic Period (1820-1900)
Characteristics of Romantic Music
- Individuality of Style
- Expressive Aims and Subjects
- Nationalism and Exoticism
- Program Music
- Expressive Tone Color
- Colorful Harmony
- Expanded Range of Dynamics, Pitch, and Tempo
- Forms: Miniature and Monumental

**Assignments:**
Reading: Kamien (251-259)

**Week 7**
Romantic Composers and Their Public
The Art Song
  - Strophic and Through-Composed Form
  - The Song Cycle
Franz Schubert
  - Schubert’s Music
Robert Schumann
  - Schumann’s Music
Clara Wieck Schumann

**Mid-Term Assignments:**
Reading: Kamien 260-276
Listening:
  - *Erlkönig* (*The Erlking*; 1815)
  - *Die Forelle* (*The Trout*; 1817)
  - *Piano Quintet in A Major* (*Trout*; 1819)
    - Fourth movement
  - *Carnaval* (*Carnival*; 1834–1835)
    - *Chiarina*
    - *Chopin*
    - *Estrella*
    - *Reconnaissance* (*Reunion*)
  - *Romance in E Flat Minor for Piano, Op. 11, No. 1* (1839)

**Week 8**
Frederic Chopin
  - Chopin’s Music
Franz Liszt
  - Liszt’s Music
Felix Mendelssohn
  - Mendelssohn’s Music
Program Music
Hector Berlioz
  - Berlioz’s Music

**Assignments:**
**Biography presentation begins**
Reading: Kamien 277-300
Listening:
- Nocturne in E Flat Major, Op.9, No.2 (1830-1831)
- Etude in C Minor, Op.9, No.12 (Revolutionary; 1831?)
- Polonaise in A Flat Major, Op.53 (1842)
- Transcendental Etude No.10 in F Minor (1851)
- Concerto for Violin and Orchestra in E Minor, Op.64 (1844)
  - First Movement
  - Second Movement
  - Third Movement
- Symphonie fantastique (Fantastic Symphony)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement

Week 9
Nationalism in Nineteenth-Century Music
- The Russian Five
- Peter Ilyich Tchaikovsky
- Bedrich Smetana
- Antonin Dvorak
- Johannes Brahms

Assignments:
Reading: Kamien 301-325
Listening:
- Pictures at an Exhibitions (1874), by Modest Mussorgsky
- The Great Gate of Kiev
- Romeo and Juliet, Overture-Fantasy (1869)
- The Moldau (1874)
- Symphony No. 9 in E Minor (From the New World; 1893)
  - First Movement
  - Second Movement
  - Third Movement
  - Fourth Movement
- Symphony No. 3 in F Major, OP. 90
  - Third Movement
- Ein Deutsches Requiem (A German Requiem; 1868)
  - Fourth Movement: How Lovely Is Thy Dwelling Place

Week 10
Giuseppe Verdi
  - Verdi's Music
Giacomo Puccini
Richard Wagner
  - Wagner's Music
Gustav Mahler
  - Mahler’s Music
Part IV Summary
Assignments:
Reading: Kamien 327-354
Listening:
- Rigoletto (1851)
  - Act III: La donna e mobile and Quartet
- La Boheme (1896)
  - Act I: Scene between Rodolfo and Mimi
- Die Walkure (The Valkyrie; 1856)
  - Act I, Love scene (conclusion)
- Lieder eines fahrenden Gesellen (Songs of a Wayfarer; Composed 1883-1885, Orchestrated 1891-1896)
- Ging heut’ Morgen uber’s Feld (This Morning I Went through the Fields)

Week 11 Part VII The Twenty Century (1900 -)

The Twentieth –Century Development
Musical Styles: (1900-1945)
- Tone Color
- Harmony
- Alternative to the Traditional System Rhythm
- Melody
Music and Musicians in Society
Impressionism and Symbolism
- French Impressionist Painting
- French Symbolist Poetry
Claude Debussy
  - Debussy’s Music
Maurice Ravel

Quiz #2
Assignments:
Reading: Kamien 357-381
Listening:
- Prelude a l’Apres-midi d’ un faune (Prelude to the Afternoon of a Faun; 1894)
- Voiles (Sails), from Preludes for Piano, Book I (1910)
- Bolero (1928)

Week 12 Neoclassicism
Igor Stravisnky
  - Stravinsky’s Music
Expressionism
Arnold Schoemberg
  - Schoenberg’s Music

Assignments:
Reading: Kamien 383-401
Listening:
- Le Sacre du printemps (The Rite of Spring; 1913)
  - Part I: Introduction
  - Part I: Omens of Spring-Dance of the Youths and Maidens
  - Part I: Ritual of Abduction
  - Part II: Sacrificial Dance
- Symphony of Psalm (1930)
- First Movement: Psalm 38 (Vulgate), Verses 13-14
- Pierrot Lunaire, Op. 21 (Moonstruck Pierrot; 1912)
- Mondestrunken (Moondrunk)
- A Survivor from Warsaw, Op. 46 (1947)

Week 13
Alban Berg
Anton Webern
  - Webern’s Music
Bela Bartok
  - Bartok’s Music
Dmitri Schostakovich

Assignments:
Reading: Kamien 402-414
Listening:
- Wozzeck (1917-1922)
  - Act III, Scenes 4 and 5
- Five pieces for Orchestra, Op. 10 (1943)
  - Third Piece
- Concerto for Orchestra (1943)
  - First Movement: Introduction
  - Second Movement: Game of Paris
- Symphony No. 5 in D minor
  - Second Movement

Week 14
Charles Ives
  - Ives’s Music
George Gershwin
William Grant Still
Aaron Copland
Alberto Ginastera

Quiz #3
Assignments:
**Final week for biography presentation**
Reading: Kamien 418-436
Listening:
- Putnam’s Camp, Redding Connecticut (1912), from Three Places in New England (1908?-1914)
- Rhapsody in Blue (1914)
Afro-American Symphony (1931)
- Third Movement

Appalachian Spring (1943-1944)
- Section 7: Theme and Variations on Simple Gifts

Estancia Suit, Op. 8a (1941)
- Final Dance: Malambo

Week 15 Musical Styles Since 1945
Review and Final Exam

**ORAL BIOGRAPHY PRESENTATION GUIDELINES**

**Format:** Oral Biography Presentation.

**Due:** Presentations are every Friday and commence on the 8th week of class and ends on the 14th week of class.

**Order:** A calendar will be provided where students will choose a date to present.

**Length of Presentation:** 10 minutes

**Material for presentation:** Please choose from the following list of composers.

1. Franz Peter Schubert (1797 –1828)
2. Richard Wagner (1813 - 1883)
3. Johannes Brahms (1833 - 1897)
4. Pyotr Ilyich Tchaikovsky (1840 - 1893)
5. Robert Schumann (1810 - 1856)
6. Frédéric François Chopin (1810 - 1849)
7. Felix Mendelssohn (1809 - 1847)
8. Franz Liszt (1811 - 1886)
9. Antonín Dvorak (1841 - 1904)
10. Giuseppe Verdi (1813 - 1901)
11. Gustav Mahler (1860 - 1911)
12. Hector Berlioz (1803 - 1869)
13. Bedřich Smetana (1824 - 1884)
14. Modest Petrovich Mussorgsky (1839 - 1881)
15. Ikolai Rimsky-Korsakov (1844 - 1908)
16. Giacomo Puccini (1858 - 1924)
17. Igor Stravinsky (1882 - 1971)
18. Claude Debussy (1862 - 1918)
20. Dmitri Shostakovich (1906 - 1975)
22. Maurice Ravel (1875 - 1937)
23. Arnold Schonberg (1874 - 1951)
24. Charles Ives (1874 - 1954)
25. Aaron Copland (1900 - 1990)
26. Anton Webern (1883 - 1945)
27. George Gershwin (1898 - 1937)
28. Alban Berg (1885 - 1935)
29. William Grant Still (1895 –1978)

<table>
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<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
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<tr>
<td><strong>Composer Background</strong></td>
<td>Provides no detail account on the background.</td>
<td>Provides limited detail account on the background.</td>
<td>Provides some detail account on the background.</td>
<td>Provides adequate detail account on the background.</td>
<td>Provides a full detail account on the background.</td>
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<td>• Family</td>
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<td>• Instruments</td>
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<td>• Bands or groups</td>
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<td>• Awards</td>
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<td><strong>Unique Characteristics</strong></td>
<td>Demonstrates no knowledge on the subject.</td>
<td>Demonstrates limited ability knowledge on the subject.</td>
<td>Demonstrates some ability knowledge on the subject.</td>
<td>Demonstrates adequate knowledge on the subject.</td>
<td>Demonstrates excellent knowledge on the subject.</td>
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<tr>
<td>• Style of composing</td>
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<td>• Melody</td>
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<td>• Rhythm</td>
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<td>• Instrumentation</td>
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<td>• Length</td>
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<tr>
<td><strong>Music work examples</strong></td>
<td>Presents no musical examples.</td>
<td>Presents and describes 1 musical example.</td>
<td>Presents and describes 2 musical examples.</td>
<td>Presents and describes 3 musical examples.</td>
<td>Presents and describes 4 musical examples.</td>
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<td>• Minimum of 4 examples</td>
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<tr>
<td><strong>Music Period Information</strong></td>
<td>Student demonstrates no understanding of the Music Period.</td>
<td>Student demonstrates limited understanding of the Music Period.</td>
<td>Student demonstrates some understanding of the Music Period.</td>
<td>Student demonstrates adequate understanding of the Music Period.</td>
<td>Student demonstrates excellent understanding of the Music Period.</td>
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<td>• Provide 6 facts or more about the period</td>
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<td><strong>Length of Presentation</strong></td>
<td>0-1 minute presentation.</td>
<td>2-4 minutes presentation.</td>
<td>5-7 minutes presentation.</td>
<td>8-9 minutes presentation.</td>
<td>10 minutes presentation.</td>
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<td>• 10 minutes</td>
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<td><strong>Creative Presentation</strong></td>
<td>Shows no effort on creativity.</td>
<td>Shows limited effort on creativity.</td>
<td>Shows some effort on creativity.</td>
<td>Shows adequate effort on creativity.</td>
<td>Shows excellent effort on creativity.</td>
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<td><strong>Extras</strong></td>
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<td>• PowerPoint (minimum)</td>
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<td>• Live performance</td>
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**Oral Biography Presentation Rubric**

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- **Note:** This syllabus may be subject to change.
NEW COURSE PROPOSAL

1. **Course Number and Name:** MUS 131, Music Ensemble I

2. **Originator:** Jose Castillo  
   **Date:** November 1, 2014

3. **School Dean:** Clarence Ates, Ph.D.  
   **Date:** November 17, 2014

4. **The requested change (motion) for governance consideration is as follows:**

   The School of Humanities and Education move that Music 131 Music Ensemble I be adopted as a new course.

5. **Effective Date:** Spring 2017

6. **Recommended by the Humanities & Education School**  
   **Date:** November 20, 2014
   **Comments:**

7. **AA Leadership Team:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

8. **VP/Academic Affairs:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

9. **Learning Council:**  
   **Date:** 7/12/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

10. **VP/Academic Affairs:**  
    **Date:** 7/14/15
    **Approved:**  
    **Not Approved:**  
    **Comments:**
# NEW COURSE PROPOSAL

<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities and Education</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Course Number:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 131</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Ensemble I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prerequisites and/or corequisites (confer with affected department coordinator):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prerequisite: MUS 151</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CIP code:</th>
</tr>
</thead>
<tbody>
<tr>
<td>50.0903</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Effective Term/year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2017</td>
</tr>
</tbody>
</table>

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This new course is an introductory level music ensemble and it focuses on the basic performance of different genres of music: Jazz, Rock, Funk, Blues, and Latin. Student will be introduced to the concept of ensemble playing and responsibilities. The course will cover basic performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Special attention will be given to build camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Is the course content similar to other courses now offered? Yes ___ No X__
If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

- [X] Elective
- X Discipline specific (Humanities)
- ____ Program specific
- ____ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.
Yes. Please see attachment.

<table>
<thead>
<tr>
<th>Expected enrollment per term:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expected enrollment per year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
</tr>
</tbody>
</table>
Will any of the following be required:

- Additional staff ___
- Additional space ___
- Additional equipment ___

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 131</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name:</td>
<td>Music Ensemble I</td>
</tr>
<tr>
<td>Credits:</td>
<td>1</td>
</tr>
<tr>
<td>Lecture Hours:</td>
<td></td>
</tr>
<tr>
<td>Lab hours: 45</td>
<td></td>
</tr>
<tr>
<td>Clinic Hours:</td>
<td></td>
</tr>
</tbody>
</table>

General course description and prerequisites (as it will appear in the catalog):

MUS 131  Music Ensemble I  1 Credit

This course examines the basic performance of different genres of music: Jazz, Rock, Funk, Blues, and Latin. Students examine concepts of ensemble playing and responsibilities. Course materials cover basic performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Prerequisite: MUS 151  F/S

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

Book: Handouts will be provided by the instructor with instructions and a list of songs for the semester. Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

Instructional Objectives (list):
- Prepare student to develop essential critical and creative thinking skills in order to perform the music.
- Provide a basic understanding of ensemble listening and musicianship.
- Prepare student with the skills to improve basic music reading on their chosen instrument.
- Prepare student to analyze the stylistic elements and form of songs.
- Prepare student to identify and understand the melody and harmony of each musical piece.
- Provide a foundation of music ensemble accompaniment as applied to each style.
- Prepare student to demonstrate musical and ensemble professionalism including rehearsal etiquette.
- Prepare student to execute different basic types of rhythms.
- Prepare student to demonstrate major, minor, dominant, and chromatic scales in all keys, two octaves.
- Prepare student to demonstrate major, minor, and dominant triads/seventh chords in all keys.
- Prepare student to demonstrate major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.

Teaching procedures: (provide suggested teaching methodology):

This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

<table>
<thead>
<tr>
<th>COURSE OUTLINE, READINGS AND ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1-3</strong> Welcome, Introductions, Syllabus and Course Requirements</td>
</tr>
<tr>
<td>• Rock</td>
</tr>
<tr>
<td><strong>Assignments:</strong> Major, minor, dominant, and chromatic scales in all keys, two octaves.</td>
</tr>
<tr>
<td><strong>Week 4-6</strong></td>
</tr>
<tr>
<td>• Blues</td>
</tr>
<tr>
<td><strong>Assignments:</strong> Major, minor, dominant, and chromatic scales in all keys, two octaves.</td>
</tr>
<tr>
<td><strong>Week 7-9</strong></td>
</tr>
<tr>
<td>• Jazz</td>
</tr>
<tr>
<td><strong>Mid-Term Assignments:</strong> Major, minor, and dominant triads/seventh chords in all keys.</td>
</tr>
<tr>
<td><strong>Week 10-12</strong></td>
</tr>
<tr>
<td>• Funk</td>
</tr>
<tr>
<td><strong>Assignments:</strong> Major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.</td>
</tr>
<tr>
<td><strong>Week 13-15</strong></td>
</tr>
<tr>
<td>• Latin</td>
</tr>
<tr>
<td><strong>Final Exam Assignments:</strong> Major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.</td>
</tr>
</tbody>
</table>
Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td>• Technique</td>
<td></td>
</tr>
<tr>
<td>• Rhythm/Tempo</td>
<td></td>
</tr>
<tr>
<td>• Listening skills</td>
<td></td>
</tr>
<tr>
<td>• Musicality</td>
<td></td>
</tr>
<tr>
<td>• Preparedness</td>
<td></td>
</tr>
<tr>
<td>• Attitude</td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit:
No extra credit will be offered

- Suggested attendance policy

Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

Assessment will be based on musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric attached.

Please attach a syllabus for this new course.

Attached
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 161: MUSIC ENSEMBLE I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
</tbody>
</table>

- Display basic musical skills such as ear training and chord chart reading in order to perform in a music ensemble setting.

- Demonstrate basic music analysis knowledge by identifying the different stylistic elements and forms used in a composition.

- Appreciate the skills and techniques associated with each genre.

- Recognize and understand the basic foundation of melody and harmony and how they support each other.

- Demonstrate professionalism and rehearsal etiquette involving: knowing the musical piece, being on time, organize, being positive, respectful, active, involved, and having up to date and functional instruments/equipment.

- Execute and perform on their main instrument rhythm elements such as: whole notes/rest, half notes/rest, quarter notes/rest, and eighth notes/rest.

- Provide major, minor, and dominant triads/seventh chords in all keys.

- Provide major, minor, dominant, and chromatic scale in all keys, two octaves.

- Provide major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 161: MUSIC ENSEMBLE I TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
</tr>
</tbody>
</table>
Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.

Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.

Technical Literacy: Students will utilize computer and emerging technologies effectively.

Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.

Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.

Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.

Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| CONNECTION OF MUS 161: MUSIC ENSEMBLE I TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN ASSOCIATE OF ARTS: |
| 1 Demonstrate fundamental musicianship. | E |
| 2 Demonstrate and apply music theory and composition. | E |
| 3 Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives. | E |
| 4 Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation. | E |
| 5 Create, analyze and understand the aesthetic value of musical works. | E |
| 6 Demonstrate musical proficiency in her/his chosen instrument. | E |
## Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique</strong></td>
<td>Posture</td>
<td>Inconsistent technique with significant errors.</td>
<td>Proper technique is emerging but had some errors.</td>
<td>Minimal techniques errors.</td>
<td>Consistent use of proper technique.</td>
</tr>
<tr>
<td></td>
<td>• Fluency</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Fingering</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Does not present any evidence of proper technique.</td>
<td>Inconsistent technique with significant errors.</td>
<td>Proper technique is emerging but had some errors.</td>
<td>Minimal techniques errors.</td>
<td>Consistent use of proper technique.</td>
</tr>
<tr>
<td><strong>Rhythm/Tempo</strong></td>
<td><em>Accuracy</em></td>
<td>Inconsistent rhythm/tempo with significant errors.</td>
<td>Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
<td>Minimal rhythm/tempo errors.</td>
<td>Consistent use of rhythm/tempo.</td>
</tr>
<tr>
<td></td>
<td>• Pulse</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Meter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Steady Tempo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Notes value</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Does not present any evidence of understanding and/or the use of rhythm/tempo.</td>
<td>Inconsistent rhythm/tempo with significant errors.</td>
<td>Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
<td>Minimal rhythm/tempo errors.</td>
<td>Consistent use of rhythm/tempo.</td>
</tr>
<tr>
<td><strong>Listening skills</strong></td>
<td><em>Instrument role</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Interaction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Music balance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Does not present any evidence of understanding and/or the use of listening skills.</td>
<td>Inconsistent Listening skills with significant errors.</td>
<td>Proper understanding and use of listening skills is emerging but had some errors.</td>
<td>Minimal listening skills errors.</td>
<td>Consistent use of Listening skills.</td>
</tr>
<tr>
<td><strong>Musicality</strong></td>
<td><em>Style</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Phrasing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Interpretation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Dynamics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Expression</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Does not present any evidence of musicality.</td>
<td>Inconsistent musicality with significant errors.</td>
<td>Proper understanding musicality is emerging but had some errors.</td>
<td>Minimal musicality errors.</td>
<td>Consistent use of musicality.</td>
</tr>
<tr>
<td><strong>Preparedness</strong></td>
<td><em>Organize</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Practice time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Music sheet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Assignments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Attitude</strong></td>
<td><em>Active</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Positive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Team work</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shows no effort on attitude.</td>
<td>Shows limited effort on attitude.</td>
<td>Shows some effort on attitude.</td>
<td>Shows adequate attitude.</td>
<td>Shows excellent attitude.</td>
</tr>
<tr>
<td><strong>Attendance</strong></td>
<td><em>Punctuality</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Student was never present or on time.</td>
<td>Student was rarely present and on time.</td>
<td>Student was present and on time some times.</td>
<td>Student was present and on time most of the time.</td>
<td>Student was present and on time all the time.</td>
</tr>
<tr>
<td></td>
<td>Scales</td>
<td>Arpeggios</td>
<td>Chords</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------------</td>
<td>------------------------------</td>
<td>-------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student did not understand the concept.</td>
<td>Student did not understand the concept.</td>
<td>Student did not understand the concept.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student had difficulties with the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had difficulties with the concept.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student understood the concept.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student mastered the concept.</td>
<td>Student mastered the concept.</td>
<td>Student mastered the concept.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Course Information

Instructor: ____________________________

Course Title: Music Ensemble 1

Course Number: MUS 131

Email: ____________________________

Phone: ________________________________

Office hours: ________________________________

Course Description:

This course examines the basic performance of different genres of music: Jazz, Rock, Funk, Blues, and Latin. Students examine concepts of ensemble playing and responsibilities. Course materials cover basic performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Prerequisite: MUS 151

Instructional Goals and Outcomes:

Upon completion of this course, students will be able to:

- Display basic musical skills such as ear training and chord chart reading in order to perform in a music ensemble setting.
- Demonstrate basic music analysis knowledge by identifying the different stylistic elements and forms used in a composition.
- Appreciate the skills and techniques associate with each genre.
- Recognize and understand the basic foundation of melody and harmony and how they support each other.
- Demonstrate professionalism and rehearsal etiquette involving: knowing the musical piece, being on time, organize, being positive, respectful, active, involved, and having up to date and functional instruments/equipments.
- Execute and perform on their main instrument rhythm elements such as: whole notes/rest, half notes/rest, quarter notes/rest, and eighth notes/rest.
- Provide major, minor, and dominant triads/seventh chords in all keys.
- Provide major, minor, dominant, and chromatic scale in all keys, two octaves.
- Provide major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.
General Education Learning Goals:
- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
- Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Book: Handouts will be provided by the instructor with instructions and a list of songs for the semester.
Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

Course Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td>• Technique</td>
<td></td>
</tr>
<tr>
<td>• Rhythm/Tempo</td>
<td></td>
</tr>
<tr>
<td>• Listening skills</td>
<td></td>
</tr>
<tr>
<td>• Musicality</td>
<td></td>
</tr>
<tr>
<td>• Preparedness</td>
<td></td>
</tr>
<tr>
<td>• Attitude</td>
<td></td>
</tr>
<tr>
<td>- Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>- Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit: No extra credit will be offered
Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90–94</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td></td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
<td>0.0</td>
</tr>
</tbody>
</table>

Ensemble Performance Rubric
<table>
<thead>
<tr>
<th><strong>Technique</strong></th>
<th>Does not present any evidence of proper technique.</th>
<th>Inconsistent technique with significant errors.</th>
<th>Proper technique is emerging but had some errors.</th>
<th>Minimal techniques errors.</th>
<th>Consistent use of proper technique.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm/Tempo</strong></td>
<td>Does not present any evidence of understanding and/or the use of rhythm/tempo.</td>
<td>Inconsistent rhythm/tempo with significant errors.</td>
<td>Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
<td>Minimal rhythm/tempo errors.</td>
<td>Consistent use of rhythm/tempo.</td>
</tr>
<tr>
<td><strong>Listening skills</strong></td>
<td>Does not present any evidence of understanding and/or the use of listening skills.</td>
<td>Inconsistent Listening skills with significant errors.</td>
<td>Proper understanding and use of listening skills is emerging but had some errors.</td>
<td>Minimal listening skills errors.</td>
<td>Consistent use of Listening skills.</td>
</tr>
<tr>
<td><strong>Musicality</strong></td>
<td>Does not present any evidence of musicality.</td>
<td>Inconsistent musicality with significant errors.</td>
<td>Proper understanding musicality is emerging but had some errors.</td>
<td>Minimal musicality errors.</td>
<td>Consistent use of musicality.</td>
</tr>
<tr>
<td><strong>Attitude</strong></td>
<td>Shows no effort on attitude.</td>
<td>Shows limited effort on attitude.</td>
<td>Shows some effort on attitude.</td>
<td>Shows adequate attitude.</td>
<td>Shows excellent attitude.</td>
</tr>
<tr>
<td><strong>Attendance</strong></td>
<td>Student was never present or on time.</td>
<td>Student was rarely present and on time.</td>
<td>Student was present and on time some times.</td>
<td>Student was present and on time most of the time.</td>
<td>Student was present and on time all the time.</td>
</tr>
<tr>
<td><strong>Scales</strong></td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
</tbody>
</table>
IT IS EXPECTED:

- All students **WILL** attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.

- All students **WILL** bring all required materials to class.

- All students **WILL** complete the assigned homework to the best of their ability.

- During class, all students **WILL** refrain from talking out loud.

- During class, all students **WILL** refrain from using obscenity, profanity and indecency language.

- During class, all students **WILL** refrain from making any unnecessary noises.

- During class, all students **WILL turn off or silence** all cellular phones and other sound-emitting devices, and put them away. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. **If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be asked to leave the class room and will be mark as absence.**

- Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.

