

# **JOHN JAY**

**COLLEGE  
OF  
CRIMINAL  
JUSTICE**

**COLLEGE COUNCIL**

# **AGENDA & ATTACHMENTS**

**THURSDAY, FEBRUARY 23, 2023**

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All meetings begin at 1:40 p.m. and are open to the College Community.

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**The College Council**  
**AGENDA**

February 23, 2023 – 1:40 pm

- I. Adoption of the Agenda
- II. Approval of the Minutes of the December 8, 2022 College Council (Attachment A), **Pg.5**
- III. Approval of Members of the College Council Committees (Attachment B), **Pg.8**

College Council

- Liza Steele will serve as the Sociology Department representative for Spring semester
- Yusuf Khaled will serve as the President of the Student Council
- Kelvin Pineda will serve as the Vice President of the Student Council
- Shania Roseborough will serve as the Secretary of the Student Council
- Savannah Smith will serve as the Treasurer of the Student Council
- Myrwaldy Lucien will serve as Elected At-Large Student Representative
- Samuel Ajao will serve as Elected Senior Class Student Representative

Executive Committee of the College Council

- Yusuf Khaled will serve as the President of the Student Council
- Kelvin Pineda will serve as the Vice President of the Student Council
- Myrwaldy Lucien will serve as Elected At-Large Student Representative

UCASC

- Henry Pontell will serve as the Sociology Department representative for Spring semester
- Asma Sajid, Gabrielle Taylor, and Joe Rivera will serve as student representatives

Committee on Student Interests

- Jamella Richmond, Jeff Mathews, Tiffany Rodriguez, Rich Verdi, Andy Veras, Victor Morel will serve as student representatives

Faculty-Student Disciplinary Committee

- Tiffany Rodriguez and Yarik Munoz will serve as student representatives

Committee on Faculty Personnel

- Gabrielle Taylor and Rebecca Ghion will serve as student representatives

Budget and Planning Committee

- Justin Barden will serve as a HEO representative
- Yusuf Khaled will serve as the President of Student Council
- Kelvin Pineda and Shania Roseborough will serve as the two student representatives
- Savannah Smith will serve as the Treasurer of the Student Council

Strategic Planning Subcommittee

- Robert Garot will serve as the Chair of Chairs
- Evan Mandery will serve as a second Council of Chairs representative
- Joe Rivera and Anthony Thomas will serve as the two student representatives

Financial Planning Subcommittee

- Robert Garot will serve as the Chair of Chairs
- In-deria Barrows will serve as a student representative

Committee on Graduate Studies

-Rebecca Ghion will replace Rachel Prasad as a student representative

Committee on Student Evaluation of the Faculty

-Marcela Diaz will serve as a second student representative

Committee on Honors, Prizes, and Awards

- Myrwaldy Lucien, Anthony Thomas, and Folusho Adeoti will serve as student representatives

- Susannah Crowder will serve as the Chair of Interdisciplinary Studies and Sandra Lanzone will serve as the Chair of Communications and Theater Arts on the Committee on Faculty Personnel, Budget and Planning Committee, and Provost Advisory Committee
- Ellen Sexton will serve as Interim Chief Librarian on the Committee on Faculty Personnel, Budget and Planning Committee, Provost Advisory Committee, and Committee on Graduate Studies.

**IV. Report from the Undergraduate Curriculum and Academic Standards Committee (Attachments C1-C9) – Interim Dean of Academic Programs Andrew Sidman**

**Programs**

C1. Proposal to Revise the BA in Global History, **Pg.24**

**New Courses**

C2. ART 2XX (254) Political Art and Social Activism (FC: Creative Exp), **Pg.32**

C3. BIO 3XX (375) Human Anatomy and Physiology 1, **Pg.53**

C4. BIO 3YY (376) Human Anatomy and Physiology 2, **Pg.63**

C5. MUS 1XX (108) Music of the Harlem Renaissance (FC: US Exp in its Diversity), **Pg.73**

C6. MUS 2XX (213) Music and Social Activism (FC: World Cultures), **Pg.90**

C7. POL 3XX (335) Celebrity and Politics, **Pg.102**

C8. SEC 2XX (215) Introduction to Research Methods, **Pg.124**

**Course Revision**

C9. ACC 251 Managerial Accounting, **Pg.140**

**V. Report from the Committee on Graduate Studies (Attachments D1-D4) – Interim Dean of Academic Programs Andrew Sidman**

**New Course Proposal**

D1. SEC 7XX Research Methods and Data Analysis, **Pg.142**

**Degree Program Revisions**

D2. International Crime and Justice M.A., **Pg.161**

D3. Security Management M.S., **Pg.165**

D4. Emergency Management M.S., **Pg.176**

**VI. Proposed Amendments to Charter and Bylaws (Attachment E), **Pg.181****

**VII. New Business**

**VIII. Announcements:**

- Student Council (President Yusuf Khaled)
- Faculty Senate (President Ned Benton)
- HEO Council (President Catherine Alves)
- Administrative Announcements (President Karol Mason)

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**

**The City University of New York**

MINUTES OF THE COLLEGE COUNCIL  
December 8, 2022

The College Council held its fourth meeting of the 2022-2023 academic year on Thursday, December 8, 2022. The meeting was called to order at 1:47 p.m. and the following members were present:

In-Person: Adam Wandt, Brian Montes, Elton Beckett, Frank Chen, Heath Grant, Jonathan Gray, Jonathan Epstein, Joseph Maldonado, Maki Haberfeld, Maureen Richards, Peter Diaczuk, Raisa Castillo, Robert Robinson, Silvia Dapia, Susan Pickman, Tarun Banerjee, Thalia Vrachopoulos, Sung-Suk Violet Yu, Shania Roseborough, Yarik Munoz, Andy Veras, Hazel Ortega, Catherine Alves, Janet Winter, Rulisa Galloway-Perry, Allison Pease, Andrew Sidman, Brian Kerr, Karol Mason, Mark Flower, Angela Crossman\*, Helen Keier\*, Emily Haney-Caron\*, Marie-Helen Maras\*.

Remotely: Francis Sheehan, Catherine Kemp, Zhun Xu, Veronica Johnson, Janice Bockmeyer, Amy Green, Karen Kaplowitz, Ned Benton, Edward Kennedy\*, Jennifer Lorenzo\*.

Absent: Anru Lee, Jessica Gordon-Nembhard, Ray Patton, Serguei Cheloukhine, Kelvin Pineda, Yusuf Khaled, Gavallia Beauvais, Alisa Thomas, Janice Johnson-Dias, Anthony Carpi\*, Mohammed Islam\*.

Guests: Tony Balkissoon, Jill Maxwell, Kathy Killoran, Anna Austenfeld, Alexander Bolesta (R), Cheyenne Sze, Shavonne McKiever.