- During class, all students **WILL** raise their hand to contribute to the discussion or to ask appropriate questions.

- All students **WILL** be respectful of their fellow students.

- During class, all students **WILL participate** in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.

- During class, all students **WILL** refrain from eating (you may bring water).

- During class, all students **WILL** refrain from packing up until I dismiss you.

---

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Student did not understand the concept.</th>
<th>Student had difficulties with the concept.</th>
<th>Student had some difficulties with the concept.</th>
<th>Student understood the concept.</th>
<th>Student mastered the concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chords</td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
</tbody>
</table>
• Exams WILL be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

PLAGIARISM:
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable. Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college. Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

LEARNING NEEDS
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

CHILDREN ON CAMPUS
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

• Children can only be allowed in the classroom with prior approval of the faculty member.

• A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.

COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1-3  Welcome, Introductions, Syllabus and Course Requirements
• Rock

Assignments:
Major, minor, dominant, and chromatic scales in all keys, two octaves.

Week 4-6
• Blues

Assignments:
Major, minor, dominant, and chromatic scales in all keys, two octaves.

**Week 7-9**

- Jazz

**Mid-Term Assignments:**
Major, minor, and dominant triads/seventh chords in all keys.

**Week 10-12**

- Funk

**Assignments:**
Major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.

**Week 13-15**

- Latin

**Final Exam Assignments:**
Major, minor, and dominant triads/seventh arpeggios in all keys, two octaves.

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.

- **I reserve the right to give quizzes and homework.**

- **Note:** This syllabus may be subject to change.
NEW COURSE PROPOSAL

1. Course Number and Name: MUS 132, Music Ensemble II

2. Originator: Jose Castillo Date: November 1, 2014

3. School Dean: Clarence Ates, Ph. D. Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Music 132 Music Ensemble II be adopted as a new course.

5. Effective Date: Fall 2017

6. Recommended by the Humanities & Education School Date: November 20, 2014

   Comments:

7. AA Leadership Team: ___________ Date: 4/28/15

   Recommended: _________ Not Recommended: _________

   Comments: ___________

8. VP/Academic Affairs: ___________________________ Date: 4/28/15

   Recommended: _________ Not Recommended: _________

   Comments: ___________

9. Learning Council: ___________________________ Date: 5/12/15

   Recommended: _________ Not Recommended: _________

   Comments: ___________

10. VP/Academic Affairs: ___________________________ Date: 5/12/15

   Approved: _________ Not Approved: _________

   Comments: ___________
<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities &amp; Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number:</td>
<td></td>
</tr>
<tr>
<td>MUS 132</td>
<td></td>
</tr>
<tr>
<td>Course Name:</td>
<td></td>
</tr>
<tr>
<td>Music Ensemble II</td>
<td></td>
</tr>
<tr>
<td>Prerequisites and/or corequisites</td>
<td></td>
</tr>
<tr>
<td>(confer with affected department</td>
<td></td>
</tr>
<tr>
<td>coordinator):</td>
<td></td>
</tr>
<tr>
<td>MUS 131</td>
<td></td>
</tr>
<tr>
<td>CIP code:</td>
<td></td>
</tr>
<tr>
<td>50.0903</td>
<td></td>
</tr>
<tr>
<td>Effective Term/year:</td>
<td></td>
</tr>
<tr>
<td>Fall 2017</td>
<td></td>
</tr>
</tbody>
</table>

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This is an intermediate level music ensemble and it focuses on the performance of: Jazz, Rock, Funk, Blues, Samba/Bossa Nova, and Afro-Cuban. Student will continue building upon the concept of ensemble playing and responsibilities from MUS 131. The course will cover intermediate performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Special attention will be given to build camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Is the course content similar to other courses now offered?   Yes ___   No X__
If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

X Elective
X Discipline specific (Humanities)
X Program specific
__ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.
Yes. Please see attachment.

Expected enrollment per term:   Expected enrollment per year:
25                              50
Will any of the following be required:

Additional staff ___  Additional space ___  Additional equipment ___

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 132</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name:</td>
<td>Music Ensemble II</td>
</tr>
<tr>
<td>Credits:</td>
<td>1</td>
</tr>
<tr>
<td>Lecture Hours:</td>
<td>Lab hours: 45</td>
</tr>
<tr>
<td>Clinic Hours:</td>
<td>45</td>
</tr>
</tbody>
</table>

General course description and prerequisites (as it will appear in the catalog):

MUS 132  Music Ensemble II  1 Credit

This course focuses on the performance of: Jazz, Rock, Funk, Blues, Samba/Bossa Nova, and Afro-Cuban. Students build on the concept of ensemble playing and responsibilities from MUS 131. Students examine intermediate performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Prerequisite: MUS 131  F/S

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

Book: Handouts will be provided by the instructor with instructions and a list of songs for the semester. Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

Instructional Objectives (list):

- Prepare student to develop more advance critical and creative thinking skills in order to perform the music.
- Provide understanding of group listening and musicianship.
- Prepare student with the skills to improve intermediate music reading on their chosen instrument.
- Prepare student to analyze the stylistic elements and form of songs.
- Prepare student to identify and understand the melody and harmony elements of each musical piece.
- Provide more advance music ensemble accompaniment as applied to each style.
- Prepare student to demonstrate musical and ensemble professionalism including rehearsal etiquette.
- Prepare student to execute more advance rhythms.
- Prepare student to demonstrate harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.
- Prepare student to demonstrate augmented, diminished, and minor 7b5 triads/seventh chords in all keys.
- Prepare student to demonstrate augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.

Teaching procedures: (provide suggested teaching methodology):

This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

**COURSE OUTLINE, READINGS AND ASSIGNMENTS**

**Week 1-2**
Welcome, Introductions, Syllabus and Course Requirements

- **Rock**
  
  **Assignments:**
  Harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.

**Week 3-4**

- **Blues**
  
  **Assignments:**
  Harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.

**Week 5-7**

- **Jazz**
  
  **Mid-Term**
  **Assignments:**
  Augmented, diminished, and minor 7b5 triads/seventh chords in all keys.

**Week 8-9**

- **Funk**
  
  **Assignments:**
  Augmented, diminished, and minor 7b5 triads/seventh chords in all keys.

**Week 10-13**

- **Samba/Bossa Nova**
  
  **Assignments:**
  Augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.

**Week 13-15**

- **Afro-Cuban**
  
  **Final Exam**
  **Assignments:**
  Augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.
Other information:

• Suggested basis for student grading and criteria for evaluating student performance

  Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td>• Technique</td>
<td></td>
</tr>
<tr>
<td>• Rhythm/Tempo</td>
<td></td>
</tr>
<tr>
<td>• Listening skills</td>
<td></td>
</tr>
<tr>
<td>• Musicality</td>
<td></td>
</tr>
<tr>
<td>• Preparedness</td>
<td></td>
</tr>
<tr>
<td>• Attitude</td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit:
No extra credit will be offered

• Suggested attendance policy

  Attendance:
  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

• Suggested plagiarism statement

  College wide plagiarism policy will be used. See syllabus attached.

• Suggested assessment methodologies

  Assessment will be based on musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric attached.

Please attach a syllabus for this new course.

Attached
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR MUS 132: MUSIC ENSEMBLE II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>Display intermediate ensemble musical skills in ear training and chord chart reading in order to perform the designated music.</td>
</tr>
<tr>
<td>Demonstrate intermediate music analysis knowledge by identifying the different stylistic elements and forms used in a composition.</td>
</tr>
<tr>
<td>Appreciate the skills and techniques associated with each genre.</td>
</tr>
<tr>
<td>Recognize and understand the melody and harmony and how they support each other.</td>
</tr>
<tr>
<td>Demonstrate professionalism and rehearsal etiquette involving: knowing the musical piece, being on time, organize, being positive, respectful, active, involved, and having up to date and functional instruments/equipments.</td>
</tr>
<tr>
<td>Execute and perform on their main instrument different music meters and rhythm elements such as: dotted notes, dotted quarter notes/rest, sixteen notes/rest, dotted sixteen notes/rest, eighth note 2 sixteen notes, and 2 sixteen notes eighth note.</td>
</tr>
<tr>
<td>Provide harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.</td>
</tr>
<tr>
<td>Provide augmented, diminished, and minor 7b5 triads/seventh chords in all keys.</td>
</tr>
<tr>
<td>Provide augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 132: MUSIC ENSEMBLE II TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td></td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>M</td>
</tr>
</tbody>
</table>
Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.

Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.

Technical Literacy: Students will utilize computer and emerging technologies effectively.

Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.

Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.

Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.

Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| CONNECTION OF MUS 132: MUSIC ENSEMBLE II TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN LIBERAL ARTS: |
|-------------------------------------------------|-------|
| 1. Demonstrate fundamental musicianship.         | E     |
| 2. Demonstrate and apply music theory and composition. | E     |
| 3. Identify historical perspectives of music including styles and nationality and interpret the underlying meanings of music from historical perspectives. | E     |
| 4. Distinguish melodic and rhythmic intervals and demonstrate this through musical dictation. | E     |
| 5. Create, analyze and understand the aesthetic value of musical works. | E     |
| 6. Demonstrate musical proficiency in her/his chosen instrument. | E     |

Ensemble Performance Rubric
<table>
<thead>
<tr>
<th>Category</th>
<th>1 – Poor (F)</th>
<th>2 – Below Average (D)</th>
<th>3 – Average (C)</th>
<th>4 – Above Average (B)</th>
<th>5 – Excellent (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique</td>
<td>Does not present any evidence of proper technique.</td>
<td>Inconsistent technique with significant errors.</td>
<td>Proper technique is emerging but had some errors.</td>
<td>Minimal techniques errors.</td>
<td>Consistent use of proper technique.</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>------------------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Rhythm/Tempo</td>
<td>Does not present any evidence of understanding and/or the use of rhythm/tempo.</td>
<td>Inconsistent rhythm/tempo with significant errors.</td>
<td>Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
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<tr>
<td>Listening skills</td>
<td>Does not present any evidence of understanding and/or the use of listening skills.</td>
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<td>Musicality</td>
<td>Does not present any evidence of musicality.</td>
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<td>Consistent use of musicality.</td>
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<tr>
<td>Attitude</td>
<td>Shows no effort on attitude.</td>
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</tr>
<tr>
<td>Scales</td>
<td>Student did not understand the concept.</td>
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<td>Student had some difficulties with the</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
<tr>
<td>Arpeggios</td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------------</td>
<td>-------------------------------------------</td>
<td>------------------------------------------------</td>
<td>---------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Chords</td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
</tbody>
</table>
Course Information

Instructor: ______________________
Course Title: Music Ensemble II
Course Number: MUS 132
Email: ______________________
Phone: ______________________
Office hours: ______________________

Course Description:

This course focuses on the performance of: Jazz, Rock, Funk, Blues, Samba/Bossa Nova, and Afro-Cuban. Students build on the concept of ensemble playing and responsibilities from MUS 131. Students examine intermediate performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Prerequisite: MUS 131

Instructional Goals and Outcomes:

Upon completion of this course, students will be able to:

- Display intermediate ensemble musical skills in ear training and chord chart reading in order to perform the designated music.
- Demonstrate intermediate music analysis knowledge by identifying the different stylistic elements and forms used in a composition.
- Appreciate the skills and techniques associate with each genre.
- Recognize and understand the melody and harmony and how they support each other.
- Demonstrate professionalism and rehearsal etiquette involving: knowing the musical piece, being on time, organize, being positive, respectful, active, involved, and having up to date and functional instruments/equipments.
- Execute and perform on their main instrument different music meters and rhythm elements such as: dotted notes, dotted quarter notes/rest, sixteen notes/rest, dotted sixteen notes/rest, eighth note 2 sixteen notes, and 2 sixteen notes eighth note.
- Provide harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.
- Provide augmented, diminished, and minor 7b5 triads/seventh chords in all keys.
- Provide augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.
General Education Learning Goals:
- Communication Skills: Students will be able to write and speak effectively.
- Information Literacy: Students will be able to locate, evaluate and apply reliable and appropriate information.
- Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.
- Technical Literacy: Students will utilize computer and emerging technologies effectively.
- Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.
- Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.
- Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Teaching procedures:
Methodology: This course is taught using a variety of instructional method and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Book: Handouts will be provided by the instructor with instructions and a list of songs for the semester.
Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

Course Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading and evaluation:
Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td></td>
<td>Technique</td>
</tr>
<tr>
<td></td>
<td>Rhythm/Tempo</td>
</tr>
<tr>
<td></td>
<td>Listening skills</td>
</tr>
<tr>
<td></td>
<td>Musically</td>
</tr>
<tr>
<td></td>
<td>Preparedness</td>
</tr>
<tr>
<td></td>
<td>Attitude</td>
</tr>
<tr>
<td>- Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>- Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
</table>

Learning Council - May 12, 2015
### Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Score Range</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td></td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
<td>0.0</td>
</tr>
<tr>
<td>Technique</td>
<td>Does not present any evidence of proper technique.</td>
<td>Inconsistent technique with significant errors.</td>
<td>Proper technique is emerging but had some errors.</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>• Posture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Fluency</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Fingering</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm/Tempo</td>
<td>Does not present any evidence of understanding and/or the use of rhythm/tempo.</td>
<td>Inconsistent rhythm/tempo with significant errors.</td>
<td>Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
</tr>
<tr>
<td>• Accuracy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Pulse</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Meter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Steady Tempo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Notes value</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listening skills</td>
<td>Does not present any evidence of understanding and/or the use of listening skills.</td>
<td>Inconsistent Listening skills with significant errors.</td>
<td>Proper understanding and use of listening skills is emerging but had some errors.</td>
</tr>
<tr>
<td>• Instrument role</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Interaction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Music balance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musicality</td>
<td>Does not present any evidence of musicality.</td>
<td>Inconsistent musicality with significant errors.</td>
<td>Proper understanding musicality is emerging but had some errors.</td>
</tr>
<tr>
<td>• Style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Phrasing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Interpretation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Dynamics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Expression</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Organize</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Practice time</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Music sheet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Assignments</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attitude</td>
<td>Shows no effort on attitude.</td>
<td>Shows limited effort on attitude.</td>
<td>Shows some effort on attitude.</td>
</tr>
<tr>
<td>• Active</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Positive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Team work</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>Student was never present or on time.</td>
<td>Student was rarely present and on time.</td>
<td>Student was present and on time some times.</td>
</tr>
<tr>
<td>• Punctuality</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scales</td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IT IS EXPECTED:

- All students **WILL** attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.

- All students **WILL** bring all required materials to class.

- All students **WILL** complete the assigned homework to the best of their ability.

- During class, all students **WILL** refrain from talking out loud.

- During class, all students **WILL** refrain from using obscenity, profanity and indecency language.

- During class, all students **WILL** refrain from making any unnecessary noises.

- During class, all students **WILL turn off or silence** all cellular phones and other sound-emitting devices, and **put them away**. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. **If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be ask to leave the class room and will be mark as absence.**

- Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.

- During class, all students **WILL** raise their hand to contribute to the discussion or to ask appropriate questions.

- All students **WILL** be respectful of their fellow students.

- During class, all students **WILL participate** in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.

- During class, all students **WILL** refrain from eating (you may bring water).

- During class, all students **WILL** refrain from packing up until I dismiss you.
• Exams **WILL** be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

**PLAGIARISM:**
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don’t know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.

Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college. Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

**LEARNING NEEDS**
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

**CHILDREN ON CAMPUS**
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

• Children can only be allowed in the classroom with prior approval of the faculty member.

• A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.
COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1-2  Welcome, Introductions, Syllabus and Course Requirements

- Rock

Assignments:
Harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.

Week 3-4

- Blues

Assignments:
Harmonic minor, melodic minor, major/minor pentatonic, and whole tone scales in all keys, two octaves.

Week 5-7

- Jazz

Mid-Term
Assignments:
Augmented, diminished, and minor 7b5 triads/seventh chords in all keys.

Week 8-9

- Funk

Assignments:
Augmented, diminished, and minor 7b5 triads/seventh chords in all keys.

Week 10-13

- Samba/Bossa Nova

Assignments:
Augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.

Week 13-15

- Afro-Cuban

Final Exam
Assignments:
Augmented, diminished, and minor 7b5 triads/seventh arpeggios in all keys, two octaves.

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

- Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.

- I reserve the right to give quizzes and homework.

- Note: This syllabus may be subject to change.
NEW COURSE PROPOSAL

1. **Course Number and Name:** MUS 133 Music Ensemble III

2. **Originator:** Jose Castillo  
   **Date:** November 1, 2014

3. **School Dean:** Clarence Ates Ph.D.  
   **Date:** November 17, 2014

4. **The requested change (motion) for governance consideration is as follows:**
   
The School of Humanities and Education move that Music 133 Music Ensemble III be adopted as a new course.

5. **Effective Date:** Spring 2018

6. **Recommended by the Humanities & Education School**  
   **Date:** November 20, 2014
   **Comments:**

7. **AA Leadership Team:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

8. **VP/Academic Affairs:**  
   **Date:** 4/28/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

9. **Learning Council:**  
   **Date:** 5/12/15
   **Recommended:**  
   **Not Recommended:**  
   **Comments:**

10. **VP/Academic Affairs:**  
    **Date:** 5/12/15
    **Approved:**  
    **Not Approved:**  
    **Comments:**
### Course Information

<table>
<thead>
<tr>
<th>Course Discipline/Department:</th>
<th>School:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humanities</td>
<td>Humanities and Education</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Number:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 133</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Ensemble III</td>
</tr>
</tbody>
</table>

Prerequisites and/or corequisites (confer with affected department coordinator):
- Prerequisite: MUS 132

<table>
<thead>
<tr>
<th>CIP code:</th>
</tr>
</thead>
<tbody>
<tr>
<td>50.0903</td>
</tr>
</tbody>
</table>

Effective Term/year:
- Spring 2018

### Rationale for the New Course

This music ensemble is designed for the student with previous musicianship skills. The course focuses on advance performance of different genres of music: Jazz, Rock, Blues, World Music Samba/Bossa Nova, and Afro-Cuban. The course will cover advance performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Special attention will be given to build camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

### Elective Options

Is the course content similar to other courses now offered?
- Yes ___ No X __

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives
- X ___ Elective
- X ___ Discipline specific (Humanities)
- X ___ Program specific
- ___ Multiple perspective (confer with the Liberal Arts Coordinator)

### Program Relevance

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.
- Yes. Please see attachment.

<table>
<thead>
<tr>
<th>Expected enrollment per term:</th>
<th>Expected enrollment per year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>50</td>
</tr>
</tbody>
</table>
Will any of the following be required:

- Additional staff ___
- Additional space ___
- Additional equipment ___

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

### Course Materials

<table>
<thead>
<tr>
<th>Course number:</th>
<th>MUS 133</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name:</td>
<td>Music Ensemble III</td>
</tr>
<tr>
<td>Credits:</td>
<td>1</td>
</tr>
<tr>
<td>Lecture Hours:</td>
<td></td>
</tr>
<tr>
<td>Lab hours:</td>
<td>45</td>
</tr>
<tr>
<td>Clinic Hours:</td>
<td></td>
</tr>
</tbody>
</table>

**General course description and prerequisites (as it will appear in the catalog):**

MUS 133 Music Ensemble III  1 Credit

This course focuses on advance performance of different genres of music: Jazz, Rock, Blues, World Music Samba/Bossa Nova, and Afro-Cuban. Students examine advance performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

**Prerequisite:** MUS 132  F/S

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

**Book:** Handouts will be provided by the instructor with instructions and a list of songs for the semester. Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

**Instructional Objectives (list):**

- Prepare student with advance critical and creative thinking skills in order to perform the music.
- Provide understanding of group listening and musicianship.
- Prepare student with the skills to read more complex/advance music charts.
- Prepare student to analyze the stylistic elements and form of advance songs.
- Prepare student to identify and understand challenging melody and harmony elements.
- Provide advance music ensemble accompaniment as applied to each style.
- Prepare student to demonstrate musical and ensemble professionalism including rehearsal etiquette.
- Prepare student to execute advance rhythms.
- Prepare student to demonstrate Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.
- Prepare student to demonstrate $\text{sus}_4$, $7b5$, $7\#5$, minor major7, major7$\#5$ and b5 triads/seventh chords in all keys.
- Prepare student to demonstrate $\text{sus}_4$, $7b5$, $7\#5$, minor major7, major7$\#5$ and b5 triads/seventh chords in all keys.
Teaching procedures: (provide suggested teaching methodology):

This course is taught using a variety of instructional method and procedures. Students will listen to
lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings,
video/film presentation, demonstration, writing drills activities, live performance, and visiting Artist.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested
course topics):

**COURSE OUTLINE, READINGS AND ASSIGNMENTS**

**Week 1-2**
Welcome, Introductions, Syllabus and Course Requirements
- Rock
  **Assignments:**
  Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.

**Week 3-4**
- Blues
  **Assignments:**
  Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.

**Week 5-7**
- Jazz
  **Mid-Term**
  **Assignments:**
  sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh chords in all keys.

**Week 8-10**
- Samba/Bossa Nova
  **Assignments:**
  sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh chords in all keys.

**Week 11-13**
- World Music
  **Assignments:**
  sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh arpeggios in all keys, two
  octaves.

**Week 13-15**
- Afro-Cuban
  **Final Exam**
  **Assignments:**
  sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh arpeggios in all keys, two
  octaves.
Other information:

- Suggested basis for student grading and criteria for evaluating student performance

  Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td>• Technique</td>
<td></td>
</tr>
<tr>
<td>• Rhythm/Tempo</td>
<td></td>
</tr>
<tr>
<td>• Listening skills</td>
<td></td>
</tr>
<tr>
<td>• Musicality</td>
<td></td>
</tr>
<tr>
<td>• Preparedness</td>
<td></td>
</tr>
<tr>
<td>• Attitude</td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit:
No extra credit will be offered

- Suggested attendance policy

  Attendance:
  All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement

  College wide plagiarism policy will be used. See syllabus attached.

- Suggested assessment methodologies

  Assessment will be based on musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric attached.

Please attach a syllabus for this new course.

Attached
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

**COURSE STUDENT LEARNING OUTCOMES FOR MUS 133: MUSIC ENSEMBLE III**

Upon completion of the course, students will be able to:

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Display advance musical skills in ear training and chord chart reading</td>
<td>when performing in an ensemble setting.</td>
</tr>
<tr>
<td>Demonstrate advance music analysis knowledge by identifying the different</td>
<td>stylistic elements and forms used in complex composition.</td>
</tr>
<tr>
<td>Appreciate the skills and techniques associate with each genre.</td>
<td></td>
</tr>
<tr>
<td>Recognize and understand more complex melody and harmony and how they</td>
<td>support each other.</td>
</tr>
<tr>
<td>Demonstrate professionalism and rehearsal etiquette involving: knowing</td>
<td>the musical piece, being on time, organize, being positive, respectful,</td>
</tr>
<tr>
<td>Execute and perform on their main instrument different compound meters</td>
<td>active, involved, and having up to date and functional</td>
</tr>
<tr>
<td>Provide Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys,</td>
<td>instruments/equipments.</td>
</tr>
<tr>
<td>Provide sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh</td>
<td>chords in all keys.</td>
</tr>
<tr>
<td>Provide sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh</td>
<td>arpeggios in all keys.</td>
</tr>
<tr>
<td>How does the course support general education? Using the chart below,</td>
<td>indicate the degree or level of connection between the course and</td>
</tr>
<tr>
<td>INTERMEDIATE/TRANSITIONAL - There is more of a direct relationship</td>
<td>outcome as indicated here.</td>
</tr>
<tr>
<td>E – Emphasized – There is a direct relationship between the course and</td>
<td>the outcome. The outcome itself is not the focus of the course but at</td>
</tr>
<tr>
<td>M – Intermediate/ Transitional - There is more of a direct relationship</td>
<td>least one element of the course serves as a building block to the</td>
</tr>
<tr>
<td>I – Introductory/Background – There is an indirect relationship between</td>
<td>achievement of the final outcome. For example, course elements may</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of</td>
<td>necessary for the ultimate achievement of the outcome.</td>
</tr>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td></td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable</td>
<td></td>
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</tr>
</tbody>
</table>

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**CONNECTION OF MUS 133: MUSIC ENSEMBLE III TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Degree of Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and</td>
<td>I,M,E</td>
</tr>
<tr>
<td>speak effectively.</td>
<td></td>
</tr>
<tr>
<td>Information Literacy: Students will locate,</td>
<td>E</td>
</tr>
<tr>
<td>evaluate and apply reliable and appropriate</td>
<td></td>
</tr>
<tr>
<td>information.</td>
<td></td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply</td>
<td></td>
</tr>
<tr>
<td>the concepts and methods of mathematics to</td>
<td></td>
</tr>
<tr>
<td>solve.</td>
<td></td>
</tr>
<tr>
<td>Problems.</td>
<td></td>
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<tr>
<td>-----------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td></td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer and emerging technologies effectively.</td>
<td></td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts. E</td>
<td></td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td></td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence. M</td>
<td></td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment. E</td>
<td></td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td></td>
</tr>
</tbody>
</table>

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF MUS 133: MUSIC ENSEMBLE III TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN LABERAL ARTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
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<tr>
<td>3</td>
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<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>Category</td>
</tr>
<tr>
<td>-------------------</td>
</tr>
<tr>
<td>Technique</td>
</tr>
<tr>
<td>Rhythm/Tempo</td>
</tr>
<tr>
<td>Listening skills</td>
</tr>
<tr>
<td>Musicality</td>
</tr>
<tr>
<td>Attitude</td>
</tr>
<tr>
<td>Attendance</td>
</tr>
</tbody>
</table>
**Quinsigamond Community College**

**Course Information**

Instructor:  
Course Title: Music Ensemble III  
Course Number: MUS 133  
Email:  
Phone:  
Office hours:

**Course Description:** This course focuses on advance performance of different genres of music: Jazz, Rock, Blues, World Music Samba/Bossa Nova, and Afro-Cuban. Students examine advance performance techniques such as: instrument techniques, music reading, scales, chords, ear training, rhythm and teamwork. Students focus on building camaraderie, cohesiveness, listening, rhythm/tempo, musicality, preparedness, and harmonic/melodic elements.

Prerequisite: MUS 132

<table>
<thead>
<tr>
<th>Scales</th>
<th>Student did not understand the concept.</th>
<th>Student had difficulties with the concept.</th>
<th>Student had some difficulties with the concept.</th>
<th>Student understood the concept.</th>
<th>Student mastered the concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arpeggios</strong></td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td>Student did not understand the concept.</td>
<td>Student had difficulties with the concept.</td>
<td>Student had some difficulties with the concept.</td>
<td>Student understood the concept.</td>
<td>Student mastered the concept.</td>
</tr>
</tbody>
</table>
Course Goals and Outcomes:
Upon completion of this course, students will be able to:

- Display advanced musical skills in ear training and chord chart reading when performing in an ensemble setting.
- Demonstrate advanced music analysis knowledge by identifying the different stylistic elements and forms used in complex composition.
- Appreciate the skills and techniques associated with each genre.
- Recognize and understand more complex melody and harmony and how they support each other.
- Demonstrate professionalism and rehearsal etiquette involving: knowing the musical piece, being on time, organized, being positive, respectful, active, involved, and having up-to-date and functional instruments/equipment.
- Execute and perform on their main instrument different compound meters and rhythm elements such as: ties, triplets (sixteen note, eight note, quarter note, and half note triplets).
- Provide Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.
- Provide $\text{sus}_4$, $7b5$, $7#5$, minor $7$, major $7#5$ and $b5$ triads/seventh chords in all keys.
- Provide $\text{sus}_4$, $7b5$, $7#5$, minor major $7$, major $7#5$ and $b5$ triads/seventh arpeggios in all keys, two octaves.

General Education Learning Goals:
- **Communication Skills**: Students will be able to write and speak effectively.
- **Information Literacy**: Students will be able to locate, evaluate, and apply reliable and appropriate information.
- **Quantitative Reasoning**: Students will apply the concepts and methods of mathematics to solve problems.
- **Technical Literacy**: Students will utilize computer and emerging technologies effectively.
- **Aesthetics**: Students will appreciate the variety of human experiences as expressed through the arts.
- **Multiple Perspectives**: Students will demonstrate knowledge and appreciation of diverse cultures.
- **Impact of Technology**: Students will reflect on the impact of scientific and technological advances on the individual, society, and the environment.

Teaching procedures:
Methodology: This course is taught using a variety of instructional methods and procedures. Students will listen to lectures; engage in class discussions, cooperative learning activities, online music exercises, recordings, video/film presentations, demonstration, writing drills activities, live performance, and visiting Artist.

Course Texts and Reading:
Book: Handouts will be provided by the instructor with instructions and a list of songs for the semester.
Other: A purchase of a folder is required in order to keep music charts and other important documents organized.

Course Requirements:
Attendance:
All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Cancellation:
In the event of a class cancellation, the assignments will be due the next time class meet.

In-class work:
In class music exercises will be provided. These are intended to provide the student with extra help to understand the music material.
Participation/ Attitude
Negative Points: Inattention, lack of focus in class, texting, disruptive behavior, side conversations

Grading and evaluation:
Grading for this course will be based on the following criteria: Musicianship, attendance, and scales/chords. Please see Ensemble Performance Rubric.

Assignments

<table>
<thead>
<tr>
<th></th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicianship</td>
<td>60%</td>
</tr>
<tr>
<td>• Technique</td>
<td></td>
</tr>
<tr>
<td>• Rhythm/Tempo</td>
<td></td>
</tr>
<tr>
<td>• Listening skills</td>
<td></td>
</tr>
<tr>
<td>• Musicality</td>
<td></td>
</tr>
<tr>
<td>• Preparedness</td>
<td></td>
</tr>
<tr>
<td>• Attitude</td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Scales/chords</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Extra Credit: No extra credit will be offered

Grades will be determined according to the following:

<table>
<thead>
<tr>
<th>Academic</th>
<th>Grades</th>
<th>Quality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95–100</td>
<td>Outstanding</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90–94</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87–89</td>
<td>High Quality</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83–86</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80–82</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77–79</td>
<td>Average</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>73–76</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70–72</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67–69</td>
<td></td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>63–66</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
<td>Score</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>D-</td>
<td>60–62</td>
<td>0.7</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Below 60</td>
<td>Failed</td>
<td>0.0</td>
</tr>
<tr>
<td>Category</td>
<td>1 – Poor (F)</td>
<td>2 – Below Average (D)</td>
<td>3 – Average (C)</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Technique</td>
<td>• Posture Does not present any evidence of proper technique.</td>
<td>• Inconsistent technique with significant errors.</td>
<td>• Proper technique is emerging but had some errors.</td>
</tr>
<tr>
<td></td>
<td>• Fluency Inconsistent technique with significant errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Fingering Proper technique is emerging but had some errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minimal techniques errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Consistent use of proper technique.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm/Tempo</td>
<td>• Accuracy Does not present any evidence of understanding and/or the use of rhythm/tempo.</td>
<td>• Inconsistent rhythm/tempo with significant errors.</td>
<td>• Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
</tr>
<tr>
<td></td>
<td>• Pulse Proper understanding and use of rhythm/tempo is emerging but had some errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Meter Minimal rhythm/tempo errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Steady Tempo Consistent use of rhythm/tempo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Notes value</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listening skills</td>
<td>• Instrument role Does not present any evidence of understanding and/or the use of listening skills.</td>
<td>• Inconsistent Listening skills with significant errors.</td>
<td>• Proper understanding and use of listening skills is emerging but had some errors.</td>
</tr>
<tr>
<td></td>
<td>• Interaction Proper understanding and use of listening skills is emerging but had some errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Music balance Minimal listening skills errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Consistent use of Listening skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musicality</td>
<td>• Style Does not present any evidence of musicality.</td>
<td>• Inconsistent musicality with significant errors.</td>
<td>• Proper understanding musicality is emerging but had some errors.</td>
</tr>
<tr>
<td></td>
<td>• Phrasing Proper understanding musicality is emerging but had some errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Interpretation Minimum musicality errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Dynamics Consistent use of musicality.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Expression</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparedness</td>
<td>• Organize Does not present any evidence of readiness.</td>
<td>• Demonstrates limited readiness.</td>
<td>• Demonstrates some readiness.</td>
</tr>
<tr>
<td></td>
<td>• Practice time Demonstrates limited readiness.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Music sheet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Assignments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attitude</td>
<td>• Active Shows no effort on attitude.</td>
<td>• Shows limited effort on attitude.</td>
<td>• Shows some effort on attitude.</td>
</tr>
<tr>
<td></td>
<td>• Positive Shows limited effort on attitude.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Team work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>• Punctuality Student was never present or on time.</td>
<td>Student was rarely present and on time.</td>
<td>Student was present and on time some times.</td>
</tr>
</tbody>
</table>
IT IS EXPECTED:

- All students WILL attend all scheduled classes, arrive in class on time, and stay for the duration of the scheduled class.

- All students WILL bring all required materials to class.

- All students WILL complete the assigned homework to the best of their ability.

- During class, all students WILL refrain from talking out loud.

- During class, all students WILL refrain from using obscenity, profanity and indecency language.

- During class, all students WILL refrain from making any unnecessary noises.

- During class, all students WILL turn off or silence all cellular phones and other sound-emitting devices, and put them away. Do not leave them on your desk. I absolutely prohibit texting, surfing the web, playing games, checking twitter, looking at Facebook, etc. Consider this your official notice. If you use your phone during class, you will lose your participation points for the day. If you continue to use it you will be ask to leave the class room and will be mark as absence.

- Note-taking on personal/laptop computers is okay, but video and/or audio recording of lectures is prohibited without my prior consent.

- During class, all students WILL raise their hand to contribute to the discussion or to ask appropriate questions.

- All students WILL be respectful of their fellow students.

- During class, all students WILL participate in class discussion as it is an important part of the learning experience. I expect you to be present, prepared, and to participate actively.
• During class, all students **WILL** refrain from eating (you may bring water).

• During class, all students **WILL** refrain from packing up until I dismiss you.

• Exams **WILL** be accomplished by the student without any form of outside assistance. Students should review the QCC Student Handbook for a full definition of plagiarism and all resulting consequences.

**PLAGIARISM:**
The following is QCC’s official policy on plagiarism:

“Our purpose in the classroom is to seek the truth; this work requires trust and honesty between teacher and student. If we are not honest about what we know and don't know, our learning will always be impaired. Because our teaching and learning depends on this honest communication, we expect all students to understand what plagiarism is and why it is unacceptable.

Plagiarism means taking someone else's ideas or words and presenting them as one's own. The offense can take many forms including cheating on a test, passing in a paper taken from the Internet or from another student, or failing to properly use and credit sources in an essay. Sometimes the issue is subtle, involving getting too much help on an assignment from someone else. In every instance, plagiarism means cheating both oneself and the owner of the source. Since the cheating sabotages a student's learning experience, consequences range from no credit for the assignment to failure for the course and possible expulsion from the college.

Any student considering plagiarism should recognize the consequences and consider alternatives. Students uncertain about what constitutes plagiarism may request help from faculty or from appropriate college services.”

**LEARNING NEEDS**
Every effort will be made to meet the individual needs and various learning styles of students in this course.

It is of the utmost importance that you inform me at the beginning of the semester of your particular needs. If you have concerns about this course, please see me during my office hours or make an appointment to see me.

If your concerns are about a learning disability or another specific need, please see me or a learning specialist at Learning Disability Services, Room 246A. All information is strictly confidential.

**CHILDREN ON CAMPUS**
We are an open and welcoming campus, understanding that many of our students come from diverse backgrounds and have family responsibilities along with those of being a college student. We understand that occasionally students may be required to bring children to campus. At the same time, students should understand the parameters that are important to adhere to when young children are on campus.

• Children can only be allowed in the classroom with prior approval of the faculty member.

• A parent or guardian must supervise children at all times on the QCC campus, including in classrooms.
COURSE OUTLINE, READINGS AND ASSIGNMENTS

Week 1-2  Welcome, Introductions, Syllabus and Course Requirements
  • Rock
  Assignments: Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.

Week 3-4
  • Blues
  Assignments: Dorian, Phrygian, Lydian, and Locrian scales/modes in all keys, two octaves.

Week 5-7
  • Jazz
  Mid-Term Assignments: sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh chords in all keys.

Week 8-10
  • Samba/Bossa Nova
  Assignments: sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh chords in all keys.

Week 11-13
  • World Music
  Assignments: sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh arpeggios in all keys, two octaves.

Week 13-15
  • Afro-Cuban
  Final Exam Assignments: sus4, 7b5, 7#5, minor major7, major7#5 and b5 triads/seventh arpeggios in all keys, two octaves.

The syllabus is a contract between student and instructor. The policies in this document apply to every student. You need to decide if you can handle the requirements and responsibilities outlined in this document.

• Any behavior in the classroom that is disrupting or interfering in the educational process is prohibited.

• I reserve the right to give quizzes and homework.

• Note: This syllabus may be subject to change.
NEW DEGREE PROGRAM PROPOSAL

1. Program Name: Liberal Arts–Theater Option

2. Originator: Kelly Morgan
   Date: November 1, 2014

3. School Dean: Clarence Ates
   Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:
   The School of Humanities and Education move that a Theater Option be approved within the Liberal Arts Associate Degree Program.

5. Effective Date: Fall 2016

6. Recommended by the Humanities & Education School
   Date: November 20, 2014
   Comment:

7. AA Leadership Team: [Signature]  Date: 4/28/15
   Recommended: [Signature]  Not Recommended: [Signature]
   Comments:

8. VP/Academic Affairs: [Signature]  Date: 4/28/15
   Recommended: [Signature]  Not Recommended: [Signature]
   Comments:

9. Learning Council: [Signature]  Date: 5/12/15
   Recommended: [Signature]  Not Recommended: [Signature]
   Comments:

10. VP/Academic Affairs: [Signature]  Date: 5/12/15
    Approved: [Signature]  Not Approved: [Signature]
    Comments:
FOR NEW PROGRAM/CERTIFICATE

President: ___________________________ Date: ______________
Approved: __________ Not Approved: __________

Board of Trustees: __________________________ Date: ______________
Approved: __________ Not Approved: __________
**NEW DEGREE PROGRAM OR NEW CERTIFICATE PROPOSAL**

<table>
<thead>
<tr>
<th>Program:</th>
<th>Liberal Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>School:</td>
<td>Humanities &amp; Education</td>
</tr>
<tr>
<td>Degree type:</td>
<td>Theater Option</td>
</tr>
<tr>
<td>CIP code:</td>
<td>50.0507</td>
</tr>
</tbody>
</table>

Submit separate proposals for any new courses or revised courses in the program.

Provide a rationale for the proposed new program including a narrative for each of the following:

- **How the need for this new program or certificate was determined**
  - The need for the “Theater Option” was born out of significant community participation in the most recent version of the Theater Club. The Club has produced a “Mainstage” production for three semesters. These productions have been very well received and attended by QCC Family and community members as well as increased student participation. The Club Advisor and the students expressed an interest in creating opportunities for students to advance their skills in all components of theatre including acting, directing, stage management, movement, voice, and playwriting. This would allow the Club to engage the QCC community in some more in-depth subject matter while preparing students to transfer to a four-year institution where they could earn bachelor’s degree in Theatre Arts.

- **How the program was designed**
  - Theater at Quinsigamond Community College serves the Liberal Arts by providing a rigorous aesthetic, intellectual, and practical opportunity to explore the frontiers of learning and the formation of collaborative communities. The primary mode of study is the practice of theatre, involving theoretical, historical, aesthetic and technical elements. The program is comprehensive in nature, and is designed to maximize opportunities for training that would transfer to four-year intuitions for students interested in theatre arts or provide our students with enough knowledge to enter the visual or performing arts workforce.

- **Wage analysis where appropriate**
  - **Actors:** 2012 Median Pay = $18.54/hr, Number of Jobs in 2012 = 61. Job Outlook 2012-18 = -3% growth.
  - **Entertainers & Actors:** 2012 Median Pay = $19.75/hr, Number of Jobs in 2012 = 6. Job Outlook 2012-18 = -17% growth.
  - **Producers & Directors:** 2012 Median Pay = $25.73/hr, Number of Jobs in 2012 = 83. Job Outlook 2012-18 = -10% growth.
  - **Middle School Teachers:** 2012 Median Pay = $30.73/hr, Number of Jobs in 2012 = 2,103. Job Outlook 2012-18 = 7% growth.
Film studios in Devens and Worcester, MA may provide a brighter outlook regionally for Musicians, Singers, Music Directors and Composers.

“Mass Film Studios” in Worcester is located on a site in Greendale that is within walking distance of QCC’s West Boylston Street Campus.

http://www.telegram.com/article/20131126/NEWS/311269794/1101
http://www.mafilm.org/2013/10/15/movie-business-is-thriving-in-massachusetts/

There are also efforts to build a Film Studio in Westborough, MA

• How the new program or certificate was reviewed, approved, or developed in conjunction with an advisory board or other external agency
  - The program was developed and reviewed by representatives of the QCC faculty, staff and administrators. The program was also reviewed by QCC faculty and staff who are working union and non-union actors, directors, writers as well as the former chair of The Kennedy Center American College Theater Festival (KCACTF) for Region I (the six New England States and eastern New York state) who presented the program structure to the Massachusetts Sub-Committee of KCACTF Region I where it was enthusiastically endorsed. Significant research and communication was instigated with both high school and four year college constituents to verify a desire/need for such a program, and to confirm that the College was ready to upgrade the current facilities to support a Theater programming.

• Demonstrated regional employer interest in hiring graduates
  - QCC students graduating with an Associate’s Degree in theater, will have acquired the technical and practical skills to gain employment at area community theatres and professional equity houses. It is no secret that becoming a success in “Acting” is a difficult task. Our program will provide students with a broad range of technical expertise in stage management, lights/sound and production. These, along with the communications skills students will acquire are invaluable and will be the gateway for job opportunities in the professional theatre world and/or for acceptance into a four-year theater program anywhere in the country.

Does any aspect of the proposed program affect another department? Please confer with the coordinators of affected departments.
Affected department(s): No

For an associate degree program, does the proposed program meet the general education credit requirement for MassTransfer? Yes.
If no, please provide a rationale.

Does the program or certificate qualify for financial aid? Check with the Director of Financial Aid and fill out the Gainful Employment Form as needed. Yes.

Will any of the following be required:
  Additional staff  x  Additional space   x  Additional equipment  x
Provide a rationale for any needs indicated and include approximate cost of equipment.
- Upgrades to the Hebert Auditorium, renovation of existing space on the West Boylston St campus and potential new space for performance(s) must be considered. Cost estimates would need to be generated by Facilities, or through the Administrative VP’s office.
Start-up collection of library resources in support of this program: $2,500

List the Program Student Learning Outcomes in the table below. Indicate the course or courses that will fulfill each outcome and indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>PROGRAM STUDENT LEARNING OUTCOMES FOR THEATER OPTION</th>
<th>Supporting course(s)</th>
<th>I, M, E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Students will obtain a fundamental understanding of the production process, including tickets sales, set design/construction, lights/sound, and marketing, front of house, props, costumes, and make-up hair.</td>
<td>THA 101</td>
<td>E</td>
</tr>
<tr>
<td>2 Students will learn how to use their bodies as vessels for more complete and creative acting and character development. Students will also learn tumbling, mask utilization, breathing techniques, and script analysis as it serves the physical life of the characters. Balance, physical/psychological extension, flexibility, stress/adaptive strategies, sensory acuity, and hand-to-hand combat.</td>
<td>THA 102</td>
<td>E</td>
</tr>
<tr>
<td>3 Students will learn the importance of breathing; alignment; dynamic tension; warm-up; range extension; pitch and stress work; resonance; vocal care and stamina; acting through the emotion; improving speech detail; International Phonetic Alphabet notation/pronunciation in varying contemporary and classical styles; text analysis. Students will study how “voice” can influence characterization. Students will also learn dialects.</td>
<td>THA 103</td>
<td>E</td>
</tr>
<tr>
<td>4 The program is designed to give students a familiarity with the art and practice of acting, both as an observer and a participant. Introduction to the language, terms, and concepts of theater, as well as to the specific craft &amp; technique work of the actor. To introduce the process by which actors work. To learn to critically observe and evaluate theater performance. Text and subtext, Stage Business, Blocking, Character Analysis, Analyzing a script – dramaturgy, Beats of Action, Methods of acting – want/objective-obstacle-action-conclusion, Auditioning skills, Play Reports, post 1930 full-length plays (non-musicals, one-acts, or ten-minute plays), Urgency scene (no speaking), Oral history, as well as other skills.</td>
<td>THA 201</td>
<td>E</td>
</tr>
<tr>
<td>5 Students will learn how to manage a production from rehearsal to performance to striking the production on closing night. Preshow techniques and efficiencies, call times, sound and light cues, costume changes, front of house coordination, recording blocking, managing backstage. Students will also learn Actors Equity Association rules of stage management.</td>
<td>THA 202</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Students will learn to develop artistic perception, creative expression, and aesthetic valuing of the writers Creative Intent; developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will continue to learn theatre terminology for the stage, acting, directing, and technical aspects of production through the literary management of the text. Students will learn writing/acting/script analysis. Students will use personally inspired stories to create scenes and scenes and possibly one act plays, cultural implications, staging effects, and oral interpretation.</td>
<td>THA 203</td>
</tr>
</tbody>
</table>

For a degree program, indicate the courses that fulfill the General Education Student Learning Outcomes.

<table>
<thead>
<tr>
<th>GENERAL EDUCATION STUDENT LEARNING OUTCOMES FOR THEATER OPTION</th>
<th>Supporting course(s)</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>ENG 101 &amp; 102 SPH 101</td>
<td>E</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>PSY 101 Socio Elective History Elective (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td>MAT Electives (see Grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td>Lab Sci Electives (see grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td>ENG 101 &amp; 102 Lab Sci Electives</td>
<td>E</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>THA 201 THA 102</td>
<td>E</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>Sociology Elective History Elective (See Grid Attach)</td>
<td>E</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>Sociology Elective (see Grid attach)</td>
<td>E</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
<td>Lab Science Elective History Elective Sociology Elective (See grid Attach)</td>
<td>E</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td>History Elective (See Grid attach)</td>
<td>E</td>
</tr>
</tbody>
</table>
# LIBERAL ARTS – Theater Option -- Associate in Arts (Program Code:

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course #</th>
<th>Offered</th>
<th>Plan to Take</th>
<th>Grade</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Composition &amp; Literature I</td>
<td>ENG 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>ENG 100 or appropriate placement score</td>
</tr>
<tr>
<td>Mathematics Elective</td>
<td>MAT---</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Introduction to the Liberal Arts</td>
<td>LIB 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>ENG 100 or appropriate placement score</td>
</tr>
<tr>
<td>Theater Production</td>
<td>THA 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>A grade of ‘C’ or higher in ENG 091 and in ENG 096 or appropriate placement score.</td>
</tr>
<tr>
<td>Speech Communication Skills</td>
<td>SPH 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>Pre/Coreq: ENG 101</td>
</tr>
<tr>
<td><strong>Semester 2</strong></td>
<td></td>
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</tr>
<tr>
<td>English Composition &amp; Literature II</td>
<td>ENG 102</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>ENG 101</td>
</tr>
<tr>
<td>Mathematics Elective</td>
<td>MAT---</td>
<td></td>
<td></td>
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<td>3</td>
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</tr>
<tr>
<td>Introduction to Psychology</td>
<td>PSY 101</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>Coreq: ENG 100 or appropriate placement score</td>
</tr>
<tr>
<td>Stage Movement</td>
<td>THA 102</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>THA 101</td>
</tr>
<tr>
<td>Stage Voice</td>
<td>THA 103</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>THA 101</td>
</tr>
<tr>
<td><strong>Semester 3</strong></td>
<td></td>
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<tr>
<td>Foreign Language Elective</td>
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<tr>
<td>Lab Science Elective</td>
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<td>4</td>
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<tr>
<td>Acting</td>
<td>THA 201</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>THA 102, THA 103</td>
</tr>
<tr>
<td>Stage Management</td>
<td>THA 202</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>THA 102, THA 103</td>
</tr>
<tr>
<td>Sociology Elective</td>
<td>---</td>
<td></td>
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<td></td>
<td>3</td>
<td>ENG 100 or appropriate placement score</td>
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<tr>
<td><strong>Semester 4</strong></td>
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<tr>
<td>Foreign Language Elective</td>
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<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Lab Science Elective</td>
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<td></td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Playwrighting</td>
<td>THA 203</td>
<td>F/S/SU</td>
<td></td>
<td></td>
<td>3</td>
<td>ENG 101, THA 201, THA 202</td>
</tr>
<tr>
<td>History Elective</td>
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<td>3</td>
<td></td>
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<tr>
<td>Multiple Perspectives Elective</td>
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<td>3</td>
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<tr>
<td><strong>Total Credits Required</strong></td>
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<td>62</td>
<td></td>
</tr>
</tbody>
</table>

**Program Notes**

a. Foreign Language credits may be earned in one of the following.