\* Alternates

**I. Adoption of the Agenda**

The motion was assumed by the chair and approved unanimously with the following change:  
- Remove Item D13 from the agenda

**II. Approval of the Minutes of the November 17, 2022 College Council**

The motion was assumed by the chair and approved unanimously.

**III. Approval of Members of the College Council Committees**

The motion was assumed by the chair and approved unanimously.

**IV. Report from the Undergraduate Curriculum and Academic Standards Committee (Attachments C1-C3) – Interim Dean of Academic Programs Andrew Sidman**

### **Program Revisions**

The motion was assumed by the chair to vote on the program revisions marked C1. Proposal to Revise the Minor in Addiction Studies and C2. Proposal to Revise the Program in Addiction Studies (CASCAC) as a slate. The motion was approved unanimously. The motion was assumed by the chair to approve the program revisions marked C1 and C2. The motion was approved unanimously.

The motion was assumed by the chair and approved unanimously to adopt a course revision marked C3. SOC 240 Social Deviance.

## V. Report from the Committee on Graduate Studies (Attachments D1-D14) – Interim Dean of Academic Programs Andrew Sidman

### **New Course Proposal**

The motion was assumed by the chair and approved unanimously to adopt a new course marked D1. FCM 773 Information Privacy, Governance & Cybersecurity.

### **Course Revisions**

The motion was made to vote on items D2 through D8 as a slate:

- D2. ICJ 700 International Crime and Justice Theory
- D3. ICJ 701 Illicit Markets and Economic Justice
- D4. ICJ 702 Comparative Criminal Justice Systems
- D5. ICJ 703 International Criminal Law
- D6. ICJ 706 Transnational Crime
- D7. ICJ 715 Applied Research Methods in International Crime and Justice
- D8. ICJ 770 Capstone Seminar in International Criminal Justice

The motion was approved unanimously. The motion was assumed by the chair and approved unanimously to adopt course revisions marked D2-D8.

The motion was assumed by the chair and approved unanimously to adopt a course revision marked D9. HR 700 Introduction to Human Rights.

### **Degree Program Revisions**

The motion was assumed by the chair and approved unanimously to adopt a degree program revision marked D10. Human Rights M.A.

The motion was assumed by the chair and approved unanimously to adopt a degree program revision marked D11. Forensic Science M.S.

The motion was assumed by the chair and approved unanimously to adopt a degree program revision marked D12. International Crime and Justice M.A.

The motion was assumed by the chair to adopt a degree program revision marked D14. Advanced Certificate in Corrections Management. The motion was approved:

In Favor: 43

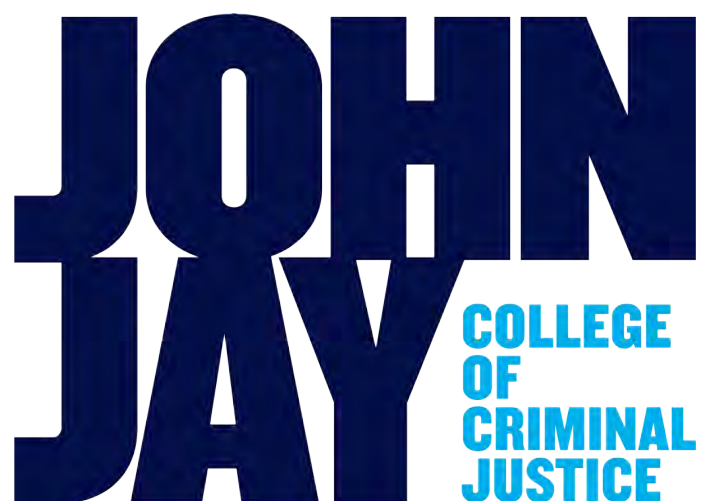
Abstained: 1

Opposed: 0

VI. New Business

No new business was presented.

The meeting was adjourned at 2:02p.m.



**College Council  
Membership**

**&**

**College Council  
Committees**

**2022-2023**



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## College Council Membership

The College Council shall be the primary governing body of John Jay College of Criminal Justice. It shall have authority to establish College policy on all matters except those specifically reserved by the Education Law or by the Bylaws of the Board of Trustees of The City University of New York to the President or to other officials of John Jay College or of The City University of New York, or to the CUNY Board of Trustees. The College Council shall consist of the following members:

### Administration

- |   |                     |
|---|---------------------|
| 1. President (Chairperson)                                      | Karol Mason         |
| 2. Interim Provost and Vice President for Academic Affairs      | Allison Pease       |
| 3. Vice President and Chief Operating Officer                   | Mark Flower         |
| 4. Vice President for Enrollment Management and Student Affairs | Brian Kerr          |
| 5. Interim Dean of Student Academic Engagement and Retention    | Janice Johnson-Dias |
| 6. Interim Dean of Academic Programs                            | Andrew Sidman       |

- Two (2) alternate members for administration who may vote, make motions and be counted as part of the College Council's quorum only during the absence of a permanent representative for administration:

1. Angela Crossman	2. Anthony Carpi
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### Faculty

Full-time faculty elected from each academic department:

- |  |                         |
|--|-------------------------|
| 7. Africana Studies                        | Jessica Gordon-Nembhard |
| 8. Anthropology                            | Anru Lee                |
| 9. Art & Music                             | Thalia Vrachopoulos     |
| 10. Communications & Theatre Arts          | Elton Beckett           |
| 11. Counseling and Human Services          | Joseph Maldonado        |
| 12. Criminal Justice                       | Sung-Suk (Violet) Yu    |
| 13. Economics                              | Zhun Xu                 |
| 14. English                                | Jonathan Gray           |
| 15. History                                | Ray Patton              |
| 16. Interdisciplinary Studies              | Amy Green               |
| 17. Latin American & Latinx Studies        | Brian Montes            |
| 18. Law, Police Science & Criminal Justice | Serguei Cheloukhine     |
| 19. Library                                | Maureen Richards        |
| 20. Mathematics & CS                       | Raisa Castillo          |
| 21. Modern Language & Literature           | Silvia Dapia            |
| 22. Philosophy                             | Catherine Kemp          |
| 23. Political Science                      | Janice Bockmeyer        |
| 24. Psychology                             | Veronica Johnson        |
| 25. Public Management                      | Adam Wandt              |
| 26. Sciences                               | Peter Diaczuk           |
| 27. Security, Fire & Emergency Management  | Susan Pickman           |
| 28. SEEK                                   | Robert Robinson         |
| 29. Sociology                              | Liza Steele             |

Faculty allotted according to any method duly adopted by the Faculty Senate:

- |                     |                        |
|---------------------|------------------------|
| 30. English         | Karen Kaplowitz        |
| 31. History         | Jonathan Epstein       |
| 32. Law, PS and CJA | Maria (Maki) Haberfeld |

33. Law, PS and CJA	Heath Grant
34. Public Management	Warren (Ned) Benton
35. Sciences	Francis Sheehan
36. Sciences	Frank Chen

- Eight (8) faculty alternates who may vote, make motions and be counted as part of the College Council's quorum only during the absence of a permanent faculty representative:

1. Edward Kennedy	5. Vacant
2. Marie-Helen Maras	6. Vacant
3. Emily Haney-Caron	7. Vacant
4. Mohammed Islam	8. Vacant

Higher Education Officers elected by the Higher Education Officers Council:

- 37. Catherine Alves
- 38. Alisa Thomas
- 39. Rulisa Galloway-Perry
- 40. Janet Winter

- Two (2) Higher Education Officer alternates who may vote, make motions and be counted as part of the College Council's quorum only during the absence of a permanent higher education officer representative:

1. Helen Keier	2. Jennifer Lorenzo
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Students

41. President of the Student Council	Yusuf Khaled
42. Vice President of the Student Council	Kelvin Pineda
43. Treasurer of the Student Council	Savannah Smith
44. Secretary of the Student Council	Shania Roseborough
45. Elected At-Large Representative	Myrwaldy Lucien
46. Elected graduate student representative	Vacant
47. Elected senior class representative	Samuel Ajao
48. Elected junior class representative	Hazel Ortega
49. Elected sophomore class representative	Andy Rafael Veras
50. Elected freshman representative	Vacant

- Four (4) alternate student representatives who may vote, make motions and be counted as part of the College Council's quorum only during the absence of a permanent student representative:

1. Vacant	3. Vacant
2. Vacant	4. Vacant

### **College Council Interim Executive Committee**

The faculty, higher education officers and student representatives shall be elected by the College Council from among its members in September of each year. From June 1 until such time as the College Council holds this election, there shall be an Interim Executive Committee, which shall consist of the following members:

- |  |                     |
|--|---------------------|
| • President (Chairperson)                                      | Karol Mason         |
| • Interim Provost and Vice President for Academic Affairs      | Allison Pease       |
| • Vice President and Chief Operating Officer                   | Mark Flower         |
| • Vice President for Enrollment Management and Student Affairs | Brian Kerr          |
| • President of the Faculty Senate                              | Warren (Ned) Benton |
| • Vice-President of the Faculty Senate                         | Karen Kaplowitz     |
| • Two (2) other members of the Faculty Senate                  |                     |
| 1. Marie-Helen Maras   |                     |
| 2. Francis Sheehan   |                     |
| • President of the Higher Education Officers Council           | Catherine Alves     |
| • Vice-President of the Higher Education Officers Council      | Vacant              |
| • President of the Student Council                             | Yusuf Khaled        |
| • Vice-President of the Student Council                        | Kelvin Pineda       |

The faculty, higher education officer and student members of the Interim Executive Committee shall nominate College Council members of their respective constituencies as candidates for election to the Executive Committee.

### **Executive Committee of the College Council**

There shall be an Executive Committee which shall be the College Council's Agenda Committee. It shall have the power to call the College Council into extraordinary session, and shall have only such powers, functions, and duties as the College Council may delegate to it to exercise during periods when the College Council is not in session. The faculty, higher education officers and student representatives shall be elected by the College Council from among its members in September of each year. The faculty, higher education officer and student members of the Interim Executive Committee shall nominate College Council members of their respective constituencies as candidates for election to the Executive Committee.

The Executive Committee shall consist of the following members:

- |  |               |
|--|---------------|
| • President (Chairperson)                                      | Karol Mason   |
| • Interim Provost and Vice President for Academic Affairs      | Allison Pease |
| • Vice President and Chief Operating Officer                   | Mark Flower   |
| • Vice President for Enrollment Management and Student Affairs | Brian Kerr    |

Seven (7) members of the full-time faculty as defined in Article I, Section 3.a.i

1. Warren (Ned) Benton
2. Karen Kaplowitz
3. Heath Grant
4. Amy Green
5. Marie-Helen Maras
6. Francis Sheehan
7. Adam Wandt

- Two (2) higher education officers
  1. Catherine Alves
  2. Helen Keier
- Three (3) students
  1. Kelvin Pineda
  2. Yusuf Khaled
  3. Myrwaldy Lucien

### **Undergraduate Curriculum and Academic Standards Committee**

There shall be a Committee on Undergraduate Curriculum and Academic Standards which shall consider all matters relating to the undergraduate curriculum of the College and make recommendations to the College Council on such matters as: proposed programs; additions, deletions and modifications of courses and existing programs; distribution; core requirements; basic skills; academic standards; and, policies pertaining to student recruitment and admissions.

The Committee on Undergraduate Curriculum and Academic Standards shall consist of the following members:

- |   |                       |
|---|-----------------------|
| • Interim Dean of Academic Programs (Chairperson)   | Andrew Sidman         |
| • Vice President for Enrollment Management and Student Affairs  | Brian Kerr            |
| • Associate Dean of Academic Programs   | Katherine Killoran    |
| • Assistant Vice President for Enrollment Management and Senior Registrar   | Daniel Matos          |
| • The chairperson of each of the academic departments, or a full-time member of the faculty, as defined in Article I, Section 3.a.i of the Charter of Governance, who has served in that capacity at the College for at least one (1) year, to be elected from among the members of that department to serve for two (2) academic years |                       |
| 1. Africana Studies   | Teresa Booker         |
| 2. Anthropology   | Edward Snajdr         |
| 3. Art and Music  | Roberto Visani        |
| 4. Communication & Theater Arts   | Marsha Clowers        |
| 5. Counseling and Human Services  | Ma'at Lewis           |
| 6. Criminal Justice   | Valerie West          |
| 7. Economics  | Jay Hamilton          |
| 8. English  | Madhura Bandyopadhyay |
| 9. History  | David Munns           |
| 10. Interdisciplinary Studies Program (ISP)   | Gerry Markowitz       |
| 11. Latin American & Latinx Studies   | Suzanne Oboler        |
| 12. Law, Police Science & CJA   | Beverly Frazier       |
| 13. Library   | Maria Kiriakova       |
| 14. Mathematics & Computer Science  | Genesis Alberto       |
| 15. Modern Languages & Literatures  | Cristina Lozano       |
| 16. Philosophy  | Sergio Gallegos       |
| 17. Political Science   | Jennifer Rutledge     |
| 18. Psychology  | Kelly McWilliams      |
| 19. Public Management   | Judy-Lynne Peters     |
| 20. Sciences  | Daniel Yaverbaum      |
| 21. Security, Fire & Emergency Management   | Robert Till           |