- Completion of six college level credits in one foreign language.
- Successful completion of Advanced Placement Exam, CLEP, or Challenge Exam.
- Two years of sequential high school instruction in one foreign language with a grade of “C” or higher.
- Course work on high school transcript from a non-English speaking country where the primary language of instruction is not English.

**Please note:** If the student satisfies the Foreign Language credits through high school instruction, then the student must earn EITHER three credits in a Humanities Elective and three credits in a Liberal Arts Elective in order to meet MassTransfer requirements, or six credits in Liberal Arts Electives to fulfill Program requirements but without meeting MassTransfer requirements.

b. Suggested courses include: ANT 111 or 221; ART 260; ASL 113; BIO 141; CHC 151, 250 or 255; ECE 133; ENG 231 or 232; GEO 210; GRT 101; HST 104, 105, 106, 133, 152, 157, 203, 204, 215, 216, or 241; HUM 147 or 211; IDS 101 or 141; MUS 121; PHI 121, 123, 201; PSY 142, 241, or 242; SOC 111, 115, 211, or 220.
NEW COURSE PROPOSAL

1. Course Number and Name: THA – 101: Theater Production

2. Originator: Kelly Morgan                    Date: November 1, 2014

3. School Dean: Clarence Ates, Ph.D.                    Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Theater 101 Theater Production be adopted as a new course.

5. Effective Date: Fall 2016

6. Recommended by the Humanities & Education School
   Date: November 20, 2014
   Comments:

7. AA Leadership Team:  Date: 4/28/15
   Recommended:        Not Recommended:  
   Comments:

8. VP/Academic Affairs:  Date: 4/28/15
   Recommended:        Not Recommended:  
   Comments:

9. Learning Council:  Date: 5/12/15
   Recommended:        Not Recommended:  
   Comments:  
   "Add to discipline specific core electives: Humanities"

10. VP/Academic Affairs:  Date: 5/12/15
   Approved:        Not Approved:  
   Comments:
**NEW COURSE PROPOSAL**

<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities &amp; Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number: <strong>THA 101</strong></td>
<td></td>
</tr>
<tr>
<td>Course Name: <strong>Theater Production</strong></td>
<td></td>
</tr>
<tr>
<td>Prerequisites and/or corequisites (confer with affected department coordinator):</td>
<td>Pre-Requisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or an appropriate placement score.</td>
</tr>
<tr>
<td>CIP code: <strong>50.0507</strong></td>
<td></td>
</tr>
<tr>
<td>Effective Term/year: Fall 2016</td>
<td></td>
</tr>
</tbody>
</table>

**Give a rationale for the new course. Be sure to indicate whether this course replaces another course.**
This course does NOT replace a new course. This course is designed to be the foundational course for the Theater students. It will prepare students with the industry standard theories and skills needed to advance to a four-year institution or internship level work opportunities. Basic Production Dramaturgy (textual research & analysis of dramatic literature for production and performance) is the prominent component of the course as it influences all aspects in the field of theater (playwriting, stage management, acting, dramaturgy, criticism, production design, technical production and construction). Practical experience with theatrical tools and equipment is covered and engaged in during the process of mounting the semester’s productions as a true practicum for professional productions.

**Is the course content similar to other courses now offered?** Yes ___ No  **X**
If yes, attach a statement for the coordinator of the department offering the similar course.

**Please indicate if this course will serve as any of the following types of electives**
- Elective  **X**
- Discipline specific: Humanities  **X**
- Program specific
- Multiple perspective (confer with the Liberal Arts Coordinator)

**Is this course required for a program?** If yes, submit a separate Program Revision Proposal or New Program Proposal.

| Expected enrollment per term: 18 | Expected enrollment per year: 36 |
Will any of the following be required:

- Additional staff _X_
- Additional space _X_
- Additional equipment _X_

Provide a rationale for any needs indicated above and include approximate cost of equipment. See program proposal (attached).

Library print and non-print resources in support of this course: $500

## Course Materials

<table>
<thead>
<tr>
<th>Course number: THA 101</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name: Theater Production</td>
</tr>
<tr>
<td>Credits: 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture Hours: 45</th>
<th>Lab hours:</th>
<th>Clinic Hours:</th>
</tr>
</thead>
</table>

General course description and prerequisites (as it will appear in the catalog):

THA 101  Theater Production  3  Credits

This course covers the basic level of technical experience in various aspects of production design and emphasizes a working knowledge of the hands-on participation skills needed to mount and run theatrical productions. Students focus on crafting an industry standard production book and work on that semester’s theater productions in assigned areas.

Prerequisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or appropriate placement score. F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):


**Instructional Objectives (list):**

At the completion of the course, a student will successfully be able to:

1. Research, organize and prepare for technically mounting a production.
2. Apply pertinent vocabulary for shop assignments
3. Define and fulfill technical responsibilities of a production crew.
4. Draft scenic elements for constructions purposes.
5. Articulate to crewmembers the design concepts defined in a formal production meeting.
6. Outline the Given Circumstances for design concepts and construction.
7. Construct scenery, hang & focus lights, set sound and costume plots and props tables
8. Name all the physical aspects of a theater (Examples: wings, fly, apron, etc.)
9. Develop a pre and postmortem plan for production
Teaching procedures: (provide suggested teaching methodology):

**Brief narrative**

Working with the various instruments, tools and equipment under the supervision of the instructor, students will actively engage processes of basic design and/or construction that are fundamental to mounting a production. Reading and drawing plans is a critical practice of the course. Model building of various production components is taught and executed by the students. Research practices, according to text analysis for the particular play being mounted is explored for production dramaturgical value.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

<table>
<thead>
<tr>
<th>CLASS SCHEDULE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEKS</strong></td>
</tr>
<tr>
<td>1</td>
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<td>2</td>
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<td>12</td>
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<tr>
<td>13</td>
</tr>
</tbody>
</table>
The scale shown below will be used to compute final grades.

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>100–94</td>
<td>A</td>
<td>Superior [exceptional, inspired, rare]</td>
<td>470–500</td>
</tr>
<tr>
<td>93–90</td>
<td>A-</td>
<td></td>
<td>450–469</td>
</tr>
<tr>
<td>89–87</td>
<td>B+</td>
<td></td>
<td>435–449</td>
</tr>
<tr>
<td>86–84</td>
<td>B</td>
<td>Above average [strong, consistent, insightful]</td>
<td>420–434</td>
</tr>
<tr>
<td>83–80</td>
<td>B-</td>
<td></td>
<td>400–419</td>
</tr>
<tr>
<td>79–77</td>
<td>C+</td>
<td></td>
<td>385–399</td>
</tr>
<tr>
<td>76–74</td>
<td>C</td>
<td>Average [basic, adequate, fulfilling all requirements]</td>
<td>370–384</td>
</tr>
<tr>
<td>73–70</td>
<td>C-</td>
<td></td>
<td>350–369</td>
</tr>
<tr>
<td>69–67</td>
<td>D+</td>
<td></td>
<td>335–349</td>
</tr>
<tr>
<td>66–64</td>
<td>D</td>
<td>Below average [minimal participation/knowledge]</td>
<td>320–334</td>
</tr>
<tr>
<td>63–60</td>
<td>D-</td>
<td></td>
<td>300–319</td>
</tr>
<tr>
<td>59–00</td>
<td>F</td>
<td>Failure; will be given to no-shows &amp; don't-knows</td>
<td>299–0</td>
</tr>
</tbody>
</table>

• **Attendance:** All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

• **Academic Honesty:** All Quinsigamond College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

• Suggested assessment methodologies

SEE above
Please attach a syllabus for this new course. See attached Syllabus

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THA 101 THEATER PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1. Research, organize and prepare for production work with</td>
</tr>
<tr>
<td>appropriate dramaturgical research</td>
</tr>
<tr>
<td>2. Master fundamental technical/design vocabulary for usage</td>
</tr>
<tr>
<td>and application</td>
</tr>
<tr>
<td>3. Perform assigned duties as a member of the technical crew</td>
</tr>
<tr>
<td>for a Main Stage production</td>
</tr>
<tr>
<td>4. Comprehend fundamental drafting skills and formats</td>
</tr>
<tr>
<td>5. Name and utilize the tools of a scene shop.</td>
</tr>
<tr>
<td>6. Possess a working knowledge of all safety measures and</td>
</tr>
<tr>
<td>requirements in a scene shop</td>
</tr>
<tr>
<td>7. Build flats and platforms, hang &amp; focus lights</td>
</tr>
<tr>
<td>8. Identify all the physical aspects of a theater (Examples:</td>
</tr>
<tr>
<td>wings, fly, apron, etc.)</td>
</tr>
<tr>
<td>9. Organize a load-in and strike of the production</td>
</tr>
<tr>
<td>10. Plan and implement a post-production assessment in</td>
</tr>
<tr>
<td>writing and in group</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

| I – Introductory/Background – There is an indirect relationship |
| between the course and the outcome. The outcome itself is not |
| the focus of the course but at least one element of the course |
| serves as a building block to the achievement of the final    |
| outcome. For example, course elements may provide the       |
| knowledge, skills or attitudes necessary for the ultimate    |
| achievement of the outcome.                                 |

| M – Intermediate/Transitional - There is more of a direct     |
| relationship between the course and the outcome than         |
| Introductory. A mixture of course elements support the       |
| final achievement of the outcome, but the final integration  |
| of knowledge, skills and attitudes necessary for its         |
| achievement is not accomplished in this course. For example, |
| knowledge, skills and/or attitudes (at least 2 of the 3)     |
| required for achievement of the outcome may be the focus of |
| the course or course element, but the integration of all     |
| three is not.                                               |

| E – Emphasized – There is a direct relationship between the   |
| course and the outcome. At least one element of the course    |
| focuses specifically on the complex integration of knowledge |
| skills and attitudes necessary to perform the outcome.       |
If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 101 THEATER PRODUCTION TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>E</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td>E</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td>E</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td>E</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>E</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>E</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>E</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
<td>E</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
<td>E</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONNECTION OF THA 101 THEATER PRODUCTION TO PROGRAM STUDENT LEARNING OUTCOMES FOR AN OPTION IN LIBERAL ARTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THE 101 Theater Production – Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes.</td>
<td>E</td>
</tr>
<tr>
<td>2 THE 102 Movement – Students will learn how to use their bodies as vessels for more complete and creative acting and character development.</td>
<td>E</td>
</tr>
<tr>
<td>3 THE 103 Voice – Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis.</td>
<td>I</td>
</tr>
<tr>
<td>4 THE 201 Acting – This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat break</td>
<td>M</td>
</tr>
</tbody>
</table>
down, and method acting.

<table>
<thead>
<tr>
<th>5</th>
<th>THE 202 Stage Management – Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management.</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>THE 203 Playwriting – Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis.</td>
<td>M</td>
</tr>
</tbody>
</table>
THA-101: Theater Production (3 Credits)
Syllabus

Time:
Location:
Final Exam:
Instructor:
Office Location:    E-mail:     Office Hours:

Required textbook and materials:

*Ball, David. *Backwards & Forwards: A Technical Manual for Reading Plays*, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 *(This text is the core text of the program and will be required in all six, theater courses.)*


* Pencils, notebook, 8” crescent wrench, 16’ measuring tape, architects scale rule

**Course Description**
This course covers the basic level of technical experience in various aspects of production design and emphasizes a working knowledge of the hands-on participation skills needed to mount and run theatrical productions. Students focus on crafting an industry standard production book and work on that semester’s theater productions in assigned areas.

Prerequisite: A grade of ‘C’ or higher in ENG 091 and in ENG 096 or appropriate placement score.

**Intended Learning Outcome**
Working with performance/production peers and using variety of resources, the student will conceive and deliver technical projects for the stage adhering to a specific purpose, meeting industry standards.

**Course Objectives**
At the completion of the course, a student will successfully be able to:

1. Research, organize and prepare for production work with appropriate dramaturgical research
2. Master fundamental technical/design vocabulary for usage and application
3. Perform assigned duties as a member of the technical crew for a Main Stage production
4. Comprehend fundamental drafting skills and formats
5. Name and utilize the tools of a scene shop
6. Possess a working knowledge of all safety measures and requirements in a scene shop
7. Build flats and platforms, hang & focus lights
8. Identify all the physical aspects of a theater (Examples: wings, fly, apron, etc.)
9. Organize a load-in and a strike
10. Plan and implement a post-production assessment in writing and in group
Final Grades
The scale shown below will be used to compute final grades.

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>100–94</td>
<td>A</td>
<td>Superior [exceptional, inspired, rare]</td>
<td>470–500</td>
</tr>
<tr>
<td>93–90</td>
<td>A-</td>
<td></td>
<td>450–469</td>
</tr>
<tr>
<td>89–87</td>
<td>B+</td>
<td></td>
<td>435–449</td>
</tr>
<tr>
<td>86–84</td>
<td>B</td>
<td>Above average [strong, consistent, insightful]</td>
<td>420–434</td>
</tr>
<tr>
<td>83–80</td>
<td>B-</td>
<td></td>
<td>400–419</td>
</tr>
<tr>
<td>79–77</td>
<td>C+</td>
<td>Average [basic, adequate, fulfilling all requirements]</td>
<td>385–399</td>
</tr>
<tr>
<td>76–74</td>
<td>C</td>
<td></td>
<td>370–384</td>
</tr>
<tr>
<td>73–70</td>
<td>C-</td>
<td></td>
<td>350–369</td>
</tr>
<tr>
<td>69–67</td>
<td>D+</td>
<td></td>
<td>335–349</td>
</tr>
<tr>
<td>66–64</td>
<td>D</td>
<td>Below average [minimal participation/knowledge]</td>
<td>320–334</td>
</tr>
<tr>
<td>63–60</td>
<td>D-</td>
<td></td>
<td>300–319</td>
</tr>
<tr>
<td>59–00</td>
<td>F</td>
<td>Failure; will be given to no-shows &amp; don’t-knows</td>
<td>299–0</td>
</tr>
</tbody>
</table>

Course Assignments

Production Assignments [55% of final course grade]
- Production Quizzes 50 points
- Technical Vocab Knowledge 50 points
- Production Crew Work 75 points
- Production Book (Outline & Bibliography) 100 points

Homework, Speech Development Work and Participation [25% of final course grade]
- Project Preparation, Outline, Script Assignments 50 points
- Homework Assignments 50 points
- Participation/Production work / Impromptu troubleshooting/Peer Critiques 25 points

Exams [20% of final course grade]
- Midterm Exam 50 points
- Final Exam 50 points
  Total 500 points

Brief Assignment Descriptions

Brief assignment descriptions appear below. Specific instructions for each assignment will be distributed during the semester.

**Homework Assignments**

Throughout the semester, various homework assignments will be made. These homework assignments must be complete and returned by its due date. You will turn these assignments in at the beginning of class on the due date. *Late homework assignments will not be accepted.* Homework assignments need to be typed; they may not be handwritten.

There will be 7 assignments made during the semester. Each homework assignment is worth 10 points. There will be one or two homework assignments that will be mandatory for everyone to
complete and I will be sure to inform you which of the assignments are mandatory. The top 5 homework grades you earn (including the mandatory assignments) will be used to calculate your overall homework score.

**Participation/Class Exercises/Impromptu Speaking/Peer Critiques/Course Evaluation**

Each student is expected to participate in class discussions and exercises. Success in this course will depend on active, supportive, and thoughtful participation. It is essential that we respect each other’s views, listen carefully, and create a supportive class environment where each student is an equal contributing partner. You are required to provide feedback to the presenters about their projects/assignment. This feedback will be given in written form. The *quality and quantity* of your comments and observations will influence your grade. As a member of this class, you are also expected to complete the course evaluation during the semester.

**Exams**

The exams are designed to assess how well you have learned the materials covered in the class and in the readings as well as your ability to synthesize and apply that information. The exams will include questions in a variety of formats. For both exams, you will be asked to analyze, evaluate, and critique a specific project. If you miss the midterm exam due to *serious* illness or *serious* emergency (a hospitalization – yours), you must contact me before the exam to discuss whether a make-up exam will be administered. A make-up exam will NOT be an option if you do not contact me prior to the exam. All make-ups must be completed prior to the next class. There is no make-up for the final exam.

**Class Preparations: LATE WORK IS NOT ACCEPTED.** All reading must be completed by the due date, speech assignments and homework assignments completed on the assigned dates, and exams taken in class as outlined on the course schedule. If a student is absent on the day of an assigned project, and has neither made previous arrangements with me nor called ahead of time the student will receive a grade of zero. Because of the amount of assignments in this class, there will be no exceptions to this policy.

**ASSIGNMENTS WILL NOT BE ACCEPTED VIA E-MAIL.**

**Attendance**

1. **Attendance:** All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

2. **Participation:** Showing up in class is not enough – you also have to arrive ready to participate: read the assigned reading, completed homework assignments, be prepared for your presentations. You should always bring your text, notebook, and other needed materials. Participation also includes: asking and answering questions, sharing relevant knowledge and experiences, listening intently, responding to and encouraging fellow classmates, and fulfilling responsibilities on assignments, small group and class projects.

3. **Classroom Environment:** It is everyone’s responsibility to contribute to creating a positive and productive classroom atmosphere. Tolerance and respect for others and their opinions is a MUST. Failure to abide by this rule will result in immediate dismissal from the class for that day, which, per the attendance policy, will constitute an absence.

4. **Cell Phones:** Please note that cell phones MUST be put away during class and not on vibrate. If a student’s cell phone goes off during a student speech or even vibrates, the student will receive an F on his or her own speech. If a student uses, looks at, or holds a cell phone during an exam, the exam will be immediately confiscated and the student will receive an F on the exam.
Other Important Information:

1. **Academic Honesty**: All Quinsigamond College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

2. **Student Needs**: Any student with a disability is encouraged to notify the instructor so as to allow for any and all support for the student to occur in a timely fashion.

3. **Changes**: Please note that this syllabus is subject to change. Chapter quizzes, written chapter outlines, and/or additional homework assignments may be assigned if students do not keep up with the reading on their own. Ability to participate in class, and answer questions based on the reading, will indicate whether or not students are doing their assigned reading.

### CLASS SCHEDULE

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TOPICS</th>
<th>READINGS/PRESENTATIONS</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Day: Introductions &amp; Facility Tour</td>
<td>Preface – Ch. 2</td>
<td>KCACTF lay-out of assignments</td>
</tr>
<tr>
<td></td>
<td>Theater Vocab</td>
<td></td>
<td>Quiz -Vocab</td>
</tr>
<tr>
<td>2</td>
<td>Introduction to Tech Project 1</td>
<td>The Woolgatherer</td>
<td>Play read for design/tech needs/Assign Design Project</td>
</tr>
<tr>
<td></td>
<td>Discuss The Woolgatherer for design/tech</td>
<td>Ch. 3, 4</td>
<td>Given Circumstances/Tech Assign. Due</td>
</tr>
<tr>
<td>3</td>
<td>Drawing Exercises</td>
<td>Ch. 5, 7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Research &amp; Supporting Materials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Technical drawing Intro.</td>
<td>Ch. 8,9, 11</td>
<td>Homework Drawing Project #1 Due</td>
</tr>
<tr>
<td></td>
<td>Tech Issues for actors/audience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Orthographic drawing</td>
<td>Ch. 14 - 16</td>
<td>Homework #2 Due</td>
</tr>
<tr>
<td></td>
<td>Ground Plan/Experiment work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Elevations</td>
<td>Ch. 17 18, 20</td>
<td>Orthographic Drawings Due</td>
</tr>
<tr>
<td></td>
<td>Final drawings/Model assign.</td>
<td></td>
<td>Vocabulary Exam - Mid-term</td>
</tr>
<tr>
<td></td>
<td>Spring Break</td>
<td></td>
<td>Homework #3 Due upon return</td>
</tr>
<tr>
<td></td>
<td>Spring Break</td>
<td></td>
<td>Homework #4 Due upon return</td>
</tr>
<tr>
<td>7</td>
<td>Color/Lecture and practice</td>
<td>Ch. 6</td>
<td>Model present/Critiques</td>
</tr>
<tr>
<td></td>
<td>Scenic painting techniques</td>
<td></td>
<td>Homework #5 Due</td>
</tr>
<tr>
<td>8</td>
<td>Scenic painting project</td>
<td>Ch. 10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound design Standards and board op.</td>
<td>Ch. 19</td>
<td>Homework #6 Due</td>
</tr>
<tr>
<td>9</td>
<td>Lighting design/instruments and board op</td>
<td>CH. 12</td>
<td>Sound Design quiz</td>
</tr>
<tr>
<td></td>
<td>Physics of Lighting</td>
<td>Ch. 13</td>
<td>Sound Project due for review</td>
</tr>
<tr>
<td>10</td>
<td>Costume Design Intro</td>
<td></td>
<td>Lighting Quiz</td>
</tr>
<tr>
<td></td>
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<td>---</td>
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</tr>
<tr>
<td><strong>Costume Plot for The Woolgatherer</strong></td>
<td><strong>Lighting Notations Due</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Figure drawing Intro/ Character selection</td>
<td>Drawing assignment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Character drawing practice</td>
<td>Lighting Design due</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Stage Management</td>
<td>Critiques</td>
<td><strong>Homework #7 Due</strong></td>
</tr>
<tr>
<td></td>
<td>SM Call book, organization for call crews</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>SM blocking notations and discussion of Wet tech, dry tech, costume parade, etc. Call sheets/Fine system</td>
<td>Last review for Production Book</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Properties assessment – hand/personal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td><strong>Vocab and Physical Project Demo</strong></td>
<td><strong>Final Written Exam</strong></td>
<td>Production Book w/Outline &amp; Bibliography due. This must be presented in final typed format.</td>
</tr>
</tbody>
</table>
NEW COURSE PROPOSAL

1. Course Number and Name: THA 102 Stage Movement

2. Originator: Mary Vreeland Date: November 1, 2014

3. School Dean: Clarence Ates Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

The School of Humanities and Education move that Theater 102 Stage Movement be adopted as a new course.

5. Effective Date: Spring 2017

6. Recommended by the Humanities and Education School Date: November 20, 2014
   Comments:

7. AA Leadership Team: Jim Brown Date: 4/28/15
   Recommended: _______ Not Recommended: _______
   Comments: _______

8. VP/Academic Affairs: _______
   Date: 4/28/15
   Recommended: _______ Not Recommended: _______
   Comments: _______

9. Learning Council: _______
   Date: 5/12/15
   Recommended: _______ Not Recommended: _______
   Comments: Add discipline specific elective: Humanities

10. VP/Academic Affairs: _______
    Date: 5/12/15
    Approved: _______ Not Approved: _______
    Comments: _______
<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities &amp; Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number: THA 102</td>
<td></td>
</tr>
<tr>
<td>Course Name: Stage Movement</td>
<td></td>
</tr>
<tr>
<td>Prerequisites and/or corequisites (confer with affected department coordinator):</td>
<td></td>
</tr>
<tr>
<td>Pre-Requisite: THA 101</td>
<td></td>
</tr>
<tr>
<td>CIP code: 50.0506</td>
<td></td>
</tr>
<tr>
<td>Effective Term/year: Spring 2017</td>
<td></td>
</tr>
</tbody>
</table>

**Give a rationale for the new course. Be sure to indicate whether this course replaces another course.**

This course will not replace another course. This course is designed to be one of the two foundational courses for the new Theater Option (THA 101 – Theater Production being the other). It will define for the student why their body is a physical performance instrument, how to care for it and manipulate it for the crafting of a character. It will prepare students with the basics of body awareness and physical skills needed to advance to a four-year institution or internship level work opportunities in public performance. Physical character research & and movement analysis for stage performance is the core work that is engaged. Movement and body control that prepares the student for coursework in Voice and Acting as well as the practical experiences of applying these performing skills in the QCC annual productions.

Is the course content similar to other courses now offered? Yes ___ No X

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

X Elective
X Discipline specific (name the discipline) Theater
__ Program specific (name the program) Liberal Arts
__ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.

**SEE ATTACHED NEW PROGRAM PROPOSAL.**

Expected enrollment per term: 16

Expected enrollment per year: 32
Will any of the following be required:

- Additional staff: \_\_\_ Additional space: \_\_\_ Additional equipment: \_\_\_

Provide a rationale for any needs indicated above and include approximate cost of equipment. See Proposal

Library print and non-print resources in support of this course: $500

Course Materials

<table>
<thead>
<tr>
<th>Course number: THA 102</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course name: Stage Movement</td>
</tr>
<tr>
<td>Credits: 3</td>
</tr>
</tbody>
</table>

| Lecture Hours: 45 | Lab hours: | Clinic Hours: |

General course description and prerequisites (as it will appear in the catalog):

THA 102  Stage Movement  3 Credits

This course examines the basic techniques of movement with emphasis on developing each student’s potential for effective physicalization of character. This course focuses on tempo, rhythm, period movement, mask, Mythic Gesture; personal mannerisms and their essence are defined and explored.

Prerequisite: THA 101  F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

David Ball. *Backwards & Forwards*: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 *(This text is the core text of the program and will be required in all six, theater courses.)*


Instructional Objectives (list):
At the completion of the course, a student will successfully be able to:

1. Craft and prepare physical characterizations for performance appropriate to dramatic genre.
2. Comprehend the fundamental vocabulary for stage physicality and application.
3. Create a personal physical warm-up appropriate to the needs of the character assigned.
4. Identify personal physical mannerisms and assess for character appropriateness and professional casting.
5. Determine personal casting type
6. Create a personal health regimen consistent with professional goals
Teaching procedures: (provide suggested teaching methodology): Brief narrative –

Through lectures and using individual and group evaluation, assessment and rehearsal (revising) activities are the primary protocols for the presentation of the required material. Performance behavior and creation for various characters through researched presentations will be used demonstrate comprehension and application of techniques. Written Self- Reflection assignments are required to allow the student to personally articulate his/her understanding of their body (physical instrument), health maintenance and growth throughout the course. The goal is to activate the student for their kinetic work on the stage.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TOPICS</th>
<th>READINGS/EXERCISES</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Day: Introductions &amp; Facility Tour</td>
<td>Intro to Wangh</td>
<td>Review Journal entries</td>
</tr>
<tr>
<td></td>
<td>Movement for Actors: What is it?</td>
<td>Intro to Ball</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Professional Clothing Discussion</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Basic Theater Vocab I</td>
<td>Exercise: Blind Sensation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Professional Stage Conduct/Courtesy</td>
<td>Intro to Chekov</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Introduction to Movement Journal Entries for Body as a Tool</td>
<td>Anatomy &amp; Identification</td>
<td>Ball, Wangh and Chekov Intro Reflection Papers</td>
</tr>
<tr>
<td></td>
<td>Yoga Stretch- Physical Warm-up</td>
<td>Exercise: Find a Safe Place</td>
<td>Initial personal assessment – Homework #1</td>
</tr>
<tr>
<td></td>
<td>Diaphragm awareness and work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Towel-Work</td>
<td>Exercise: (Listening &amp; Reacting)</td>
<td>Review Journal entries</td>
</tr>
<tr>
<td></td>
<td>Sight and Non-Sight Trust-Work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Physical Anatomy Lecture</td>
<td>Image-Work</td>
<td><em>Emotion Memory- Scene #1</em></td>
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</tr>
<tr>
<td></td>
<td>Gestures</td>
<td>“The Stand”</td>
<td>Group Bullets Taken</td>
</tr>
<tr>
<td>5</td>
<td>Projected Awareness Lecture</td>
<td>“The Stand”</td>
<td>Review Journal entries</td>
</tr>
<tr>
<td></td>
<td>Experiment work</td>
<td>Add Mask</td>
<td>Anatomy quiz</td>
</tr>
<tr>
<td>6</td>
<td>Space &amp; Dynamics</td>
<td>Character</td>
<td>Image Work – Homework #2</td>
</tr>
<tr>
<td></td>
<td>Human Model/Private Space</td>
<td>Plastique Work</td>
<td><em>Vocabulary Exam - Mid-term</em></td>
</tr>
<tr>
<td></td>
<td>Physical Isolations</td>
<td></td>
<td><em>Mid-term Grade Rationale</em></td>
</tr>
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<td>Spring Break</td>
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<td><em>Private Scene Assignment</em></td>
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<td></td>
<td>Spring Break</td>
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<td><em>Due upon return</em></td>
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<tr>
<td>7</td>
<td>Character from the Body</td>
<td>The RIVER</td>
<td>Modeling presentation/Critiques</td>
</tr>
<tr>
<td></td>
<td>Emotional Pulse</td>
<td>Platisique – Continued</td>
<td><em>Private- Scene #2</em></td>
</tr>
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<td></td>
<td>Review Journals</td>
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<tr>
<td>8</td>
<td>The Body Anatomy Applied</td>
<td>The Touch</td>
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<tr>
<td></td>
<td>Image-Eye Work</td>
<td>The Push</td>
<td><em>Plastique – Scene #3</em></td>
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<tr>
<td>9</td>
<td>Open Chest</td>
<td>The Container</td>
<td><em>Review for Quiz</em></td>
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<td><em>&amp; The Kiss</em></td>
</tr>
<tr>
<td>10</td>
<td>Mythic Nature</td>
<td>Mythic Exercise</td>
<td><em>Vocab Quiz</em></td>
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<tr>
<td></td>
<td>Archetypes</td>
<td></td>
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<tr>
<td></td>
<td>The Voice Work</td>
<td>The Crossing</td>
<td>Scene Work Hand-Out for Final</td>
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<tr>
<td>11</td>
<td>Breath &amp; Voice</td>
<td>“I Feel” -</td>
<td>Partners assigned</td>
</tr>
<tr>
<td></td>
<td>Core Breath</td>
<td>Personal Me</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>First partner Rehearsal/Review</td>
<td>Critiques</td>
<td>Personal Me – Scene #4</td>
</tr>
<tr>
<td>Issues of the OTHER</td>
<td>Issues Address</td>
<td>Written Partner Assessment – Homework #4</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Blocking notations and discussion of Physical motivation in scene</td>
<td>Tactics</td>
<td>Scene Assessment in Practice</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Objectives and Tasks – Homework #5</td>
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<tr>
<td>14</td>
<td>Warm-ups</td>
<td>Critiques</td>
<td>Journals Turned in for review</td>
</tr>
<tr>
<td></td>
<td>Scene Presentation – Final dress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td><strong>Final Scene Presentation</strong></td>
<td><strong>Final Exams</strong></td>
<td><strong>Final- Grade Rationale</strong></td>
</tr>
</tbody>
</table>

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

**Performance Attendance Required:**

**Performance Assignments [55% of final course grade]**

- Identifying & overcoming personal traits that inhibit successful performance 50 points
- Scene-work 50 points
- Character Circumstances of physical requirement 50 points
- Movement presentations (Outline & Bibliography) 75 points

**Homework, Physical Development Work and Participation [25% of final course grade]**

- Character Preparation, World Outline, Genre Assignments 50 points
- Homework Assignments: Outside rehearsals, research, etc. 50 points
- Participation/Class Exercises/Silent Exercises/Peer & Course Critiques 50 points
Exams [20% of final course grade]

<p>| | |</p>
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<th></th>
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<tbody>
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<td>Midterm Written Exam/Performance</td>
<td>50 points</td>
</tr>
<tr>
<td>Final Written Exam/Performance</td>
<td>75 points</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>500 points</td>
</tr>
</tbody>
</table>

**Brief Assignment Descriptions**

**Performances**

You will present 4 formal movement monologues/scenes (all will be between 3–7 minutes in length) during the course of the semester. Outlines and bibliographies are required for most of them. A PowerPoint Presentation *must* be incorporated in at least one of the bask-stories during the semester.

A description explaining the purpose and guidelines as well as the grading rubric will accompany each assignment. Each performance will be evaluated by the instructor via the criteria of a critique sheet (the grading rubric), which each student will receive prior to the delivery of each presentation. The instructor will explain how the critique sheet will be used and how the grade will be determined.

Through the semester there will be numerous informal performing opportunities.

**Character Movement Preparation, Outline, Bibliography Assignments**

As mentioned above, outlines and bibliographies are required for most of the performance assignments. You will also be asked to submit character comparisons and pre-production work for most of the formal performances. These assignments are meant to help you develop and organize your presentations.

**Homework Assignments**

Throughout the semester, various homework assignments will be made. These homework assignments must be complete and returned by its due date. You will turn these assignments in at the beginning of class on its due date. *Late homework assignments will not be accepted.* Homework assignments need to be typed with name, class title, email and phone on first page.

There will be 5 homework assignments made during the semester. Each homework assignment is worth 10 points. There will be one or two homework assignments that will be *mandatory for everyone* to complete and I will be sure to tell you which of the assignments are mandatory. The top 3 homework grades you earn (including the mandatory assignments) will be used to calculate your overall homework score.

**Participation/Class Exercises/Peer Critiques/Lead Assigned Class Discussion**

Students must participate in class discussions and exercises. Success in this course will depend on active, supportive, and thoughtful participation. It is essential that we respect each other’s views, listen carefully, and create a supportive class environment and ensemble where each student is an equal contributing partner. As a member of the Forum, you are required to provide constructive criticism to the colleagues regarding their scene work. This criticism will be given in both written and oral form. The *quality and quantity* of your comments and observations will influence your grade.
Exams

The exams are designed to assess how well you have learned the materials covered in the class and in the readings as well as your ability to synthesize and apply that information. The exams will include questions in a variety of formats. For exams, you will be asked to analyze, evaluate, and critique a specific dramatic text. If you miss the midterm exam due to serious emergency, you must contact me before the exam to discuss whether a make-up exam will be administered. A make-up exam will NOT be an option if you do not contact me prior to the exam. All make-ups must be completed prior to the next class. There is no make-up for the final exam.

Class Preparations: **LATE WORK IS NOT ACCEPTED.** All reading must be completed by the due date, scene-work and papers completed on the assigned dates, and exams taken in class as outlined on the course schedule. If a student is absent on the day of an assigned scene, and has neither made previous arrangements with me nor called ahead of time the student will receive a grade of zero. Because of the amount of assignments in this class, there will be no exceptions to this policy. Assignments will not be accepted via e-mail.

**Suggested attendance policy:**

1. **Attendance:** All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

2. **Participation:** Showing up in class is not enough – you also have to arrive ready to participate: read the assigned reading, completed homework assignments, be prepared for your presentation. You should always bring your completed assignments, notebook, datebook and other needed materials to class. Participation also includes: asking and answering questions, sharing relevant knowledge and experiences, listening intently, responding to and encouraging fellow classmates, and fulfilling responsibilities on assignments, small group and class projects. Your willingness to participate in class and small group discussions and activities, and to complete written assignments, will demonstrate your understanding and ability to apply the material learned.

3. **Classroom Environment:** It is everyone’s responsibility to contribute to creating a positive and productive classroom atmosphere. Tolerance and respect for others and their opinions is a MUST. Failure to abide by this rule will result in immediate dismissal from the class for that day, which, per the attendance policy, will constitute an absence. Please do not leave or enter the class while colleagues are presenting. Visit the restroom before class starts.

4. **Cell Phones:** Please note that cell phones MUST be put away during class. On scene days, cell phone must be turned off. If a student’s cell phone goes off during class, the student will receive a warning and be asked to turn the phone off. If the cell phone rings again (or even vibrates), the student will receive an F on his or her own scene. If a student uses, looks at, or holds a cell phone during an exam, the exam will be immediately confiscated and the student will receive an F on the exam.
Suggested plagiarism statement

- **Academic Honesty**: All Quinsigamond College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

Suggested assessment methodologies

The scale shown below will be used to compute final grades.

<table>
<thead>
<tr>
<th>% Scale</th>
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<th>Guidelines</th>
<th>Points Needed</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Superior [exceptional, inspired, rare]</td>
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<td>79–77</td>
<td>C+</td>
<td>Average [basic, adequate, <em>fulfilling all requirements</em>]</td>
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<tr>
<td>76–74</td>
<td>C</td>
<td></td>
<td>370–384</td>
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<tr>
<td>73–70</td>
<td>C-</td>
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<tr>
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<td>335–349</td>
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<tr>
<td>66–64</td>
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<td>59–00</td>
<td>F</td>
<td>Failure; will be given to no-shows &amp; don’t-knows</td>
<td>299–0</td>
</tr>
</tbody>
</table>

Please attach a syllabus for this new course. **See attached Syllabus**
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THA-102 Stage Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1. Research, organize and prepare for physical presentation work</td>
</tr>
<tr>
<td>2. Improved communication skills via the use of the body/expression/gesture</td>
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<tr>
<td>3. Feel more comfortable in private rehearsal and public performance situations</td>
</tr>
<tr>
<td>4. Apply basic research techniques for building and crafting presentations</td>
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<tr>
<td>5. Evaluate one’s own performances and the performances of others</td>
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<tr>
<td>6. Understand and master beginning movement techniques</td>
</tr>
<tr>
<td>7. Implement basic rehearsal strategies for public presentation</td>
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<tr>
<td>8. Analyze, prepare, and present several types of characterizations/genre</td>
</tr>
<tr>
<td>9. Connect Voice &amp; Body</td>
</tr>
<tr>
<td>10. Define basic physical anatomy for actor health and character development</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements support the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 102 STAGE MOVEMENT TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td></td>
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<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
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</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
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<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
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</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td></td>
</tr>
<tr>
<td>Course</td>
<td>Description</td>
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<td>-----------------</td>
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</tr>
<tr>
<td>THE 101 Theater Production</td>
<td>Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes.</td>
</tr>
<tr>
<td>THE 102 Movement</td>
<td>Students will learn how to use their bodies as vessels for more complete and creative acting and character development.</td>
</tr>
<tr>
<td>THE 103 Voice</td>
<td>Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis.</td>
</tr>
<tr>
<td>THE 201 Acting</td>
<td>This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat break down, and method acting.</td>
</tr>
<tr>
<td>THE 202 Stage Management</td>
<td>Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management.</td>
</tr>
<tr>
<td>THE 203 Playwriting</td>
<td>Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis.</td>
</tr>
</tbody>
</table>
THEA 102: Stage Movement

Syllabus

Course Section:
Time:
Location:
Final Exam:
Instructor:
Office Location:
Phone:
E-mail:
Office Hours:

Required textbook/clothing:

David Ball. Backwards & Forwards: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (This text is the core text of the program and will be required in all six, theater courses.)

Clothing, including shoes for the stage and easy movement are required.

Reference Handouts from:

Course Description

This course examines the basic techniques of movement with emphasis on developing each student’s potential for effective physicalization of character. Students focus on tempo, rhythm, period movement, mask, Mythic Gesture; personal mannerisms and their essence are defined and explored.

Prerequisite: THA 101

Intended Learning Outcome

To enhance the practical understanding of the craft of movement for the stage for future enjoyment of the art of acting or as an audience member and/or professional presentation. Intellectually to obtain a firm grasp of the terminology used by theatre practitioners and define those terms for practical application.

Course Objectives

Ensure the student has a physically grasp and understands the historical and contemporary communicative aspects of movement through mythic gesture, expression and physical conflict. To explore the various aspects of contemporary and period movement including styles, mannerisms, psychological gestures, expression, stage violence techniques and physical dynamics. These elements are explored through physical narrative techniques. At the completion of the course, a student will have met the following course objectives.
1.) Increased one's problem-solving capabilities.
2.) Improved communication skills via the use of the body/expression/gesture.
3.) Sharpened one’s understanding of performance ambiguities.
4.) Translated knowledge from one context to another.
5.) Assessed professional possibilities and deficiencies.
6.) Defined the difference between craft & technique.
7.) Defined elements of character movement through basic script analysis

**Instructor’s Goals**

This course is intended to be an introduction to the practice of the art of physical acting, with a practical focus on the listening, delivering, and evaluating of performance from a physical character perspective. Through readings, class discussions, group activities, performance critiques, and movement experiences, you are encouraged to develop an understanding of the skills required to competently perform in public. Specifically, this course provides an opportunity for you to:

- feel more comfortable in private rehearsal and public performance situations;
- understand basic rehearsal strategies for public presentation;
- understand basic research techniques for building and crafting presentations;
- analyze, preparation, and present several types of characterizations/genre;
- evaluate one’s own performances and the performances of others;
- understand and master beginning movement techniques;
- connect voice & body
- *define basic physical anatomy for actor health and character development

*You can be successful in this course with no prior acting or movement experience.*

**Final Grades**

The scale shown below will be used to compute final grades.

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Grade Rational

Students will provide the instructor a typed, detailed Grade Rational for the Mid-Term and Final Grades. The rational allows student to share with the instructor the grade they believe they should receive and why. The student will refer to the syllabus as well as provide documentation for work outside the class that the professor may not be privy to during the semester. This allows for any dialogue about discrepancies to occur between the student and the professor.

Course Assignments

Performance Attendance Required:

Performance Assignments [55% of final course grade]
- Identifying & overcoming personal traits that inhibit successful performance 50 points
- Back-story development (Outline) of assigned character 50 points
- Character Circumstances of physical requirement (Outline) 50 points
- Movement presentations (Outline) 75 points

Homework, Physical Development Work and Participation [25% of final course grade]
- Character Preparation, Genre Assignments 50 points
- Homework Assignments: Outside rehearsals, research, etc. 50 points
- Participation/Class Exercises/Silent Exercises/Peer & Course Critiques 50 points

Exams [20% of final course grade]
- Midterm Written Exam/Performance 50 points
- Final Written Exam/Performance 75 points

Total 500 points

Brief Assignment Descriptions

Performances
You will present 4 formal movement monologues/scenes (all will be between 3–7 minutes in length) during the course of the semester. Outlines and bibliographies are required for most of them. A PowerPoint Presentation must be incorporated in at least one of the back-stories during the semester.

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1. Attendance: All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

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**Other Important Information:**

1. **Academic Honesty**: All QCC students are expected to understand the meaning of academic honesty, and to behave in accordance with the university’s policies on academic honesty as published in the online student handbook.

2. **Special Student Needs**: If you have learning disabilities or physical disabilities, or if you received support services while in high school, please contact the Office of Disability Support Services to learn more about support services available at Qunsigamond Community College.

**Changes**: Please note that this syllabus is subject to change. Chapter quizzes, written scene outlines, and/or homework assignments may be assigned if students do not keep up with the reading on their own. Ability to participate in class, and answer questions based on the reading, will indicate whether or not students are doing their assigned reading.
NEW COURSE PROPOSAL

1. Course Number and Name: THA 103 Stage Voice

2. Originator: Kelly Morgan  Date: November 1, 2014

3. School Dean: Clarence Ates  Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Theater 103 Stage Voice be adopted as a new course.

5. Effective Date: Spring 2017

6. Recommended by the Humanities and Education School  Date: November 20, 2014

   Comments:

7. AA Leadership Team: ____________________  Date: 1/28/15

   Recommended: ________  Not Recommended: ________

   Comments: ________

8. VP/Academic Affairs: ____________________  Date: 1/28/15

   Recommended: ________  Not Recommended: ________

   Comments: ________

9. Learning Council:  Date: 5/12/15

   Recommended: ________  Not Recommended: ________

   Comments: ________

10. VP/Academic Affairs:  Date: 5/12/15

    Approved: ________  Not Approved: ________

    Comments: ________
Course Discipline/Department: **Theater** | School: **Humanities & Education**

<table>
<thead>
<tr>
<th>Course Number: <strong>THA 103</strong></th>
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<table>
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<tr>
<th>Course Name: <strong>Stage Voice</strong></th>
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Prerequisites and/or corequisites (confer with affected department coordinator):

**Pre-Requisite:** A grade of ‘C’ or higher in ENG 091 and in ENG 096 or an appropriate score.

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<th>CIP code: <strong>50.0506</strong></th>
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**Effective Term/year:** **Spring 2017**

**Give a rationale for the new course. Be sure to indicate whether this course replaces another course.**

This course does NOT replace a new course.

This course is designed to be the foundational course for the new Theater Option. It will prepare students with the vocal dynamics and technical skills used in the performance industry and allow the student to advance to a four-year institution or internship level work opportunities. International Phonetic Alphabet or IPA is the prominent component of the course as it influences all aspects of vocal production (dialects, status, projection, enunciation, scansion, etc.) Practical experience in vocal techniques of Edith Skinner, Cecily Berry, Kristin Linklater will prepare students for all professional public performance or interview experiences.

Is the course content similar to other courses now offered?  **Yes ___ No X**

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

- Elective  **X**
- Discipline specific (name the discipline) Theater
- Program specific (name the program) Liberal Arts
- Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program?  If yes, submit a separate Program Revision Proposal or New Program Proposal.

See attached new Program Proposal per Dean Ates.

| Expected enrollment per term: **16** | Expected enrollment per year: **32** |
Will any of the following be required:

- Additional staff _X__
- Additional space _X__
- Additional equipment __X__

Provide a rationale for any needs indicated above and include approximate cost of equipment. See Program Proposal

Library print and non-print resources in support of this course: $500

Course Materials

Course number: THA 103

Course name: Stage Voice

Credits: 3

Lecture Hours: 45 | Lab hours: | Clinic Hours:

General course description and prerequisites (as it will appear in the catalog):

THA 103 Stage Voice  3 Credits

This course focuses on developing experience in various aspects of vocal performance techniques that include but are not limited to: International Phonetic Alphabet (IPA), diction, breathing, nerves, vocal constructs, personal atmosphere and isms. Students examine characteristics of vocal techniques that include: foundation, structure, emotion, vocal gesture, physical expression, delivery, eye-contact, continuity, and composition. Students study techniques used in public/professional presentation and/or performance.

Prerequisite: THA 101  F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

Ball, David. Backwards & Forwards: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (This text is the core text of the program and will be required in all six, theater courses.)


Instructional Objectives (list):
At the completion of the course, a student will successfully be able to:

1. Analyze text for vocal production work.
2. Master fundamental of vocabulary for usage and application.
3. Perform three vocal characterizations from three dramatic genres and with appropriate vocal articulation, oral manipulations and supporting physical communication styles.
4. Conceive and perform a monologue in the Lessac Technique.
5. Conceive and perform a monologue in the Skinner Technique.
6. Conceive and perform a Shakespearean sonnet of choice in IPA.
7. Orally defend all vocal choices before peers and faculty
8. Prepare all three monologues in formal audition format
9. Speak with a natural, well modulated, tension-free voice.
10. Understand the process of vocal production in order to maintain a healthy voice.
11. Develop vocal technique that can be used as an actor.
12. Use stage dialect in theatrical performance

Teaching procedures: (provide suggested teaching methodology): **Brief narrative**

This course will be characterized by three words: PRACTICE, PRACTICE, PRACTICE! Students will be introduced to and coached in exercises, drills, vocal games and assigned dramatic text to vocally challenge them to apply the protocols presented in class. Students will be expected to practice them outside of class daily. Everyone will be expected to perform in class at any time.