- 22. SEEK
- 23. Sociology

Virginia Diaz-Mendoza  
Henry Pontell

- Three (3) students, each of whom have reached or exceeded Sophomore Standing, earned a minimum of 15 credits in residence at John Jay, and have a John Jay College cumulative grade point average of at least 3.0.
  1. Asma Sajid
  2. Gabrielle Taylor
  3. Joe Rivera

### **Committee on Student Interests**

There shall be a Committee on Student Interests which shall be concerned with matters of student life including but not limited to student organizations, student housing, extracurricular activities, and student concerns at the College. The Committee on Student Interests shall consist of the following members:

- Interim Assistant Vice President and Dean of Students (Chairperson) Danielle Officer
- Director of Athletics Catherine Alves
- Senior Director for Student Affairs Vacant
- Two (2) members of the faculty
  1. Genesis Alberto
  2. Nicole Elias
- Six (6) students
  1. Jamella Richmond
  2. Jeff Mathews
  3. Tiffany Rodriguez
  4. Rich Verdi
  5. Andy Veras
  6. Victor Morel

### **Faculty-Student Disciplinary Committee**

As set forth in Article XV of the Bylaws of the CUNY Board of Trustees, there shall be a Faculty-Student Disciplinary Committee which shall have primary jurisdiction in all matters of student discipline not handled administratively. The committee shall abide by the procedures required by Article XV of the Bylaws of the CUNY Board of Trustees. A Faculty Student Disciplinary Committee shall consist of two (2) members of the faculty, or one (1) faculty member and one (1) member of the Higher Education Officer series (HEO), two (2) students and a chairperson who shall be a faculty member. As set forth in Article XV of the Bylaws of the CUNY Board of Trustees, the rotating panels shall be appointed as follows:

- The President shall select, in consultation with the Executive Committee, three (3) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter, to receive training and to serve in rotation as chair of the Faculty Student Disciplinary Committee.
  1. Marsha Clowers
  2. Stephen Russell
  3. Toy-Fung Tung

- Two (2) full-time members of the faculty, as defined in the Charter of Governance, shall be selected by lot from a panel of six (6) members of the full-time faculty elected annually by the Faculty Senate.
  1. Ali Kocak
  2. Heath Grant
  3. Jennifer Holst
  4. Jose Olivo
  5. Shilpa Viswanath
  6. Thomas Kubic
  
- The HEO members shall be selected by lot from a panel of six (6) HEOs appointed biennially by the President, upon recommendation by the HEO Council.
  1. Maria Vidal
  2. Kseniya Kosmina
  3. Helen Keier
  4. Shakia Brown
  5. Yaritma Cabral
  6. Angel Polanco
  
- The student members shall be selected by lot from a panel of six (6) students elected annually in an election in which all students registered at the College shall be eligible to vote.
  1. Tiffany Rodriguez
  2. Yarik Munoz
  3. Vacant
  4. Vacant
  5. Vacant
  6. Vacant

In the event that the student panel or faculty panel or both are not elected, or if more panel members are needed, the President shall have the duty to select the panel or panels which have not been elected. No individuals on the panel shall serve for more than two (2) consecutive years.

Notwithstanding the above, in cases of sexual assault, stalking and other forms of sexual violence, the President shall designate from the panels one (1) chairperson, two (2) faculty/HEO members, and two (2) students, who shall be specially trained on an annual basis, and who shall constitute the Faculty Student Disciplinary Committee in all such cases.

### **Committee on Faculty Personnel**

There shall be a Committee on Faculty Personnel which shall review from the departments and other appropriate units of the College all recommendations for appointments to the instructional staff in the following ranks: Distinguished Professor, Professor, Associate Professor, Assistant Professor, Instructor, Distinguished Lecturer, Lecturer, Chief College Laboratory Technician, Senior College Laboratory Technician, and College Laboratory Technician, and make recommendations to the President. It shall also receive recommendations for promotions and reappointments with or without tenure, together with compensation, in the aforementioned ranks of the instructional staff and shall recommend to the President actions on these matters. It may also recommend to the President special salary increments. The President shall consider such recommendations in making his or her recommendations on such matters to the CUNY Board of Trustees.

Policy recommendations of the committee shall be made to the College Council for action. Recommendations with respect to appointments, promotions, and other matters specified in the paragraph above, shall be reported to the President and shall not be considered by the College Council except at the discretion of the President. The Committee shall receive and consider petitions and appeals from appropriate members of the instructional staff with respect to matters of status and compensation, and shall present its recommendations to the President. Further appeals shall follow CUNY procedures. The Committee on Faculty Personnel shall consist of the following members:

- President (Chairperson) Karol Mason
- Interim Provost and Vice President for Academic Affairs Allison Pease
- Interim Dean of Faculty Angela Crossman
- Interim Dean of Academic Programs Andrew Sidman
- Associate Provost and Dean of Research Anthony Carpi
- Chairperson of each academic department
  1. Africana Studies Teresa Booker
  2. Anthropology Ed Snadjr
  3. Art and Music Claudia Calirman
  4. Communication and Theater Arts Sandra Lanzone
  5. Counseling and Human Services Katherine Stavrianopoulos
  6. Criminal Justice Evan Mandery
  7. Economics Geert Dhondt
  8. English Jean Mills
  9. History Michael Pfeifer
  10. Interdisciplinary Studies Susannah Crowder
  11. Latin American and Latinx Studies Lisandro Perez
  12. Law, Police Science, and Criminal Justice Administration Maria (Maki) Haberfeld
  13. Library Ellen Sexton
  14. Mathematics and Computer Science Douglas Salane
  15. Modern Languages and Literatures Vicente Lecuna
  16. Philosophy Jonathan Jacobs
  17. Political Science Susan Kang
  18. Psychology Daryl Wout
  19. Public Management Warren Eller
  20. Sciences Shu Yuan (Demi) Cheng
  21. Security, Fire and Emergency Management Robert Till
  22. SEEK Erica King-Toler
  23. Sociology Robert Garot
- Three (3) at-large full-time members of the full-time faculty from amongst those who hold the rank of tenured associate and/or tenured full professor, as defined in Article I, Section 3.a.i of the Charter of Governance.
  1. Majumdar, Nivedita
  2. Barberet, Rosemary
  3. Grant, Heath
- Three (3) members of the faculty who receive the next highest number of votes in a general faculty election will be alternate faculty representatives on the committee. An alternate may vote, make motions and be counted as part of the quorum only when a chairperson and/or an at-large faculty representative is absent.