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TOPICS</th>
<th>EXERCISES</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Day: Introductions &amp; Getting Started</td>
<td>Bastardizations</td>
<td>KCACTF lay-out of assignments</td>
</tr>
<tr>
<td></td>
<td>Take Home</td>
<td>Tongue Twisters</td>
<td>Open-Throat assignment</td>
</tr>
<tr>
<td>2</td>
<td>Introduction to Audience; Listening</td>
<td>Lips, tongue &amp;</td>
<td>Vocal Anatomy</td>
</tr>
<tr>
<td></td>
<td>Bastardizations of Speech in Performance</td>
<td>teeth</td>
<td>KCACTF Vocal Reviews of Ryans &amp; Prod.</td>
</tr>
<tr>
<td>3</td>
<td>Cultural Isms, regional, dialecticals</td>
<td>Diaphragm</td>
<td>1st performance Date Request Due</td>
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<tr>
<td></td>
<td>Research &amp; Supporting Materials</td>
<td>Candle</td>
<td>Homework #1 Due</td>
</tr>
<tr>
<td>4</td>
<td>Personal Isms</td>
<td>Aspirates</td>
<td>Self-Speech Critiques</td>
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<td></td>
<td>Audience Analysis</td>
<td>“Whether</td>
<td>Peer Speech Critiques</td>
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<td>The Weather”</td>
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<tr>
<td>5</td>
<td>AUTOBIOGRAPHICAL/Back Story research</td>
<td>Fricatives</td>
<td>Speech/Speech Critiques</td>
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<td></td>
<td>1st Performance</td>
<td>Back-Vowels</td>
<td>Homework #2 Due</td>
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<td>6</td>
<td>Breathing Deep</td>
<td>Plosives</td>
<td>2nd performance Date Request Due</td>
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<td></td>
<td>Inhibitive physical ISM’S, Half-Gestures</td>
<td>Berry Basics</td>
<td>Vocabulary Exam</td>
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<td></td>
<td>Spring Break</td>
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<td>Homework #3 Due upon return</td>
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<td>7</td>
<td>2nd Performance</td>
<td>Middle vowels</td>
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<td></td>
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<td></td>
<td>Character Outlines/Critiques</td>
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<td>7</td>
<td>Language: Using Words Well</td>
<td></td>
<td>Homework #5 Due</td>
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<td></td>
<td>Pitch, tone</td>
<td></td>
<td>3rd performance Date Request Due</td>
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<td>8</td>
<td>Classical context, Dialects</td>
<td></td>
<td>Final Character Outline Due</td>
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<td></td>
<td>Specifics not Standards</td>
<td></td>
<td>Homework #6 Due</td>
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<tr>
<td></td>
<td>IPA Introduction (International Phonetic Alphabet)</td>
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<td>9</td>
<td>Playwright Bibliography/Critiques</td>
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<td>IPA Quiz Consonants</td>
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<td>10</td>
<td>Classical speech; blank and rhyming verse</td>
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<td>Final Character Outline &amp; Bibliography/Critiques</td>
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<td>Lyric Dramatics</td>
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<td></td>
<td>Vowels &amp; Diphthongs Trip thongs</td>
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<td>Notations Due</td>
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<td>IPA Quiz Vowels</td>
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<tr>
<td>11</td>
<td>Space &amp; Dynamics</td>
<td>“Talking to You”</td>
<td>Duo Rehearsal and feedback assignments</td>
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**Learning Council - May 12, 2015**
<table>
<thead>
<tr>
<th></th>
<th>4th Performance</th>
<th>Critiques</th>
<th>Homework #7 Due</th>
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</thead>
<tbody>
<tr>
<td>12</td>
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<tr>
<td>13</td>
<td>4th Performance</td>
<td>Final IPA Test</td>
<td>Application to text</td>
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<td></td>
<td>Duo response</td>
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<td>14</td>
<td>Review of ISM's resolved /assessment</td>
<td>Sonnet reflection</td>
<td>Duo directed</td>
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<td>15</td>
<td>Juried Vocal Audition</td>
<td>Final Exam TBA</td>
<td>Speech/Outline &amp; Bibliography/Critiques</td>
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<td></td>
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<td></td>
<td>For sonnet performance due the day of your final. All in final typed format.</td>
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</tbody>
</table>

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

The scale shown below will be used to compute final grades. *Please note: Since this is a speech course, all speech assignments must be attempted to receive above a “D” in this class.*

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
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<tbody>
<tr>
<td>100–94</td>
<td>A</td>
<td>Superior [exceptional, inspired, rare]</td>
<td>470–500</td>
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<td>A-</td>
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<td></td>
<td>385–399</td>
</tr>
<tr>
<td>76–74</td>
<td>C</td>
<td>Average [basic, adequate, fulfilling all requirements]</td>
<td>370–384</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
<td>Percentage</td>
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<tr>
<td>C-</td>
<td>73–70</td>
<td>350–369</td>
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<tr>
<td>D+</td>
<td>69–67</td>
<td>335–349</td>
<td></td>
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<tr>
<td>D</td>
<td>66–64</td>
<td>320–334</td>
<td></td>
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<tr>
<td>D-</td>
<td>63–60</td>
<td>300–319</td>
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<td>F</td>
<td>59–00</td>
<td>299–0</td>
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</table>

- Suggested attendance policy

**Attendance:**

- **Attendance:** All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

- Suggested plagiarism statement (see QCC Student Handbook)

- **Academic Honesty:** All Quinsigamond College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

- Suggested assessment methodologies

**SEE Above**

Please attach a syllabus for this new course.

**See attached Syllabus**

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the *General Information for Academic Affairs Proposals* document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THA-103 Stage Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
</tbody>
</table>

1. Understand that speech is an overlaid function.

2. Identify and label the essential parts of the breathing and vocal mechanisms.

3. Recognize and begin to develop good diaphragmatic breathing habits.

4. Define vocal quality and recognize the primary vocal descriptors as breathy, strident, harsh, vocal fry, nasal, denasal, throaty, glottal shock and hoarse.
5. List methods for addressing flaws in vocal quality.

6. Understand how to improve vocal projection.

7. Understand that the International Phonetic Alphabet (IPA) is a sound symbol system.

8. Discern the differences among common consonant and vowel sounds as well as associate each sound with the appropriate IPA symbol.

9. Understand and discuss the relationship between Standard American speech and other dialects spoken in the United States.

10. Diagnose and address common articulatory errors including omissions, additions, substitutions, reversals, distortions and misplaced accents.

**How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.**

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements support the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 103 STAGE VOICE TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
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<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>E</td>
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<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
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</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
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</tbody>
</table>
Technical Literacy: Students will utilize computer and emerging technologies effectively.

Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts. E

Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.

Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence. E

Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society, and the environment.

Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national, and international citizenship.

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If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| CONNECTION OF THEA 103 STAGE VOICE TO PROGRAM STUDENT LEARNING OUTCOMES FOR OPTION IN LIBERAL ARTS |
|---|---|
| 1 | THE 101 Theater Production – Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes. E |
| 2 | THE 102 Movement – Students will learn how to use their bodies as vessels for more complete and creative acting and character development. E |
| 3 | THE 103 Voice – Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis. E |
| 4 | THE 201 Acting – This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat breakdown, and method acting. E |
| 5 | THE 202 Stage Management – Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management. E |
| 6 | THE 203 Playwriting – Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis. E |
Course Section:  
Time:  
Location:  
Final Exam:  
Instructor:  
Office Location:  
E-mail:  
Office Hours:

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Required textbook:

Ball, David. *Backwards & Forwards: A Technical Manual for Reading Plays*, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 *(This text is the core text of the program and will be required in all six, theater courses.)*


Course Description

This course focuses on developing experience in various aspects of vocal performance techniques that include but are not limited to: International Phonetic Alphabet (IPA), diction, breathing, nerves, vocal constructs, personal atmosphere and isms. Students examine characteristics of vocal techniques that include: foundation, structure, emotion, vocal gesture, physical expression, delivery, eye-contact, continuity, and composition. Students study techniques for the purpose of achieving experience in public/professional presentation and/or performance.

Prerequisite:  THA 101

Intended Learning Outcome

Working with performance/production peers and using variety of resources, the student will conceive and deliver effective oral performances in the classroom/on the stage adhering to a specific purpose in an organized manner.

Course Objectives

At the completion of the course, a student will successfully pass the course by meeting the following course objectives. The student will be able to:

1. Analyze text for vocal production work with appropriate dialect/IPA notation.
2. Master fundamental of vocabulary for usage and application.
3. Perform three vocal characterizations from three dramatic genres and with appropriate vocal articulation, oral manipulations and supporting physical communication styles.
4. Utilize the software *Power Point* in creating a dramaturgical presentation for final monologue.
5. Conceive and perform a monologue in the Lessac Technique.
6. Conceive and perform a monologue in the Skinner Technique.
7. Conceive and perform a Shakespearean sonnet of choice in IPA.
8. Orally defend all choices before peers and faculty.
9. Prepare three monologues in formal audition format.
Instructional Goals
This course is intended to be an introduction to the craft of performance speaking and articulating, with a practical focus on vocal characterization, elocution, and evaluating dramatic vocalized dialogue. Through readings, class discussions, exercises, performance, critiques, and actor dramaturgy, you are encouraged to develop an understanding of the skills required to vocally communicate character in theatrical performance.

Final Grades
The scale shown below will be used to compute final grades. Please note: Since this is a speech course, all speech assignments must be attempted to receive above a “D” in this class.

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<tr>
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<th>Guidelines</th>
<th>Points Needed</th>
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</tr>
<tr>
<td>69–67</td>
<td>D+</td>
<td></td>
<td>335–349</td>
</tr>
<tr>
<td>66–64</td>
<td>D</td>
<td>Below average [minimal participation/knowledge]</td>
<td>320–334</td>
</tr>
<tr>
<td>63–60</td>
<td>D-</td>
<td></td>
<td>300–319</td>
</tr>
</tbody>
</table>
| 59–00   | F     | Failure; will be given to no-shows & don’t-knows | 299–0         

Course Assignments

Speech Assignments [55% of final course grade]
- Identifying & overcoming personal traits that inhibit successful presentation 50 points
- Lessac Monologue (Outline) 50 points
- Skinner Scene (Dramaturgical Outline & Bibliography) 75 points
- Sonnet (Dramaturgical Outline) 100 points

Homework, Speech Development Work and Participation [25% of final course grade]
- Performance Preparation, Outline, Bibliography Assignments 50 points
- Homework Assignments 50 points
- Participation/Class Exercises/Impromptu Speaking/Peer & Course Critiques 25 points

Exams [20% of final course grade]
- Midterm Exam 50 points
- Final Exam 50 points

Total 500 points
Brief Assignment Descriptions

Brief assignment descriptions appear below. Specific instructions for each assignment will be distributed during the semester.

Homework Assignments

Throughout the semester, various homework assignments will be made. These homework assignments must be complete and returned by its due date. You will turn these assignments in at the beginning of class on the due date. Late homework assignments will not be accepted. Homework assignments need to be typed; they may not be handwritten.

There will be 7 homework assignments made during the semester. Each homework assignment is worth 10 points. There will be one or two homework assignments that will be mandatory for everyone to complete and I will be sure to inform you which of the assignments are mandatory. The top 5 homework grades you earn (including the mandatory assignments) will be used to calculate your overall homework score.

Participation/Class Exercises/Impromptu Speaking/Peer Critiques/Course Evaluation

Each student is expected to participate in class discussions and exercises. Success in this course will depend on active, supportive, and thoughtful participation. It is essential that we respect each other’s views, listen carefully, and create a supportive class environment where each student is an equal contributing partner. As a member of the speech audience, you are required to provide feedback to the speakers about their presentation. This feedback will be given in written form. The quality and quantity of your comments and observations will influence your grade. As a member of this class, you are also expected to complete the course evaluation during the semester.

Exams

The exams are designed to assess how well you have learned the materials covered in the class and in the readings as well as your ability to synthesize and apply that information. The exams will include questions in a variety of formats. For both exams, you will be asked to analyze, evaluate, and critique a specific speech. If you miss the midterm exam due to serious illness or serious emergency (a hospitalization – yours), you must contact me before the exam to discuss whether a make-up exam will be administered. A make-up exam will NOT be an option if you do not contact me prior to the exam. All make-ups must be completed prior to the next class. There is no make-up for the final exam.

Class Preparations: LATE WORK IS NOT ACCEPTED. All reading must be completed by the due date, speech assignments and homework assignments completed on the assigned dates, and exams taken in class as outlined on the course schedule. If a student is absent on the day of an assigned speech, and has neither made previous arrangements with me nor called ahead of time the student will receive a grade of zero. Because of the amount of assignments in this class, there will be no exceptions to this policy. ASSIGNMENTS WILL NOT BE ACCEPTED VIA E-MAIL.

Attendance/Class Participation:

1. **Attendance:** All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

2. **Participation:** Showing up in class is not enough – you also have to arrive ready to participate: read the assigned reading, completed homework assignments, be prepared for your presentations. You should always bring your text, notebook, and other needed materials. Participation also includes: asking and answering questions, sharing relevant knowledge and experiences, listening intently, responding to and encouraging fellow classmates, and fulfilling responsibilities on assignments, small group and class projects.

3. **Classroom Environment:** It is everyone’s responsibility to contribute to creating a positive and productive classroom atmosphere. Tolerance and respect for others and their opinions is a MUST.
Failure to abide by this rule will result in immediate dismissal from the class for that day, which, per the attendance policy, will constitute an absence.

4. **Cell Phones:** Please note that cell phones MUST be put away during class and not on vibrate. If a student’s cell phone goes off during a student speech or even vibrates, the student will receive an F on his or her own speech. If a student uses, looks at, or holds a cell phone during an exam, the exam will be immediately confiscated and the student will receive an F on the exam.

**Other Important Information:**

1. **Academic Honesty:** All Dean College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

2. **Student Needs:** Any student with a disability is encouraged to notify the instructor so as to allow for any and all support for the student to occur in a timely fashion.

3. **Changes:** Please note that this syllabus is subject to change. Chapter quizzes, written chapter outlines, and/or additional homework assignments may be assigned if students do not keep up with the reading on their own. Ability to participate in class, and answer questions based on the reading, will indicate whether or not students are doing their assigned reading.

### CLASS SCHEDULE

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TOPICS</th>
<th>EXERCISES</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Day: Introductions &amp; Getting Started</td>
<td>Bastardizations</td>
<td>KCACTF lay-out of assignments</td>
</tr>
<tr>
<td></td>
<td>Take Home</td>
<td>Tongue Twisters</td>
<td>Open-Throat assignment</td>
</tr>
<tr>
<td>2</td>
<td>Introduction to Audience; Listening</td>
<td>Lips, tongue &amp; teeth</td>
<td>Vocal Anatomy</td>
</tr>
<tr>
<td></td>
<td>Bastardizations of Speech in Performance</td>
<td></td>
<td>KCACTF Vocal Reviews of Ryans &amp; Prod.</td>
</tr>
<tr>
<td>3</td>
<td>Cultural Isms, regional, dialecticals</td>
<td>Diaphragm</td>
<td>1st performance Date Request Due</td>
</tr>
<tr>
<td></td>
<td>Research &amp; Supporting Materials</td>
<td>Candle</td>
<td>Homework #1 Due</td>
</tr>
<tr>
<td>4</td>
<td><strong>Personal Isms</strong></td>
<td>Aspirates</td>
<td>Self-Speech Critiques</td>
</tr>
<tr>
<td></td>
<td>Audience Analysis</td>
<td>“Whether The Weather”</td>
<td>Peer Speech Critiques</td>
</tr>
<tr>
<td>5</td>
<td><strong>AUTOBIOGRAPHICAL/Back Story research</strong></td>
<td>Fricatives</td>
<td>Speech/Speech Critiques</td>
</tr>
<tr>
<td></td>
<td>1st Performance</td>
<td>Back-Vowels</td>
<td>Homework #2 Due</td>
</tr>
<tr>
<td>6</td>
<td>Breathing Deep</td>
<td>Plosives</td>
<td>2nd performance Date Request Due</td>
</tr>
<tr>
<td></td>
<td>Inhibitive physical ISM’S, Half-Gestures</td>
<td>Berry Basics</td>
<td>Vocabulary Exam</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Homework #3 Due upon return</td>
</tr>
<tr>
<td>7</td>
<td>2nd Performance</td>
<td>Middle vowels</td>
<td>Character Outlines/Critiques</td>
</tr>
<tr>
<td></td>
<td>Language: Using Words Well</td>
<td>Vocal notations Glottis</td>
<td>Homework #5 Due</td>
</tr>
<tr>
<td></td>
<td>Pitch, tone</td>
<td></td>
<td>3rd performance Date Request Due</td>
</tr>
<tr>
<td>8</td>
<td>Classical context, Dialects</td>
<td>Deep listening</td>
<td>Final Character Outline Due</td>
</tr>
<tr>
<td></td>
<td>Specifics not Standards</td>
<td></td>
<td>Homework #6 Due</td>
</tr>
<tr>
<td></td>
<td><em>IPA Introduction (International Phonetic Alphabet)</em></td>
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</tr>
<tr>
<td>9</td>
<td><strong>3rd Performance</strong></td>
<td>Playwright Bibliography/Critiques Due IPA Quiz Consonants</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Classical speech; blank and rhyming verse</td>
<td>Lyric Dramatics Final Character Outline &amp; Bibliography/Critiques Notations Due IPA Quiz Vowels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vowels &amp; Diphthongs Trip thongs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Space &amp; Dynamics</td>
<td>“Talking to You” Duo Rehearsal and feedback assignments</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><strong>4th Performance</strong></td>
<td>Critiques Homework #7 Due</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>4th Performance</td>
<td>Final IPA Test Application to text</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Duo response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Review of ISM’s resolved /assessment</td>
<td>Sonnet reflection Duo directed</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Juried Vocal Audition</td>
<td>Final Exam TBA Speech/Outline &amp; Bibliography/Critiques For sonnet performance due the day of your final. All in final typed format.</td>
<td></td>
</tr>
</tbody>
</table>
NEW COURSE PROPOSAL

1. Course Number and Name: THA 201 Acting

2. Originator: Matthew Cogswell Date: November 1, 2014

3. School Dean: Clarence Ates Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Theater 201 Acting be adopted as a new course.

5. Effective Date: Fall 2017

6. Recommended by the Humanities & Education School Date: November 20, 2014

   Comments:

7. AA Leadership Team: [Signature] Date: 11/28/15

   Recommended: 
   Not Recommended: 

   Comments:

8. VP/Academic Affairs: [Signature] Date: 11/28/15

   Recommended: 
   Not Recommended: 

   Comments:

9. Learning Council: [Signature] Date: 12/1/15

   Recommended: 
   Not Recommended: 

   Comments: Add to discipline specific elective: HUMANITIES

10. VP/Academic Affairs: [Signature] Date: 12/1/15

    Approved: 
    Not Approved: 

    Comments:
Course Discipline/Department: Humanities
School: Humanities and Education

Course Number: THA 201

Course Name: Acting

Prerequisites and/or corequisites (confer with affected department coordinator):
Prerequisite: THA 102 and THA 103

CIP code: 50.0506

Effective Term/year: Fall 2017

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This is a new course; it does not replace an existing course.
Building upon previous course work in theater, students will implement movement and vocal techniques and learn how to create dynamic characters in performance. Having met these fundamental goals, students will be receptive toward and prepared for additional course study and stage work in theater.

Is the course content similar to other courses now offered? Yes ___ No ___ X__
If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives
X Elective
X Discipline specific (Theater)
  Program specific (name the program)
  Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal.

See attached new Program Proposal.

Expected enrollment per term: 16
Expected enrollment per year: 32

Will any of the following be required:

  Additional staff _X__  Additional space _X*__  Additional equipment _X__

Provide a rationale for any needs indicated above and include approximate cost of equipment. See Proposal

*This is a performance-based course and should be held in a theater.
Course Materials

Course number: THA 201
Course name: Acting
Credits: 3
Lecture Hours: 45 | Lab hours: 0 | Clinic Hours: 0

General course description and prerequisites (as it will appear in the catalog):

THA 201  Acting 3 Credits

This course covers the art and craft of acting, both as a participant and an observer. Students are introduced to the language, terms, and concepts of theater, as well as the process and techniques by which actors work. Students demonstrate their ability to use their “self” in an authentic way, as well as his/her willingness and resilience to transform that “self” beyond its pre-established boundaries.

Prerequisites: THA 102, THA 103  F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):


Instructional Objectives (list):

- Students will develop their comprehension and application of performance terminology.
- Students will develop their personal performance warm-up process.
- Students will successfully define the given circumstances of a play through text analysis.
- Students will examine, assess, and apply their ability to create critical reviews of their own work and their peers’ work.
- Students will master fundamental improvisation techniques of an actor.

Teaching procedures: (provide suggested teaching methodology):

This course will involve active student participation with structural guidance offered by the instructor within the classroom. Through scene work, monologue work, exercises, lectures, and demonstrations, as well as written responses to craft, techniques, and assignments, students will learn to craft characters...
<table>
<thead>
<tr>
<th>Number</th>
<th>Course Topics</th>
</tr>
</thead>
</table>
| 1      | **Introduction to Course**  
Improvisational Games (Party, Floating, Mirrors, Camera Game)  
Reading Assignment: “The Rehearsal” (Uta Hagen), handout  
Recommended Reading over the first five weeks: *Hamlet* |
| 2      | Improvisational Games (Part of a Whole Activity, Involvement in Twos, Part of a Whole Occupation, How Old Am I?, Conversation with Involvement)  
The Super-Objective and the Through Line of Actions  
Reading Assignment: Part One of *Backwards and Forwards* |
| 3      | Improvisational Games (What’s Beyond?, What Time Is It?, Who’s Knocking?, Weather Exercise, Gibberish)  
Conflict  
Reading Assignment: Part Two of *Backwards and Forwards* |
| 4      | Improvisational Games (Sending Someone on Stage, Tense Muscle, Mob Scenes, Random Walk, Dubbing)  
Function and Recognition Traits  
Reading Assignment: Part Three of *Backwards and Forwards* |
Quiz on *Backwards and Forwards*  
Reading Assignment: *Bus Stop*  
Recommended Viewing: *Hamlet* |
| 6      | Quiz on *Bus Stop*  
*Bus Stop* Scene Work  
Journal Submission 1 (of 3) |
| 7      | *Bus Stop* Scene Work |
| 8      | *Bus Stop* Scene Work |
| 9      | *Bus Stop* Scene Work, Poetry as Performance |
Reading Assignment: *Beyond Therapy*

<table>
<thead>
<tr>
<th>Week</th>
<th>Assignment Main Topic</th>
<th>Assignment Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Quiz on <em>Beyond Therapy</em></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td><em>Beyond Therapy</em> Scene Work</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><em>Beyond Therapy</em> Scene Work</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td><em>Beyond Therapy</em> Scene Work, Poetry as Performance</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Monologues</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Final Exam</td>
<td></td>
</tr>
</tbody>
</table>

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

Partner Scene Work and Monologues: 50%
Warm-ups and Improvisation Activities or Games: 20%
Journal: 20%
Quizzes on Readings: 10%

- Suggested attendance policy

Please note that there is no separate Attendance and Participation grade as the very essence of this course is attendance and participation. If you are not in attendance, you cannot earn credit.

- Suggested plagiarism statement

N/A

- Suggested assessment methodologies

**Final Grades**

The scale shown below will be used to compute final grades.

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>100–94</td>
<td>A</td>
<td>Superior [exceptional, inspired, rare]</td>
<td>470–500</td>
</tr>
</tbody>
</table>
List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THA 201 ACTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
</tbody>
</table>

Please attach a syllabus for this new course.

Attached
<table>
<thead>
<tr>
<th></th>
<th>Students will prepare themselves to be physically and vocally receptive for instructions in acting.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Students will independently determine and research the economic, geographic, and other given circumstances of a script.</td>
</tr>
<tr>
<td>4</td>
<td>Students will define, dissect, and determine craft flaws and successes for self and peers.</td>
</tr>
<tr>
<td>5</td>
<td>Students will implement improvisational techniques when needed in a formal rehearsal process.</td>
</tr>
</tbody>
</table>

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 201 ACTING TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES</th>
<th>I,M,E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
<td>E</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>I</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td></td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
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</tr>
<tr>
<td>Technical Literacy: Students will utilize computers and emerging technologies effectively.</td>
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</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>E</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>E</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
<td>E</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances</td>
<td></td>
</tr>
</tbody>
</table>
Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 201 ACTING TO PROGRAM STUDENT LEARNING OUTCOMES FOR OPTION IN LIBERAL ARTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE 101 Theater Production – Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes.</td>
</tr>
<tr>
<td>2</td>
<td>THE 102 Movement – Students will learn how to use their bodies as vessels for more complete and creative acting and character development.</td>
</tr>
<tr>
<td>3</td>
<td>THE 103 Voice – Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis.</td>
</tr>
<tr>
<td>4</td>
<td>THE 201 Acting – This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat break down, and method acting.</td>
</tr>
<tr>
<td>5</td>
<td>THE 202 Stage Management – Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management.</td>
</tr>
<tr>
<td>6</td>
<td>THE 203 Playwriting – Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis.</td>
</tr>
</tbody>
</table>
Acting

THA 201

Course Syllabus

Instructor

Office Hours/Contact

Required Book and Materials


Students will be supplied with one monologue and other reading assignments for use in the course. Access to a computer and printer/online submission or access to writing utensils and a journal is required for one of the major assignments.

Recommended: Shakespeare, William. *Hamlet* (Text); Film of Hamlet (Zeffireli, 1990 (Mel Gibson); OR Branagh, 1996 (Branagh)

Course Description

This course covers the art and craft of acting, both as a participant and an observer. Students are introduced to the language, terms, and concepts of theater, as well as the process by which actors work. Students demonstrate their ability to use their “self” in an authentic way, as well as his/her willingness and resilience to transform that “self” beyond its pre-established boundaries.

Prerequisites: THA 102, THA 103

Teaching Methodology

This course will involve active student participation with structural guidance offered by the instructor within the classroom. It is the instructor’s goal and mission to provide a framework in which the students can safely explore introductory acting techniques and focus their written responses to their craft.

Instructional Objectives

- Students will develop their comprehension and application of performance terminology.
- Students will develop their personal performance warm-up process.
- Students will successfully define the given circumstances of a play through text analysis.
- Students will examine, assess, and apply their ability to create critical reviews of their own work and their peers’ work.
- Students will master fundamental improvisation techniques of an actor.
Written Work Criteria

The written work for this course is a journal that may be handwritten or typed. See writing requirements under the Journal description.

Special Needs

Every effort will be made to meet the individual needs and varied learning styles of the students in this course. It is of the utmost importance that the students inform the instructor at the beginning of the term of his/her particular needs. If you have concerns about this course, please see me. If these concerns are about a learning disability or any other special need, please see me and/or make an appointment with a counselor in the Learning Assistance Center. All such information is, of course, strictly confidential.

Attendance

All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

Grading Criteria

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>100–94</td>
<td>A</td>
<td>Superior [exceptional, inspired, rare]</td>
<td>470–500</td>
</tr>
<tr>
<td>93–90</td>
<td>A-</td>
<td></td>
<td>450–469</td>
</tr>
<tr>
<td>89–87</td>
<td>B+</td>
<td></td>
<td>435–449</td>
</tr>
<tr>
<td>86–84</td>
<td>B</td>
<td>Above average [strong, consistent, insightful]</td>
<td>420–434</td>
</tr>
<tr>
<td>83–80</td>
<td>B-</td>
<td></td>
<td>400–419</td>
</tr>
<tr>
<td>79–77</td>
<td>C+</td>
<td></td>
<td>385–399</td>
</tr>
<tr>
<td>76–74</td>
<td>C</td>
<td>Average [basic, adequate, fulfilling all requirements]</td>
<td>370–384</td>
</tr>
<tr>
<td>73–70</td>
<td>C-</td>
<td></td>
<td>350–369</td>
</tr>
<tr>
<td>69–67</td>
<td>D+</td>
<td></td>
<td>335–349</td>
</tr>
<tr>
<td>66–64</td>
<td>D</td>
<td>Below average [minimal participation/knowledge]</td>
<td>320–334</td>
</tr>
<tr>
<td>63–60</td>
<td>D-</td>
<td></td>
<td>300–319</td>
</tr>
<tr>
<td>59–00</td>
<td>F</td>
<td>Failure; will be given to no-shows &amp; don’t-knows</td>
<td>299–0</td>
</tr>
</tbody>
</table>
Partner Scene Work and Monologues [50% of course grade] Bus Stop Work: 100 points, Beyond Therapy Work: 100 points, Monologues: 50 points = 250 points

Warm-ups and Improvisation Activities or Games [20% of course grade] Weeks 1 through 5 Work: 65 points, Weeks 6 through 15: 35 points = 100 points

Journal [20% of course grade] Submission 1: 30 points, Submission 2: 30 points, Submission 3: 40 points = 100 points

Quizzes [10% of course grade] Quiz 1: 10 points, Quiz 2: 20 points, Quiz 3: 20 points = 50 points

**Grading Breakdown**

**Partner Scene Work and Monologues** 50%

Partner Scene Work will come from two of our required texts: *Bus Stop* and *Beyond Therapy*. Students will study and portray several characters from both throughout the semester. In addition, based upon instructor observation and instinct, each student will be assigned a monologue to prepare. Students will be expected to

- read both scripts in their entirety
- study and rehearse characters/scenes as assigned (outside of and in class)
- present scenes in class
- be open to playing roles that may be uncomfortable or against type (i.e., gender, age, sexuality, size)

The above statements also apply to the monologues.

The totality of these activities constitute 50% of the course grade. A fair distribution per scene or monologue will be weighed based upon course progress. Individual scenes/monologues may be performed more than once.

Not all demonstrations of a scene/monologue will be ‘graded.’ The rehearsal process is just as valid as the final product. However, students will be earning credit for the rehearsal process. A rubric that will be used to grades scenes/monologues (performances) is provided. **Students who are absent cannot earn this credit.**

**Warm-ups/Improvisation Activities/Games** 20%

A key component to our work together is the complementary work that is necessary for all actor training. Each day we meet will begin with a warm-up routine that can and should change throughout the semester. Warm-ups will be a blend of personal individual work (stretching, cardio, etc.) and group focus (i.e., the counting game). Particularly during the first third of the course, we will engage in improvisation activities and games. This non-scripted work is just as essential as “performance-driven” work.

The weight of each session determines its overall point value. For example, if the entire class session is composed of activities and games, it holds more weight than on a day when the activity is just one of several events (i.e., scene work).

Students who engage fully by participating in the activity earn credit. Students who are not engaging fully will receive coaching by the instructor and informed of how they are presently not earning credit and how they can earn full credit. **Students who are absent cannot earn this credit.**

Learning Council - May 12, 2015
Journal  

20%

Inspired by the writings and teachings of Constantin Stanislavski, students in this course will be required to actively reflect upon what they are hearing, discovering, and feeling in response to the totality of the course. The following list suggests potential topics for the journal:

- discoveries relevant to acting course
- the format and objective of the exercises done in class
- a self-evaluation of your involvement in the exercise
- observations, discoveries, preconceptions, difficulties, conclusions, comments on rehearsal and/or class

Any other acting and performance-related comments can be made here. The journal is NOT an avenue to record personal experiences or emotions unrelated to the course. Further, any comments that involve other student-actors or the instructor must be relevant to the course objectives.

One substantial journal entry per class meeting time is the minimum. Thus, your journal should have a minimum of 15 entries of at least 750 words each. This is based upon a once a week course. Ideally, to grow as an actor, you should reflect much more often than this throughout the semester (and hopefully throughout the rest of your career). There will be times when you have much more to say than at other times. The instructor will factor this in (to your benefit) when determining an appropriate grade for the journal.

Please note how there are three submission check-ins for the journal. You should aim to have 5 entries per submission check-in.

Quizzes on Readings  

10%

There will be three quizzes that are all based upon the required readings. (Recommended reading is just that; it is intended to add to your knowledge base, but there will be no quizzes attached to those.) The quizzes will be structured as short answers/short essays. The quizzes on the plays will hold greater value than Backwards and Forwards, which is already part of your repertoire from previous courses. Missed quizzes cannot be made up.

Course Outline

1 Introduction to Course  
Improvisational Games (Party, Floating, Mirrors, Camera Game)  
Reading Assignment: “The Rehearsal” (Uta Hagen)  
Recommended Reading over the first five weeks: Hamlet

2 Improvisational Games (Part of a Whole Activity, Involvement in Twos, Part of a Whole Occupation, How Old Am I?, Conversation with Involvement)  
The Super-Objective and the Through Line of Actions  
Reading Assignment: Part One of Backwards and Forwards

3 Improvisational Games (What’s Beyond?, What Time Is It?, Who’s Knocking?, Weather Exercise, Gibberish)  
Conflict  
Reading Assignment: Part Two of Backwards and Forwards
4  Improvisational Games (Sending Someone on Stage, Tense Muscle, Mob Scenes, Random Walk, Dubbing)
   Function and Recognition Traits
   Reading Assignment: Part Three of Backwards and Forwards

   Quiz on Backwards and Forwards
   Reading Assignment: Bus Stop
   Recommended Viewing: Hamlet

6  Quiz on Bus Stop
   Bus Stop Scene Work
   Journal Submission 1 (of 3)

7  Bus Stop Scene Work

8  Bus Stop Scene Work

9  Bus Stop Scene Work, Poetry as Performance
   Reading Assignment: Beyond Therapy

10 Quiz on Beyond Therapy
    Beyond Therapy Scene Work

11 Beyond Therapy Scene Work
    Journal Submission 2 (of 3)

12 Beyond Therapy Scene Work

13 Beyond Therapy Scene Work, Poetry as Performance

14 Monologues
    Journal Submission 3 (of 3)

15 Final Exam

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**Notes**

**Inattentive/Disruptive Behaviors** – In an atmosphere of concentrated work on personal development, there is no room for off-task behaviors, which include, but are not limited to, cell phone or other personal electronic use, chatting with peers when not working on partner work, or sleeping. Disruptive behaviors also include interfering with the work of both students and instructor. Thus, students are expected to treat each other and the instructor with courtesy and respect. In addition, students are expected to be focused, be willing to take risks in the work, and support others in their development.

**Keeping an Open Mind** – We grow as actors the more we are given an opportunity to perform tasks outside of our comfort zones. You may be asked to participate in challenging or even silly activities.
Judging the activity only robs you of the opportunity to learn. Be assured that everything presented in class is done to improve your growth as an actor.

**Physical Contact** – Because the acting taught in this course is partner dependent, there is the real potential of contact between the student and his or her partner or the instructor. If necessary, the instructor may touch the neck, back, stomach, arm, elbow, leg, or foot of a student in order to demonstrate proper positioning or other physical action needed. All areas covered by a bathing suit will never be touched by anyone enrolled in this course.

**Safety** – This statement refers to both physical safety and emotional safety. To ensure the physical safety of actors as they perform their work, students are expected to engage in physical warm-ups and be aware of their bodies during that time. Nothing in class should be done to cause pain. Any physical difficulties, on a day-to-day basis, must be communicated.

In the acting world, we are all vulnerable. We take chances by putting ourselves on the line for our growth and for our characters. As such, any joking or mocking comments/actions toward a fellow student or the instructor will not be tolerated.

**Out of Class Rehearsals** – Your success depends on your ability to meet with your acting partners throughout the semester. You will all have scene work that requires you to meet with your partner in an atmosphere where you are both free to express your objectives. Time should also be dedicated to individual memorization of lines.

**Clothing and Jewelry, Footwear** – It may seem odd to dress differently for a college course, but this course requires you to wear comfortable clothing that you can move in and that you do not mind getting dirty, should that happen. You must wear clothing that does not expose the stomach, breasts, buttocks, or chest, especially when moving. You must be in appropriate clothing at the start of class. For safety reasons, any movable jewelry must be removed during our time together. Footwear must be sturdy. Flip-flops, sandals, or any open-toed footwear is not appropriate.

With all that said, when specifically rehearsing for a character who would dress this way, you are expected to work with all your costume pieces. All warnings about personal safety still count here.

**Smoking, Perfumes/Colognes, Body Odor** – In such an intimate setting as the acting classroom, it is imperative that all people working together be free from distractions caused by smoking, perfumes/colognes, and body odor. As such, if you smoke, please do not smoke before a class session. Smoking is prohibited anywhere on campus property. If you wear perfume or cologne, please do not reapply anytime close to the class time. You are expected to maintain daily cleanliness of washed skin and hair on class days, rehearsals, and performances.

**Partner Missing and Back-up Monologues** – The majority of acting is partner-dependent. As an actor and as a student, you should not be penalized for someone else’s lack of attendance. If your partner is not present for a scene performance, that student will not earn credit for the assignment. However, it will still be your responsibility to perform. Thus, you are expected to have two contrasting monologues prepared throughout the semester. These are not the same as the assigned monologues. Students can earn extra credit for performing these even if all partner scenes have been completed.
NEW COURSE PROPOSAL

1. Course Number and Name: THA 202 Stage Management

2. Originator: Kelly Morgan Date: November 1, 2014

3. School Dean: Clarence Ates Date: November 17, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Theater 202 Stage Management be adopted as a new course.

5. Effective Date: Fall 2017

6. Recommended by the Humanities & Education School Date: November 20, 2014
   Comments:

7. AA Leadership Team: [Signature] Date: 4/28/15
   Recommended: [Signature] Not Recommended: [Signature]
   Comments:

8. VP/Academic Affairs: [Signature] Date: 4/28/15
   Recommended: [Signature] Not Recommended: [Signature]
   Comments:

9. Learning Council: [Signature] Date: 5/12/15
   Recommended: [Signature] Not Recommended: [Signature]
   Comments:
   Add to discipline specific electives: Humanities

10. VP/Academic Affairs: [Signature] Date: 5/7/14
    Approved: [Signature] Not Approved: [Signature]
    Comments:
**Course Discipline/Department:** Humanities  
**School:** Humanities and Education

**Course Number:** THA 202  
**Course Name:** Stage Management

**Prerequisites and/or corequisites (confer with affected department coordinator):**

THA 102 and THA 103

**CIP code (check with IRaP Office):** 50.0507

**Effective Term/year:** Fall 2017

**Give a rationale for the new course. Be sure to indicate whether this course replaces another course.**

This course does not replace another course.

This stage management course is critically important to all theater artists in that they will understand the workflow of any performing art event, especially theater, in that they provide practical and organizational management support to the director, actors, designers, stage crew and technicians throughout the production process. They mediate creative conflicts and hold the producing artistic institution to the adherence to Actors’ Equity Association (AEA) regulations while structuring the work schedules of all artists and management staff pertaining to a specific production. Stage Managers are the only member of AEA that are not actors but are required to be hired by a union institution to serve both senior management and artists.

**Is the course content similar to other courses now offered?**  Yes ____  No __  
If yes, attach a statement for the coordinator of the department offering the similar course.

**Please indicate if this course will serve as any of the following types of electives**

- _x_ Elective  
- _X_ Discipline specific (Theater)  
- ____ Program specific (name the program)  
- ____ Multiple perspective (confer with the Liberal Arts Coordinator)

**Is this course required for a program?**  If yes, submit a separate Program Revision Proposal or New Program Proposal. Yes. Please consult with Dean Ates.

**Expected enrollment per term:** 16  
**Expected enrollment per year:** 32
Will any of the following be required:

Additional staff _X__ Additional space _X__ Additional equipment _X__

Provide a rationale for any needs indicated above and include approximate cost of equipment. See Proposal

Library print and non-print resources in support of this course: $500

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Course Materials

**Course number:** THA 202  
**Course name:** Stage Management  
**Credits:** 3

<table>
<thead>
<tr>
<th>Lecture Hours: 45</th>
<th>Lab hours:</th>
<th>Clinic Hours:</th>
</tr>
</thead>
</table>

General course description and prerequisites (as it will appear in the catalog):

THA 202  Stage Management  3 Credits

This course focuses on principles, practices, industry vocabulary and standards of theatrical stage management. Students study the duties, responsibilities, procedures and theater etiquette from pre-production to post production comprise state management.

**Prerequisite:** THA 102, THA 103  F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

*Ball, David. Backwards & Forwards: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (This text is the core text of the program and will be required in all six, theater courses.)


Instructional Objectives (list):

1. Define the management needs of a play
2. Analyze text of a play for practical needs of actors and designers
3. Expose the structural elements of a play for rehearsal organization
4. Instruct the importance of maintaining a union production journal
5. Produce rehearsal reports for all construction areas of the production
6. Mentor mediation skills
7. Write, discuss, analyze and read student written plays
8. Appreciate the connections between playwright, actor and director
9. Display a professional attitude and behavior in stage management activities
Teaching procedures: (provide suggested teaching methodology):
Through lecture and practical work application exercises students manufacture a portfolio promptbook and engage in moot inter-personal interviews, mediations and artistic dialogue related to actual circumstances confronted in the creative work environment. Readings, of union rulebooks, scripts for practical needs are applied along with quizzes to ensure comprehension of material.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):

**Week 1**

What is a stage manager? This area is a candid discussion about who can and who cannot be a good stage manager.

1. Making things run smoothly.
2. Characteristics of a good stage manager.

**Week 2**

Analyzing the script: The prompt script is the bible to every production.

1. The prompt script.
2. What to look for in the play
3. Plots

**Week 3**

Production Management: Organization is the heart of stage management and scheduling is the foundation. This unit will examine calendaring meeting, and communication techniques.

1. Master Calendar
2. Meetings
3. Rehearsal schedules
4. Call board

**Week 4**

Learning the Theatre: Understanding the spaces you work in is vital to the success of a good manager. This segment will take a look at equipment use, dressing and stage facilities form the point of view of a traveling production company.

1. Equipment
2. Support Facilities
3. Who reports to Whom
**Week 5**

Auditions & Readings

1. How to work with actors.
2. How to work with the director.

**Week 6 & 7**

The Rehearsal Process, Blocking, and Paperwork

**Week 8**

Midterms

**Week 9**

Supervision over your areas: An understanding of the following areas will provide infrastructure for the stage manager to oversee their domain.

1. Props
2. Lights
3. Sounds
4. Stage Crew
5. Costumes
6. Scenic

**Week 10**

The art of delegation: Learning to delegate is a skill that does not come easily. Ten points to the art of delegation is the base to this section. Organizing yourself, If you cannot organize yourself you cannot organize a production company. Discussion and ideas on how to get yourself organize are offered in this unit.

**Week 11**

Handling Rehearsals

1. Technical rehearsals
2. Dress rehearsals

**Week 12**

Running the Show

1. Giving cues
2. Check lists
3. House Management & The audience

4. Keeping the show in hand

Week 13

AEA Rules and Regulations & Misc. Information

Week 14

Getting the Job: Resumes, interview techniques, phone skills, and how to advertise yourself is the final part of the stage management process. Resumes are created and critiqued.

Week 15

Final Exam

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

The scale shown below will be used to compute final grades.

<table>
<thead>
<tr>
<th>% Scale</th>
<th>Grade</th>
<th>Guidelines</th>
<th>Points Needed</th>
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<td>76–74</td>
<td>C</td>
<td>Average [basic, adequate, fulfilling all requirements]</td>
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</tr>
<tr>
<td>73–70</td>
<td>C-</td>
<td></td>
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<tr>
<td>69–67</td>
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<td></td>
<td>335–349</td>
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<td>59–00</td>
<td>F</td>
<td>Failure; will be given to no-shows &amp; don’t-knows</td>
<td>299–0</td>
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</table>
Course Assignments

Production Assignments [55% of final course grade]

- Script Quizzes 50 points
- Dramatic Structure Vocab Knowledge 50 points
- Production Crew Work 75 points
- Production Book (Outline & Bibliography) 100 points

Homework, Script Development Work and Participation [25% of final course grade]

- Staged Reading Preparation, Outline, Script Assignments 50 points
- Writing Assignments 50 points
- Workshop Participation/Impromptu troubleshooting/Peer Critiques 25 points

Exams [20% of final course grade]

- Midterm Exam 50 points
- Final Exam/Oral Defense 50 points

Total 500 points

Please attach a syllabus for this new course.

SEE ATTACHED

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THA 202 STAGE MANAGEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of the course, students will be able to:</td>
</tr>
<tr>
<td>1 Create and complete forms used by a stage manager</td>
</tr>
<tr>
<td>2 Execute the responsibilities of the stage manager during pre-production, auditions, rehearsals, performance and post production</td>
</tr>
<tr>
<td>3 Employ the vocabulary required of an SM</td>
</tr>
<tr>
<td>4 Analyze a script from the stage manager’s point of view</td>
</tr>
<tr>
<td>5 Manage a theatrical audition process</td>
</tr>
<tr>
<td>6 Conduct an effective theatrical rehearsal</td>
</tr>
<tr>
<td>7 Organize and effectively execute a technical rehearsal</td>
</tr>
<tr>
<td>8 Structure and preparation for the “calling” of a performance</td>
</tr>
</tbody>
</table>

Learning Council - May 12, 2015
9. Understand basic safety and medical issues and approved emergency protocols
10. Build a promptbook that contains cues as well as all necessary production records

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

<table>
<thead>
<tr>
<th>CONNECTION OF THA 202 STAGE MANAGEMENT TO GENERAL EDUCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>STUDENT LEARNING OUTCOMES</td>
</tr>
<tr>
<td>Communication Skills: Students will write and speak effectively.</td>
</tr>
<tr>
<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
</tr>
<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
</tr>
<tr>
<td>Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.</td>
</tr>
<tr>
<td>Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.</td>
</tr>
</tbody>
</table>
If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| 1 | THE 101 Theater Production – Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes. | I |
| 2 | THE 102 Movement – Students will learn how to use their bodies as vessels for more complete and creative acting and character development. | E |
| 3 | THE 103 Voice – Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis. | E |
| 4 | THE 201 Acting – This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat breakdown, and method acting. | E |
| 5 | THE 202 Stage Management – Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management. | M |
| 6 | THE 203 Playwriting – Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis. | M |
THA-202: Stage Management (3 Credits)
Syllabus

Course Section:
Time:
Location:
Final Exam:
Instructor:
Office Location:
E-mail:
Office Hours:

---------------------------------------------

Required textbook:
Ball, David. *Backwards & Forwards: A Technical Manual for Reading Plays*, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (*This text is the core text of the program and will be required in all six, theater courses.*)


Course Description

This course focuses on principles, practices, industry vocabulary and standards of theatrical stage management. Students study the duties, responsibilities, procedures and theater etiquette from pre-production to post production comprise stage management.

Prerequisite: THA 102, THA 103

Intended Learning Outcome

Working with performance/production peers and using variety of resources, the student will conceive and deliver effective oral performances in the classroom/on the stage adhering to a specific purpose in an organized manner.

Course Objectives

At the completion of the course, a student will successfully pass the course by meeting the following course objectives. The student will be able to:

1. Define the management needs of a play
2. Analyze text of a play for practical needs of actors and designers
3. Expose the structural elements of a play for rehearsal organization
4. Instruct the importance of maintaining a union production journal
5. Produce rehearsal reports for all construction areas of the production
6. Mentor mediation skills
7. Write, discuss, analyze and read student written plays
8. Appreciate the connections between playwright, actor and director
9. Display a professional attitude and behavior in stage management activities

Instructor’s Goals

This course is critically important to all theater artists in that they will understand the workflow of production. Stage Managers provide practical and organizational support to the directors, actors, designers, and technicians in the production process. They mediate creative conflicts and hold the producing artistic staff to adhere to Actors’ Equity Association (AEA) regulations while crafting schedules of all artists and staff connected to the production. Stage Managers are the only members of AEA that are not actors. They are required to be hired by union institutions to serve management and artists. The primary instructional goal is to prepare students in the development of a personal, professional protocol to address the above.
**Final Grades**

The scale shown below will be used to compute final grades. *Please note: Since this is a speech course, all speech assignments must be attempted to receive above a “D” in this class.*

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**Course Assignments**

Production Assignments [55% of final course grade]
- Script Quizzes 50 points
- Dramatic Structure Vocab Knowledge 50 points
- Production Crew Work 75 points
- Production Book (Outline & Bibliography) 100 points

Homework, Script Development Work and Participation [25% of final course grade]
- Staged Reading Preparation, Outline, Script Assignments 50 points
- Writing Assignments 50 points
- Workshop Participation/Impromptu troubleshooting/Peer Critiques 25 points

Exams [20% of final course grade]
- Midterm Exam 50 points
- Final Exam/Oral Defense 50 points

**Total** 500 points

**Brief Assignment Descriptions**

Brief assignment descriptions appear below. Specific instructions for each assignment will be distributed during the semester.

**Homework Assignments**

Throughout the semester, various homework assignments will be made. These homework assignments must be complete and returned by its due date. You will turn these assignments in at the beginning of class on the due date. *Late homework assignments will not be accepted.* Homework assignments need to be typed; they may not be handwritten.

There will be 7 homework assignments made during the semester. Each homework assignment is worth 10 points. There will be one or two homework assignments that will be *mandatory* for everyone to complete and I will be sure to inform you which of the assignments are mandatory. The top 5 homework grades you earn (including the mandatory assignments) will be used to calculate your overall homework score.

**Participation/Class Exercises/Impromptu Speaking/Peer Critiques/Course Evaluation**
Each student is expected to participate in class discussions and exercises. Success in this course will depend on active, supportive, and thoughtful participation. It is essential that we respect each other’s views, listen carefully, and create a supportive class environment where each student is an equal contributing partner. As a member of the speech audience, you are required to provide feedback to the speakers about their presentation. This feedback will be given in written form. The quality and quantity of your comments and observations will influence your grade. As a member of this class, you are also expected to complete the course evaluation during the semester.

Exams
The exams are designed to assess how well you have learned the materials covered in the class and in the readings as well as your ability to synthesize and apply that information. The exams will include questions in a variety of formats. For both exams, you will be asked to analyze, evaluate, and critique a specific speech. If you miss the midterm exam due to serious illness or serious emergency (a hospitalization – yours), you must contact me before the exam to discuss whether a make-up exam will be administered. A make-up exam will NOT be an option if you do not contact me prior to the exam. All make-ups must be completed prior to the next class. There is no make-up for the final exam.

Class Preparations: LATE WORK IS NOT ACCEPTED. All reading must be completed by the due date, speech assignments and homework assignments completed on the assigned dates, and exams taken in class as outlined on the course schedule. If a student is absent on the day of an assigned speech, and has neither made previous arrangements with me nor called ahead of time the student will receive a grade of zero. Because of the amount of assignments in this class, there will be no exceptions to this policy. ASSIGNMENTS WILL NOT BE ACCEPTED VIA E-MAIL.

Attendance/Class Participation:

1. Attendance: All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

2. Participation: Showing up in class is not enough – you also have to arrive ready to participate: read the assigned reading, completed homework assignments, be prepared for your presentations. You should always bring your text, notebook, and other needed materials. Participation also includes: asking and answering questions, sharing relevant knowledge and experiences, listening intently, responding to and encouraging fellow classmates, and fulfilling responsibilities on assignments, small group and class projects.

3. Classroom Environment: It is everyone’s responsibility to contribute to creating a positive and productive classroom atmosphere. Tolerance and respect for others and their opinions is a MUST. Failure to abide by this rule will result in immediate dismissal from the class for that day, which, per the attendance policy, will constitute an absence.