1. Mckible, Adam
  2. Shaprio, Lauren
  3. Thompson, Denise
- The Student Council may designate up to two (2) students, with at least 30 credits earned at the College, to serve as liaisons to the Review Subcommittees of the Committee on Faculty Personnel. The student liaisons shall be subject to College Council ratification. The role of the student liaisons shall be to review student evaluations of faculty members being considered by the subcommittees for reappointment, promotion and tenure and to summarize the content of those evaluations at a time designated by the Review Subcommittee. Student liaisons are not members of the Committee on Faculty Personnel.
    1. Gabrielle Taylor
    2. Rebecca Ghion

### **Budget and Planning Committee**

There shall be a Budget and Planning Committee which shall be responsible for reviewing budget information, making recommendations on the financial and budgetary matters of the College, and providing guidance on comprehensive and strategic planning for the College. The President, or their designee, shall make quarterly financial reports to the Budget and Planning Committee. Pursuant to College Council bylaws, administrative members of committees shall be those named, or those holding equivalent positions and functions, as determined by the President. The Budget and Planning Committee shall consist of the following members:

- |  |  |
|--|--|
| • President (Chairperson)  | Karol Mason  |
| • Interim Provost and Vice President for Academic Affairs  | Allison Pease  |
| • Vice President and Chief Operating Officer   | Mark Flower  |
| • Vice President for Enrollment Management and Student Affairs   | Brian Kerr   |
| • Interim Associate Provost for Institutional Effectiveness  | Nancy Velazquez-Torres   |
| • Assistant Vice President for Administration  | Oswald Fraser  |
| • Interim Dean of Academic Programs  | Andrew Sidman  |
| • Interim Associate Provost for Strategy and Operations  | Kinya Chandler   |
| • Associate Provost and Dean of Research   | Anthony Carpi  |
| • Vice President for Institutional Advancement   | Ketura Parker  |
| • Business Manager   | Ajisa Dervisevic   |
| • President of the Faculty Senate  | Warren (Ned) Benton  |
| • Vice President of the Faculty Senate   | Karen Kaplowitz  |
| • Two (2) members chosen by the Faculty Senate <ol style="list-style-type: none"> <li>1. Marie-Helen Maras</li> <li>2. Raymond Patton</li> </ol>   |  |
| • Chairperson of each academic department <ol style="list-style-type: none"> <li>1. Africana Studies</li> <li>2. Anthropology</li> <li>3. Art and Music</li> <li>4. Communication and Theater Arts</li> <li>5. Counseling and Human Services</li> <li>6. Criminal Justice</li> <li>7. Economics</li> <li>8. English</li> <li>9. History</li> </ol> | Teresa Booker<br>Ed Snadjr<br>Claudia Calirman<br>Sandra Lanzone<br>Katherine Stavrianopoulos<br>Evan Mandery<br>Geert Dhondt<br>Jean Mills<br>Michael Pfeifer |

- |  |                        |
|--|------------------------|
| 10. Interdisciplinary Studies  | Susannah Crowder       |
| 11. Latin American and Latinx Studies  | Lisandro Perez         |
| 12. Law, Police Science, and Criminal Justice Administration   | Maria (Maki) Haberfeld |
| 13. Library  | Ellen Sexton           |
| 14. Mathematics and Computer Science   | Douglas Salane         |
| 15. Modern Languages and Literatures   | Vicente Lecuna         |
| 16. Philosophy   | Jonathan Jacobs        |
| 17. Political Science  | Susan Kang             |
| 18. Psychology   | Daryl Wout             |
| 19. Public Management  | Warren Eller           |
| 20. Sciences   | Shu Yuan (Demi) Cheng  |
| 21. Security, Fire and Emergency Management  | Robert Till            |
| 22. SEEK   | Erica King-Toler       |
| 23. Sociology  | Robert Garot           |
| • President of the Higher Education Officers Council   | Catherine Alves        |
| • Two (2) higher education officer representatives   |                        |
| 1. Justin Barden   |                        |
| 2. Vacant  |                        |
| • President of the Student Council or designee   | Yusuf Khaled           |
| • Treasurer of the Student Council or designee   | Savannah Smith         |
| • Additional student representative  | Kelvin Pineda          |
| • Additional student representative  | Shania Roseborough     |
| • Two members of the non-instructional staff, as defined in Article XIV, Section 14.1 of the Bylaws of the CUNY Board of Trustees. |                        |
| 1. Anthony Chambers  |                        |
| 2. Vacant  |                        |

### Financial Planning Subcommittee

There shall be a Financial Planning Subcommittee of the Budget and Planning Committee which shall meet on a periodic basis in the development of the College's Annual Financial Plan. Pursuant to College Council bylaws, administrative members of committees shall be those named, or those holding equivalent positions and functions, as determined by the President. The Financial Planning Subcommittee of the Budget and Planning Committee shall consist of the following members:

- |  |                     |
|--|---------------------|
| • Vice President and Chief Operating Officer (Chairperson) | Mark Flower         |
| • Interim Provost and Vice President for Academic Affairs  | Allison Pease       |
| • President of the Faculty Senate                          | Warren (Ned) Benton |
| • Vice President of the Faculty Senate                     | Karen Kaplowitz     |
| • One (1) representative chosen by the Faculty Senate      | Maki Haberfeld      |
| • Chair of the Council of Chairs                           | Robert Garot        |
| • Vice Chair of the Council of Chairs                      | Jean Mills          |
| • One (1) representative chosen by the Council of Chairs   | Robert Till         |
| • Chair of the Higher Education Officers Council           | Catherine Alves     |
| • Student representative                                   | In-deria Barrows    |
| • Student representative                                   | Vacant              |

The Interim Associate Provost of Strategy and Operations, Kinya Chandler, and the Business Manager, Ajisa Dervisevic shall staff the subcommittee.

### Strategic Planning Subcommittee

There shall be a Strategic Planning Subcommittee of the Budget and Planning Committee which shall provide guidance to the President on comprehensive and strategic planning including development of major planning documents and accreditation studies, related process and outcome assessment and space planning. Pursuant to College Council bylaws, administrative members of committees shall be those named, or those holding equivalent positions and functions, as determined by the President. The Strategic Planning Subcommittee of the Budget and Planning Committee shall consist of the following members:

- Interim Provost and Vice President for Academic Affairs (Chairperson) Allison Pease
- Interim Associate Provost for Institutional Effectiveness Nancy Velazquez-Torres
- Vice President and Chief Operating Officer Mark Flower
- President of the Faculty Senate Warren (Ned) Benton
- Vice President of the Faculty Senate Karen Kaplowitz
- Two (2) representatives chosen by the Faculty Senate
  1. Heath Grant
  2. Vacant
- Chair of the Council of Chairs Robert Garot
- Two (2) representatives chosen by the Council of Chairs
  1. Demi Cheng
  2. Evan Mandery
- President of the Higher Education Officers Council Catherine Alves
- Two (2) student representatives:
  1. Joe Rivera
  2. Anthony Thomas

The Director of Institutional Research, Ricardo M. Anzaldúa and the Director of Institutional Assessment, Dyanna Pooley shall staff the subcommittee.