4. Cell Phones: Please note that cell phones MUST be put away during class and not on vibrate. If a student’s cell phone goes off during a student speech or even vibrates, the student will receive an F on his or her own speech. If a student uses, looks at, or holds a cell phone during an exam, the exam will be immediately confiscated and the student will receive an F on the exam.

Other Important Information:

1. Academic Honesty: All QCC College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

2. Student Needs: Any student with a disability is encouraged to notify the instructor so as to allow for any and all support for the student to occur in a timely fashion.

3. Changes: Please note that this syllabus is subject to change. Chapter quizzes, written chapter outlines, and/or additional homework assignments may be assigned if students do not keep up with the reading on their own. Ability to participate in class, and answer questions based on the reading, will indicate whether or not students are doing their assigned reading.
CLASS SCHEDULE

Week 1
What is a stage manager? This area is a candid discussion about who can and who cannot be a good stage manager.
   1. Making things run smoothly.
   2. Characteristics of a good stage manager.

Week 2
Analyzing the script: The prompt script is the bible to every production.
   1. The prompt script.
   2. What to look for in the play
   3. Plots

Week 3
Production Management: Organization is the heart of stage management and scheduling is the foundation. This unit will examine calendaring meeting, and communication techniques.
   1. Master Calendar
   2. Meetings
   3. Rehearsal schedules
   4. Call board

Week 4
Learning the Theatre: Understanding the spaces you work in is vital to the success of a good manager. This segment will take a look at equipment use, dressing and stage facilities form the point of view of a traveling production company.
   1. Equipment
   2. Support Facilities
   3. Who reports to Whom

Week 5
Auditions & Readings
   1. How to work with actors.
   2. How to work with the director.

Week 6 & 7
The Rehearsal Process, Blocking, and Paperwork

Week 8
Midterms

Week 9
Supervision over your areas: An understanding of the following areas will provide infrastructure for the stage manager to oversee their domain.
   1. Props
   2. Lights
   3. Sounds
   4. Stage Crew
   5. Costumes
   6. Scenic

Week 10
The art of delegation: Learning to delegate is a skill that does not come easily. Ten points to the art of delegation is the base to this section. Organizing yourself, If you cannot organize yourself you cannot organize a production company. Discussion and ideas on how to get yourself organize are offered in this unit.

Week 11
Handling Rehearsals
   1. Technical rehearsals
   2. Dress rehearsals
**Week 12**
Running the Show
   1. Giving cues
   2. Check lists
   3. House Management & The audience
   4. Keeping the show in hand

**Week 13**
AEA Rules and Regulations & Misc. Information

**Week 14**
Getting the Job: Resumes, interview techniques, phone skills, and how to advertise yourself is the final part of the stage management process. Resumes will be created and critiqued.

**Week 15**
Final Exam
NEW COURSE PROPOSAL

1. Course Number and Name: THA 203 Playwrighting

2. Originator: Kelly Morgan     Date: September 7, 2014

3. School Dean: Clarence Ates    Date: September 11, 2014

4. The requested change (motion) for governance consideration is as follows:

   The School of Humanities and Education move that Theater 203 Playwrighting be adopted as a new course.

5. Effective Date: Spring 2018

6. Recommended by the Humanities & Education School     Date: November 20, 2014
   Comments:

7. AA Leadership Team: ____________________________ Date: 4/28/18
   Recommended: ________ Not Recommended: ________
   Comments:

8. VP/Academic Affairs: ____________________________ Date: 4/28/15
   Recommended: ________ Not Recommended: ________
   Comments:

9. Learning Council: ______________________________ Date: 7/16/15
   Recommended: ________ Not Recommended: ________
   Comments: Additional specific electives: Humanities

10. VP/Academic Affairs: __________________________ Date: 7/16/15
    Approved: ________ Not Approved: ________
    Comments:
## NEW COURSE PROPOSAL

<table>
<thead>
<tr>
<th>Course Discipline/Department: Humanities</th>
<th>School: Humanities and Education</th>
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<tr>
<td>Course Number: THA 203</td>
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<tr>
<td>Course Name: Playwriting</td>
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Prerequisites and/or corequisites (confer with affected department coordinator):

**ENG 101, THA 201, and THA 202**

CIP code (check with IRAP Office): **50.0507**

Effective Term/year: Spring 2018

Give a rationale for the new course. Be sure to indicate whether this course replaces another course.

This course does not replace another course.

This course is designed to be the culmination of the 5 courses previously taken in the new Theater Major Option. It will prepare potential student playwrights with the textual understanding, craft skills and play production format requirements that professional theaters require when accepting new plays for consideration in their festivals or season from young writers. Also for the mounting of a play in actual production should a student be interested in acting, directing, designing, stage managing within a production setting. This will be the same course format that four-year institutions look for in determining transfer credit or internship level work opportunities in theater literary departments.

Is the course content similar to other courses now offered? Yes ___ No _x_

If yes, attach a statement for the coordinator of the department offering the similar course.

Please indicate if this course will serve as any of the following types of electives

_x__ Elective
_x__ Discipline specific (Theater)
___ Program specific (name the program)
___ Multiple perspective (confer with the Liberal Arts Coordinator)

Is this course required for a program? If yes, submit a separate Program Revision Proposal or New Program Proposal. Yes. Please consult with Dean Ates.

| Expected enrollment per term: 16     | Expected enrollment per year: 32 |
Will any of the following be required:

- Additional staff _X_
- Additional space _X_
- Additional equipment _X_

Provide a rationale for any needs indicated above and include approximate cost of equipment.

Library print and non-print resources in support of this course: $500

Course Materials

**Course number:** THA 203

**Course name:** Playwriting

**Credits:** 3

<table>
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<th>Lecture Hours: 45</th>
<th>Lab hours:</th>
<th>Clinic Hours:</th>
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**General course description and prerequisites (as it will appear in the catalog):**

THA 203 Playwrighting 3 Credits

This course focuses on instructing students in the method of crafting plays for production. Students examine processes that include but are not limited to conceptualization, dramatic form & structure and character development. Students study the method for creating a first through final draft process, casting and staged-readings leading to formal play production.

Prerequisites: ENG 101 THA 201, THA 202 F/S/SU

All required texts and paperbacks, including information on publisher and edition used (provide a suggested text):

*Ball, David. Backwards & Forwards: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (This text is the core text of the program and will be required in all six, theater courses.)*


Teaching procedures: (provide suggested teaching methodology):

This course will emphasize lecture, exercises, readings of established dramatic works, manuscript/production play-script writing assignments and peer revision presented in a workshop, **Critical Response Protocol** that students will master in the development process under the faculty direction. See Syllabus.

Course topics and/or assignments and/or required and/or supplemental reading (provide a list of suggested course topics):
WEEK ONE: STRUCTURE – dramatic structure and why you need to know it! What is a play? Read - Assumptions about Playwriting by Jose Rivera. The 6 elements of Aristotle In-class exercise – 3 word dialogue In-class reading assignment: Lynette at 3am

WEEK TWO: DEVELOPING CHARACTERS – everything starts with great complex characters. Creating a Character bio In-class monologue exercise Homework reading assignment: Hello Out There by William Saroyan

WEEK THREE: DRAMATIC ACTION – Characters need to act! What is dramatic action? Moving your plot along – rising action. In class exercise – Murdering Women monologues Homework reading assignment: Reckless by Craig Lucas

WEEK FOUR: LANGUAGE – the spoken and the unspoken. In class – inciting incident scene Homework reading – Dumb Waiter – Harold Pinter

WEEK FIVE: THEATRICALITY – adding music, sound and lights and costumes. -- The spectacle of theatre. Write for stage. In class – 3 places in 2 pages. Homework reading - Clean House – Sarah Ruhl

WEEK SIX: THEMES – where do ideas for plays come from -- The news, your life, and history. Finding he Heart of your play. In class writing – razor blade Homework reading – 27 Wagons Full of Cotton by Tennessee Williams Writing – Take an in class exercise or a new idea and write a scene with a beginning, middle and end.

WEEK SEVEN: REWRITING – writing is all about rewriting. The tools to take it apart and put it back together. Workshop scenes/notes for a rewrite Homework Assignment: Write!

WEEK EIGHT: PRODUCING – So you've written a play...now what? Where to go? How to get people to read it! List of theatres and where to send and process to send your script Self-Producing Workshop new scenes. Homework – WRITE!

WEEK NINE: IMAGERY - Classroom Activity: 15 min. IMAGE exercise. Read some and give
feedback. Read Conflict Scenes and give feedback WRITE!

WEEK TEN: EVENTS - Classroom Activity: 15 min. EVENT exercise. Read some and give feedback. Read Event Scenes and give feedback.

WEEK ELEVEN: REWRITING WORKSHOP – Homework – Write OR REWRITE!

WEEK TWELVE: QUESTION YOUR VOICE – Putting the FEAR behind you. Discussion. Write or REWRITE.

WEEK THIRTEEN: CHECKING YOUR VIOLENCE – Physical, Vocal, Psychological ...Write or REWRITE.

WEEK FOURTEEN: Dress Rehearsal

WEEK FIFTEEN: Finals -Readings of selected scenes with visiting professional actors.

Other information:

- Suggested basis for student grading and criteria for evaluating student performance

The scale shown below will be used to compute final grades.

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<tr>
<th>% Scale</th>
<th>Grade</th>
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Course Assignments

Production Assignments [55% of final course grade]

- Script Quizzes 50 points
- Dramatic Structure Vocab Knowledge 50 points
- Production Crew Work 75 points
- Production Book (Outline & Bibliography) 100 points

Homework, Script Development Work and Participation [25% of final course grade]

- Staged Reading Preparation, Outline, Script Assignments 50 points
- Writing Assignments 50 points
- Workshop Participation/Impromptu troubleshooting/Peer Critiques 25 points

Exams [20% of final course grade]

- Midterm Exam 50 points
- Final Exam/Oral Defense 50 points

Total 500 points

Please attach a syllabus for this new course.

SEE ATTACHED

List the Student Learning Outcomes for this course in the table below. Recommendations for writing SLOs can be found in the General Information for Academic Affairs Proposals document that is available on the QCC’s Intranet under Frequently Used Forms (Academic Governance Forms).

<table>
<thead>
<tr>
<th>COURSE STUDENT LEARNING OUTCOMES FOR THE 203 Playwriting</th>
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<td>Upon completion of the course, students will be able to:</td>
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<td>2 Conceive and develop an idea of a story needing to be told</td>
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<td>3 Research, organize and prepare for production work with appropriate dramaturgical research</td>
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<td>4 Identify the catastrophe of their work and works of master writers</td>
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<td>6 Possess a working knowledge of crafting authentic dialogue</td>
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<td>7 Understand the process of active revision</td>
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</table>

Learning Council - May 12, 2015
Identify all the physical aspects of a theatrical design impact on their script

Organize a formal staged-reading

Submit their finished works to formal festivals and/or theaters

How does the course support general education? Using the chart below, indicate the degree or level of connection between the course and outcome as indicated here.

I – Introductory/Background – There is an indirect relationship between the course and the outcome. The outcome itself is not the focus of the course but at least one element of the course serves as a building block to the achievement of the final outcome. For example, course elements may provide the knowledge, skills or attitudes necessary for the ultimate achievement of the outcome.

M – Intermediate/Transitional - There is more of a direct relationship between the course and the outcome than Introductory. A mixture of course elements supports the final achievement of the outcome, but the final integration of knowledge, skills and attitudes necessary for its achievement is not accomplished in this course. For example, knowledge, skills and/or attitudes (at least 2 of the 3) required for achievement of the outcome may be the focus of the course or course element, but the integration of all three is not.

E – Emphasized – There is a direct relationship between the course and the outcome. At least one element of the course focuses specifically on the complex integration of knowledge, skills and attitudes necessary to perform the outcome.

### CONNECTION OF THA 203 PLAYWRITING TO GENERAL EDUCATION STUDENT LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Connection</th>
</tr>
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<tbody>
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<td>Communication Skills: Students will write and speak effectively.</td>
<td>E</td>
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<td>Information Literacy: Students will locate, evaluate and apply reliable and appropriate information.</td>
<td>E</td>
</tr>
<tr>
<td>Quantitative Reasoning: Students will apply the concepts and methods of mathematics to solve problems.</td>
<td>E</td>
</tr>
<tr>
<td>Scientific Reasoning: Students will relate scientific methods of inquiry to the acquisition of knowledge.</td>
<td></td>
</tr>
<tr>
<td>Technical Literacy: Students will utilize computer an emerging technologies effectively.</td>
<td>M</td>
</tr>
<tr>
<td>Aesthetics: Students will appreciate the variety of human experiences as expressed through the arts.</td>
<td>E</td>
</tr>
<tr>
<td>Multiple Perspectives: Students will demonstrate knowledge and appreciation of diverse cultures.</td>
<td>E</td>
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<tr>
<td>Ethics: Students will develop an awareness of personal obligations and responsibilities in one’s community of influence.</td>
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</table>
Impact of Technology: Students will reflect on the impact of scientific and technological advances on the individual, society and the environment.

Civic Literacy: Students will demonstrate awareness of the responsibilities of local, national and international citizenship.

If the course is required in a program or it is an elective in a program, please indicate how the course contributes to the Program Student Learning Outcomes. List the Program Student Learning Outcomes and indicate the degree or level of connection between the course and outcome as I, M, or E. Please delete this table if it is not applicable.

| CONNECTION OF THA 203 PLAYWRIGHTING TO PROGRAM STUDENT LEARNING OUTCOMES FOR OPTION IN LIBERAL ARTS |
| 1  | THE 101 Theater Production – Students will obtain a fundamental understanding of the production process, including all of the different technical and practical aspects of producing a theater performance, from front of house to set design to props and costumes. | I |
| 2  | THE 102 Movement – Students will learn how to use their bodies as vessels for more complete and creative acting and character development. | E |
| 3  | THE 103 Voice – Students will learn how to use the “voice” to enhance character development through vocal care, breathing techniques, alignment, dynamic tension, warm-up, range extension, pitch and stress work, and resonance, General American pronunciation and classical styles, and text analysis. | E |
| 4  | THE 201 Acting – This course is designed to give students a familiarity with the art of acting, both as an observer and a participant. Students will be introduced to the language, terms, and concepts of theater, as well as to the specific work of the actor, text and subtext, stage business, blocking, character analysis, analyzing a script, dramaturgy, beat breakdown, and method acting. | E |
| 5  | THE 202 Stage Management – Students will learn how to manage a production, including pre and post-show techniques and efficiencies, recording blocking, and managing backstage. Students will also learn Actors’ Equity Association’s rules of stage management. | M |
| 6  | THE 203 Playwrighting – Students will learn to develop artistic perception, creative expression, and aesthetic valuing, developing the ability to connect and apply what is learned in drama to other art forms, subjects, and careers. Students will learn writing/acting/script analysis. | M |
THA 203: PLAYWRIGHTING
Syllabus

Time:
Location:
Final Exam:
Instructor:
Office Location:
Office Hours:

---

Required textbook and materials:

*Ball, David. Backwards & Forwards: A Technical Manual for Reading Plays, 1st ed. Southern Illinois Press, 1983. ISBN - 9780809311101 (This text is the core text of the program and will be required in all six, theater courses.)


---

Course Description

This course focuses on instructing students in the method of crafting plays for production. Students examine processes that include but are not limited to conceptualization, dramatic form & structure and character development. Students study the method for creating a first through final draft process, casting and staged-readings leading to formal play production.

Prerequisites: ENG 101      THA 201,   THA 202

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Intended Learning Outcome

In a workshop format, the students will complete their own one-act play, adhering to and meeting industry standards. The student’s work will culminate with a final presentation read by actors brought in for that purpose. The plays will be submitted as entries to the National Playwriting Program of The Kennedy Center American College Theater Festival for potential awards and showcased readings.

Course Objectives

At the completion of the course, a student will successfully be able to:

1. Master fundamental technical playwriting vocabulary for usage and application
2. Research, organize and prepare for production work with appropriate dramaturgical research
3. Conceive and develop an idea of a story needing to be told
4. Comprehend the craft elements of dramatic structure
5. Possess a working knowledge of crafting authentic dialogue
6. Understand the process of active revision
7. Identify all the physical aspects of a theatrical design impact on their script
8. Organize a formal staged-reading
9. Identify the catastrophe of their work and works of master writers
10. Submit their works to formal festivals

Final Grades

The scale shown below will be used to compute final grades.

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Production Assignments [55% of final course grade]
- Script Quizzes: 50 points
- Dramatic Structure Vocab Knowledge: 50 points
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- Production Book (Outline & Bibliography): 100 points

Homework, Script Development Work and Participation [25% of final course grade]
- Staged Reading Preparation, Outline, Script Assignments: 50 points
- Writing Assignments: 50 points
- Workshop Participation/Impromptu troubleshooting/Peer Critiques: 25 points

Exams [20% of final course grade]
- Midterm Exam: 50 points
- Final Exam/Oral Defense: 50 points

Total 500 points

Brief Assignment Descriptions

Brief assignment descriptions appear below. Specific instructions for each assignment will be distributed during the semester.

The Workshop’s Critical Response Process

Being able to hear your scenes read aloud and receive thoughtful feedback from your classmates and your instructor is one of the greatest benefits to a workshop class. But helpful critiquing is essential and an art
in itself and is called, The Critical Response Process and is embraced by art-makers, educators, and administrators at theater companies, dance departments, orchestras, museums and more. The Process has deepened dialogue between artists and audiences; it has enhanced learning between teachers and students. By extension it has proven valuable for all kinds of creative endeavors, work situations, and collaborative relationships, from kindergartens to corporations.

A Roadmap for Meaningful Dialogue

It is a four-step method for facilitated group feedback, which – unlike some models of critique – affords the artist an active role in the dialogue.

The Process engages participants in three roles:

The artist offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.

Responders, committed to the artist’s intent to make excellent work, offer reactions to the work in a dialogue with the artist; and

The facilitator initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work. Work can be short or long, large or small, and at any stage in its development. The facilitator then leads the artist and responders through four steps:

1. Statements of Meaning: Responders state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. Artist as Questioner: The artist asks questions about the work. After each question, the responders answer. Responders may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. Neutral Questions: Responders ask neutral questions about the work. The artist responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, “Why was it so dark?” is not a neutral question. “What ideas guided your choices about lighting?” is.
4. Opinion Time: Responders state opinions, subject to permission from the artist. The usual form is “I have an opinion about _____, would you like to hear it?” The artist has the option to decline opinions for any reason.

Homework Assignments

Throughout the semester, various homework assignments will be made. These homework assignments must be complete and returned by its due date. You will turn these assignments in at the beginning of class on the due date. Late homework assignments will not be accepted. Homework assignments need to be typed; they may not be handwritten.

There will be 7 assignments made during the semester. Each homework assignment is worth 10 points. There will be one or two homework assignments that will be mandatory for everyone to complete and I will be sure to inform you which of the assignments are mandatory. The top 5 homework grades you earn (including the mandatory assignments) will be used to calculate your overall homework score.
Participation/Class Exercises/Impromptu Speaking/Peer Critiques/Course Evaluation

Each student is expected to participate in class discussions and exercises. Success in this course will depend on active, supportive, and thoughtful participation. It is essential that we respect each other’s views, listen carefully, and create a supportive class environment where each student is an equal contributing partner. As a member of the speech audience, you are required to provide feedback to the presenters about their projects/assignment. This feedback will be given in written form. The quality and quantity of your comments and observations will influence your grade. As a member of this class, you are also expected to complete the course evaluation during the semester.

Exams

The exams are designed to assess how well you have learned the materials covered in the class and in the readings as well as your ability to synthesize and apply that information. The exams will include questions in a variety of formats. For both exams, you will be asked to analyze, evaluate, and critique a specific project. If you miss the midterm exam due to serious illness or serious emergency (a hospitalization – yours), you must contact me before the exam to discuss whether a make-up exam will be administered. A make-up exam will NOT be an option if you do not contact me prior to the exam. All make-ups must be completed prior to the next class. There is no make-up for the final exam.

Class Preparations: LATE WORK IS NOT ACCEPTED. All reading must be completed by the due date, speech assignments and homework assignments completed on the assigned dates, and exams taken in class as outlined on the course schedule. If a student is absent on the day of an assigned project, and has neither made previous arrangements with me nor called ahead of time the student will receive a grade of zero. Because of the amount of assignments in this class, there will be no exceptions to this policy. ASSIGNMENTS WILL NOT BE ACCEPTED VIA E-MAIL.

Attendance/Class Participation:

1. Attendance: All students are expected to attend their scheduled classes. Instructors will disseminate attendance requirements in writing to their students during the first week of class.

2. Participation: Showing up in class is not enough – you also have to arrive ready to participate: read the assigned reading, completed homework assignments, be prepared for your presentations. You should always bring your text, notebook, and other needed materials. Participation also includes: asking and answering questions, sharing relevant knowledge and experiences, listening intently, responding to and encouraging fellow classmates, and fulfilling responsibilities on assignments, small group and class projects.

3. Classroom Environment: It is everyone’s responsibility to contribute to creating a positive and productive classroom atmosphere. Tolerance and respect for others and their opinions is a MUST. Failure to abide by this rule will result in immediate dismissal from the class for that day, which, per the attendance policy, will constitute an absence.

4. Cell Phones: Please note that cell phones MUST be put away during class and not on vibrate. If a student’s cell phone goes off during a student speech or even vibrates, the student will receive an F on his or her own assignment. If a student uses, looks at, or holds a cell phone during an exam, the exam will be immediately confiscated and the student will receive an F on the exam.
Other Important Information:

1. **Academic Honesty**: All Quinsigamond College students are expected to understand the meaning of academic honesty, and to behave in accordance with the College’s policies on academic honesty as published in the online student handbook.

2. **Student Needs**: Any student with a disability is encouraged to notify the instructor so as to allow for any and all support for the student to occur in a timely fashion.

3. **Changes**: Please note that this syllabus is subject to change. Chapter quizzes, written chapter outlines, and/or additional homework assignments may be assigned if students do not keep up with the reading on their own. Ability to participate in class, and answer questions based on the reading, will indicate whether or not students are doing their assigned reading.

**CLASS SCHEDULE**

**WEEK ONE**

STRUCTURE – dramatic structure and why you need to know it! What is a play? Read - 36 *Assumptions about Playwriting* by Jose Rivera.

- The 6 elements of Aristotle
- In-class exercise – 3 word dialogue
- In-class reading assignment: *Lynette at 3am*

**WEEK TWO**

DEVELOPING CHARACTERS – everything starts with great complex characters. Creating a Character bio

- In-class monologue exercise
- Homework reading assignment: *Hello Out There* by William Saroyan

**WEEK THREE**

DRAMATIC ACTION – Characters need to act! What is dramatic action? Moving your plot along – rising action.

- In class exercise – Murdering Women monologues
- Homework reading assignment: *Reckless* by Craig Lucas

**WEEK FOUR**

LANGUAGE – the spoken and the unspoken.

- In class – inciting incident scene
- Homework reading – *Dumb Waiter* – Harold Pinter
WEEK FIVE

THEATRICALITY – adding music, sound and lights and costumes. -- The spectacle of theatre. Write for stage.
In class – 3 places in 2 pages.
Homework reading - *Clean House* – Sarah Ruhl

WEEK SIX

THEMES – where do ideas for plays come from -- The news, your life, and history. Finding he Heart of your play.
In class writing – razor blade
Homework reading – *27 Wagons Full of Cotton* by Tennessee Williams
Writing – Take an in class exercise or a new idea and write a scene with a beginning, middle and end.

WEEK SEVEN

REWRITING – writing is all about rewriting. The tools to take it apart and put it back together.
Workshop scenes/notes for a rewrite
Homework Assignment: Write!

WEEK EIGHT

PRODUCING – So you’ve written a play...now what? Where to go? How to get people to read it!
List of theatres and where to send and process to send your script
Self-Producing
Workshop new scenes.
Homework – WRITE!

WEEK NINE

IMAGERY - Classroom Activity: 15 min. IMAGE exercise. Read some and give feedback. Read Conflict Scenes and give feedback WRITE!

WEEK TEN

EVENTS - Classroom Activity: 15 min. EVENT exercise. Read some and give feedback. Read Event Scenes and give feedback.

WEEK ELEVEN

REWRITING WORKSHOP – Homework – Write OR REWRITE!
WEEK TWELVE

QUESTION YOUR VOICE – Putting the FEAR behind you. Discussion. Write or REWRITE.

WEEK THIRTEEN

CHECKING YOUR VIOLENCE – Physical, Vocal, Psychological …Write or REWRITE.

WEEK FOURTEEN

Dress Rehearsal

WEEK FIFTEEN

Final Exam -Readings of selected scenes with visiting professional actors.