### Committee on Graduate Studies

There shall be a Committee on Graduate Studies which shall be responsible for establishing general policy for the graduate programs, subject to review by the College Council. It shall have primary responsibility for admission, curriculum, degree requirements, course and standing matters, periodic evaluation of the graduate programs and for other areas of immediate and long-range importance to the quality and growth of graduate study. The committee shall also be responsible for advising on all matters relating to graduate student honors, prizes, scholarships and awards. The Committee on Graduate Studies shall review and approve program bylaws for each graduate program. Such bylaws shall then be submitted to the Executive Committee of the College Council for review and approval. Program bylaws may provide for co-directors after assessing factors such as program size and the interdisciplinary nature of the curriculum. The Committee on Graduate Studies shall consist of the following members:

- Interim Dean of Academic Programs (Chairperson) Andrew Sidman
- Vice President for Enrollment Management and Student Affairs Brian Kerr
- Interim Assistant Vice President and Dean of Students Danielle Officer
- Chief Librarian Ellen Sexton
- Graduate Program Directors

- |  |                       |
|--|-----------------------|
| 1. Criminal Justice, MA                    | Sung-Suk (Violet) Yu  |
| 2. Digital Forensics and Cybersecurity, MS | Shweta Jain           |
| 3. Economics, MA                           | Ian Seda              |
| 4. Emergency Management, MS                | Charles Jennings      |
| 5. Forensic Mental Health Counseling, MA   | Chitra Raghavan       |
| 6. Forensic Psychology, MA                 | Abbie Tuller          |
| 7. Forensic Psychology (BA/MA)             | Rebecca Weiss         |
| 8. Forensic Science, MS                    | Mechthild Prinz       |
| 9. Human Rights, MA                        | Charlotte Walker-Said |
| 10. International Crime and Justice, MA    | Gohar Petrossian      |
| 11. MPA: Inspection and Oversight          | Denise Thompson       |
| 12. Protection Management, MS              | Robert Till           |
| 13. MPA: Public Policy and Administration  | Yi Lu                 |
| 14. Security Management, MS                | Alexander Alexandrou  |
- Two (2) graduate students
    1. Rebecca Ghion
    2. Shania Roseborough

### **Committee on Student Evaluation of the Faculty**

There shall be a Committee on Student Evaluation of the Faculty which shall be responsible for a continuous review of faculty evaluation procedures; review of the design of the survey instrument; recommendations for the terms under which the instrument will be used; and for the development of guidelines which shall be submitted to the College Council for review. The Provost and Senior Vice President for Academic Affairs shall designate staff for the committee. The Committee on Student Evaluation of the Faculty shall consist of the following members:

- Four (4) full-time members of the faculty
  1. Keith Markus
  2. Christopher Herrmann
  3. Daniel Yaverbaum
  4. Sung-Suk (Violet) Yu
- Two (2) students
  1. Joe Rivera
  2. Marcela Diaz

The committee shall elect a chairperson from among its faculty members. Members shall serve for a term of two (2) years.

### **Provost Advisory Council**

There shall be a Provost Advisory Council which shall provide a formal means for the Provost to consult with faculty leadership on matters of joint concern such as budget, faculty recruitment and development, and personnel policies and practices. The Provost Advisory Council shall consist of the following members:

- |  |                |
|--|----------------|
| • Interim Provost and Vice President for Academic Affairs<br>(Chairperson) | Allison Pease  |
| • Interim Associate Provost of Strategy and Operations                     | Kinya Chandler |

- President of the Faculty Senate
  - Vice President of the Faculty Senate
  - Chairperson of each academic department
    1. Africana Studies
    2. Anthropology
    3. Art and Music
    4. Communication and Theater Arts
    5. Counseling and Human Services
    6. Criminal Justice
    7. Economics
    8. English
    9. History
    10. Interdisciplinary Studies
    11. Latin American and Latinx Studies
    12. Law, Police Science, and Criminal Justice Administration
    13. Library
    14. Mathematics and Computer Science
    15. Modern Languages and Literatures
    16. Philosophy
    17. Political Science
    18. Psychology
    19. Public Management
    20. Sciences
    21. Security, Fire and Emergency Management
    22. SEEK
    23. Sociology
- Warren (Ned) Benton  
Karen Kaplowitz
- Teresa Booker  
Ed Snadjr  
Claudia Calirman  
Sandra Lanzone  
Katherine Stavrianopoulos  
Evan Mandery  
Geert Dhondt  
Jean Mills  
Michael Pfeifer  
Susannah Crowder  
Lisandro Perez  
Maria (Maki) Haberfeld  
Ellen Sexton  
Douglas Salane  
Vicente Lecuna  
Jonathan Jacobs  
Susan Kang  
Daryl Wout  
Warren Eller  
Shu Yuan (Demi) Cheng  
Robert Till  
Erica King-Toler  
Robert Garot

### **Council of Undergraduate Program Coordinators**

There shall be a Council of Undergraduate Program Coordinators which shall provide a formal means to represent the concerns of those responsible for undergraduate majors and shall provide a formal means for reviewing matters of concern such as program review and revision, staffing, curriculum development and the scheduling of courses. The Council of Undergraduate Program Coordinators shall consist of the following members:

- Dean of Student Academic Engagement and Retention  
(Chairperson)
  - Coordinators of Undergraduate Majors
    1. Anthropology
    2. Applied Mathematics: Data Science & Cryptography
    3. Cell & Molecular Biology
    4. Computer Science and Information Security
    5. Criminal Justice (B.A.)
    6. Criminal Justice (B.S.)
    7. Criminal Justice Management
    8. Criminology
    9. Deviance, Crime and Culture
    10. Dispute Resolution Certificate
    11. Economics
    12. English
    13. Emergency Services Administration
- Janice Johnson-Dias
- Shonna Trinch  
Hunter Johnson, Michael Puls  
Jason Rauceo  
Kumar Ramansenthil  
Evan Mandery  
Christopher Herrmann  
Henry Smart  
Andrew Karmen  
Marta-Laura Haynes  
Maria Volpe  
Jay Hamilton  
Paul Narkunas  
Robert Till

14. Fire Science	Robert Till
15. Forensic Psychology	Silvia Mazzula
16. Forensic Science	Jennifer Rosati
17. Fraud Examination and Financial Forensics	David Shapiro
18. Gender Studies	Olivera Jokic
19. Global History	Matt Perry
20. Humanities and Justice	Allison Kavey
21. Human Services and Community Justice	Katherine Stavrianopoulos
22. International Criminal Justice	Veronica Michel
23. Latin American and Latinx Studies	Brian Montes
24. Law and Society	Jennifer Rutledge, Michael Yarbrough, Janice Bockmeyer, Katie Zuber*
25. Library	Karen Okamoto
26. Philosophy	Catherine Kemp
27. Police Studies	John Shane, Arthur Storch
28. Political Science	Jennifer Rutledge, Michael Yarbrough, Janice Bockmeyer, Katie Zuber*
29. Public Administration	Glenn Corbett
30. Security Management	Hung-Lung Wei
31. Sociology	David Green
32. Spanish	Cristina Lozano Arguelles
33. Toxicology	Shu-Yuan Cheng

\*Co-coordinators

### **Committee on Honors, Prizes and Awards**

There shall be a Committee on Honors, Prizes and Awards which shall make recommendations to the College Council for undergraduate student recipients. The Committee on Honors, Prizes and Awards shall consist of the following members:

- Vice President for Enrollment Management and Student Affairs (Chairperson) Brian Kerr
- Interim Assistant Vice President and Dean of Students Danielle Officer
- Senior Director for Student Affairs Vacant
- Three (3) full-time members of the faculty
  1. Mohammed Islam
  2. Peter Mameli
  3. Kevin Wolff
- Three (3) students, each of whom have reached or exceeded Sophomore Standing, earned a minimum of 15 credits in residence at John Jay, and have a John Jay College cumulative grade point average of 3.0. Student representatives shall not be seniors.
  1. Myrwaldy Lucien
  2. Anthony Thomas
  3. Folusho Adeoti

## **Special Committee of the College Council**

### **Committee on Faculty Elections**

There shall be a Committee on Faculty Elections which shall conduct faculty elections. The committee shall be comprised of five (5) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter. The Committee on Faculty Elections shall consist of the following members:

1. Vacant
2. Vacant
3. Vacant
4. Vacant
5. Vacant

John Jay College of Criminal Justice  
Committee on Undergraduate Curriculum and Academic Standards

## Undergraduate Academic Program Revision Form

When completed email the proposal form in a word processed format for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1. **Date submitted:** December 1, 2022
2. **Department or program proposing these revisions:**
  - a. Name and contact information of proposer(s): David Munns
  - b. Email address of proposer: [dmunns@jjay.cuny.edu](mailto:dmunns@jjay.cuny.edu)
  - c. Phone number: 646-557-4496
3. **Name of major, minor or certificate program being revised:** Global History Major/Minor
4. **Department curriculum committee** or other governance body (for interdisciplinary programs) which has approved these changes:
  - a. Please provide the meeting date for approval: History Dept Curriculum Committee. Motion passed Nov 3, 2022.
  - b. Name of department chair or major/minor coordinators approving this proposal: Michael Pfeifer (Chair; Matthew Perry (Major Coord).
5. **Please describe the curriculum changes you are proposing:**  
(narrative or bullet points are acceptable as long as there is adequate explanation)
 

The History Dept is proposing four changes to the structure of our Major based on the outcomes Assessment process of the last several years.

  - a. Require only two (2) from the global history sequence HIS203, HIS204, HIS205 rather than all three. This will decrease Part One. Survey of Global History by 3 credits.
  - b. Require three (3) 300-level electives instead of two. Part Three. Electives will be increased by 3 credits. The range will increase from 15-18 to 18-21 credits. (The lower range is to accommodate students who want to pursue the Honors Track in the major. Those students must complete a 400-level Honors Independent Study.) Note: The total number of credits for the major is not changing.
  - c. Remove HIS 320 from the list of electives for the History Major.
  - d. Add recently developed new course to electives, HUM 277 Humanities in Action.
6. **Please provide a rationale for the changes:**  
(narrative format to go to CUNY and NYSED reports)



The basic rationale for all three changes are that students not prepared for senior thesis. Behind these changes are already an update and revision our guidelines for reading/writing quantities for all course levels in order to ensure that students have ample opportunity to practices methodological skills. The department chair already reviews course syllabi and work with instructors to implement these new standards. When designing the Global History major, we envisioned the 300-level electives bolstering work being done in HIS 240/300 to help prepare students for research-based thesis. However, the HIS 320—which is our most popular 300-level course—is not able to do this work since it is necessarily geared toward GenEd/non-specialists. It serves other college populations, but not help Global History majors prepare for their senior thesis.

We have also decided to reduce the number of required survey courses required for the Global History B.A. from three to two in order to add a third required 300-level elective. We believe that the addition of a third 300-level elective should provide an additional opportunity for Global History majors to practice core historical skills. In short, by removing HIS 320 and adding the requirement for third 300-level class, we hope to get students more research practice before taking HIS 425 the capstone course.

**7. How do these proposed changes affect other academic programs or departments?**

- a. These changes shall not affect any other department.

**8. Please summarize the result of your consultation with other department(s) or program(s) being affected by these changes:**

UCASC suggests prior consultation with academic department chairs, UCASC representatives, and major or minor coordinators of affected departments (coordinators can be found in the UG Bulletin <http://www.jjay.cuny.edu/college-bulletins>, a list of UCASC members can be found at: <http://www.jjay.cuny.edu/members>)

N/A

**9. Please attach the current bulletin information for the program reflecting the proposed changes.** (Kathy Killoran ([kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu)) will provide you a copy in Word format upon request).

See below.

## Global History, Bachelor of Arts

The Global History major is derived from the discipline of global history, which emphasizes interactions and collisions between and among cultures. This program provides undergraduates with the knowledge and research skills to better understand the world, to think critically about the past, present, and future problems facing different peoples and communities. After completing the required three-part survey in global history, Global History majors choose the degree electives on the topics or regions that most interest them. The required skills courses introduce students to the main schools of historical thought, varied techniques and approaches to doing historical research, and provide them with the opportunity to do original research in their capstone seminar.

Learning Outcomes. Students will:

- Identify and explain the historical significance of critical events, trends, and themes in ancient, medieval, or modern world history.
- Identify, locate, contextualize, and evaluate the usefulness of different forms of historical evidence (primary sources).
- Effectively read historical scholarship (secondary sources) by accurately identifying the thesis, source base, organizational structure, and conclusions of academic texts.
- Identify different theories and methods used in the historical profession.
- Construct a historical argument grounded in evidence from primary and secondary sources and be able to provide a coherent defense of this thesis orally and in writing.

Credits Required.

Global History Major	39
General Education	42
Electives	39
Total Credits Required for B.A. Degree	120

Honors option. To receive Honors in Global History, a student must complete an extended senior thesis over the course of their senior year (two semesters) while achieving a 3.5 grade point average in their major courses. Eligible students may enroll in the honors track as upper juniors (having accumulated at least 75 to 90 credits) by meeting with the major coordinator.

Experiential learning opportunities. Students in the Global History major can participate in a variety of experiential learning opportunities over the course of their studies. During the freshman and sophomore years, students in HIS 150 engage with archival resources as well as public documents. In the junior year, students in HIS 300 visit historical archives and may engage in an internship that entails use of archival research. During the senior year, students participate in an extensive research experience associated with the capstone seminar, HIS 425, culminating in a presentation of their senior thesis to the History Department. In addition, Global History students may participate in our internship for credit program where students can receive one major elective credit for an internship that is paired with an independent study.

Dual Admission/ Accelerated Program Leading to the MA in Human Rights. This program allows student an accelerated approach to earning their BA in Global History and MA in Human Rights at John Jay. Students complete 135 credits to earn both degrees. Contact the Major Coordinator for more details about requirements and applications.

Additional information. Students who enrolled for the first time at the College in **September 2023** ~~September 2019~~ or thereafter must complete the major in the form presented here. Students who enrolled prior to that date may choose the form shown here or the earlier version of the major. A copy of the earlier version can be obtained in the Undergraduate Bulletin 2017-18.

## PART ONE. SURVEY OF GLOBAL HISTORY

SUBTOTAL: **9 6** CR.

### **Required Choose Two**

HIS 203 The Ancient World  
 HIS 204 The Medieval World  
 HIS 205 The Modern World

## PART TWO. RESEARCH AND METHODOLOGY

SUBTOTAL: 9 CR.

### Required

HIS 210 Doing History  
 HIS 240 Historiography  
 HIS 300 Research Methods in History  
 Note: ~~HIS 210 Doing History~~ formerly HIS 150 Doing History

## PART THREE. ELECTIVES

SUBTOTAL: ~~15-18~~ 18-21 CR.

Students will complete ~~six~~ seven elective courses (~~18~~ 21 credits). History majors who are in the Honors track will complete ~~five~~ six elective courses (~~15~~ 18 credits). Students must meet the following requirements when selecting degree electives:

- At least ~~two~~ three at 300-level
- At least two from category: U.S. History
- At least two from category: Non-U.S. History
- At least two from category: Premodern History

A maximum of two 100-level courses may be applied to the six electives.

**Non-U.S. History**

AFR 150 Origins of Contemporary Africa

ART 222 Body Politics

HIS 106 Historical Perspectives on Justice &amp; Inequality

HIS 127 Microhistories: A Lens into the Past

HIS 131 Topics in History of Science, Technology &amp; Medicine

HIS 144 Reacting to the Past

HIS 206/MUS 206 Orchestral Music and the World Wars

HIS 208 Exploring Global History

HIS 228 Critical Perspectives on the Middle East

HIS 242/POL 242/LLS 242 U.S. Foreign Policy in Latin America

HIS 252 Warfare in the Ancient Near East and Egypt

HIS 254 History of Ancient Greece and Rome

HIS 256 History of Muslim Societies and Communities

HIS 260/LLS 260 History of Contemporary Cuba

HIS 264 China to 1650

HIS 265/LLS 265 Class, Race and Family in Latin American History

HIS 269 History of World Slavery (to 1650 CE)

HIS 270 Marriage in Medieval Europe

HIS 274 China: 1650-Present

HIS 281 Imperialism in Africa, South Asia, and the Middle East

HIS 323 History of Lynching and Collective Violence

HIS 325 Criminal Justice in European Society, 1750 to the Present

HIS 327 History of Genocide: 500 C.E. to the Present

HIS 340 Modern Military History from the Eighteenth Century to the Present

HIS 344 Topics in Legal History

HIS 352 History &amp; Justice in Wider World

HIS 354 Law and Society in Ancient Athens and Rome

HIS 356/GEN 356 Sexuality, Gender, and Culture in Muslim Societies  
 HIS 359 History of Islamic Law  
 HIS 362 History of Science and Medicine: Prehistory to 1650  
 HIS 364/GEN 364 History of Gender and Sexuality: Prehistory to 1650  
 HIS 366 Religions of the Ancient World  
 HIS 368 Law and Society in the Ancient Near East  
 HIS 370 Ancient Egypt  
 HIS 374 Premodern Punishment  
 HIS 375 Female Felons in the Premodern World  
 HIS 381 Social History of Catholicism in the Modern World  
 HIS 383 History of Terrorism  
 HJS 215 Race and Rebellion  
 LLS 130 Introduction to Latin American History  
 MUS 310 Comparative History of African American Musics

### **U.S. History**

HIS 100 Criminal Justice and Popular Culture  
 HIS 106 Historical Perspectives on Justice & Inequality  
 HIS 127 Microhistories: A Lens into the Past  
 HIS 131 Topics in History of Science, Technology & Medicine  
 HIS 144 Reacting to the Past  
 HIS 201 United States History to 1865  
 HIS 202 United States History since 1865  
 HIS 206/MUS 206 Orchestral Music and the World Wars  
 HIS 208 Exploring Global History  
 HIS 214 Immigration and Ethnicity in the United States  
 HIS 217 History of NYC (was Three Hundred Years of NYC)  
 HIS 219 Violence and Social Change in America  
 HIS 224 A History of Crime in New York City  
 HIS 242/POL 242/LLS 242 U.S. Foreign Policy in Latin America  
 HIS 244 History of Eugenics: Science and the Construction of Race  
 HIS 277 American Legal History  
~~HIS 320 Topics in the History of Crime & Punishment in U.S~~  
 HIS 323 History of Lynching and Collective Violence  
 HIS 340 Modern Military History from the Eighteenth Century to the Present  
 HIS 344 Topics in Legal History  
 HIS 352 History & Justice in Wider World  
 HIS 381 Social History of Catholicism in the Modern World  
 HIS 383 History of Terrorism  
**HUM 277 Humanities in Action**

## MUS 310 Comparative History of African American Musics

### **Premodern History**

AFR 150 Origins of Contemporary Africa  
 HIS 106 Historical Perspectives on Justice & Inequality  
 HIS 127 Microhistories: A Lens into the Past  
 HIS 131 Topics in History of Science, Technology & Medicine  
 HIS 144 Reacting to the Past  
 HIS 201 United States History to 1865  
 HIS 208 Exploring Global History  
 HIS 252 Warfare in the Ancient Near East and Egypt  
 HIS 254 History of Ancient Greece and Rome  
 HIS 256 History of Muslim Societies and Communities  
 HIS 264 China to 1650  
 HIS 269 History of World Slavery (to 1650 CE)  
 HIS 270 Marriage in Medieval Europe  
 HIS 323 History of Lynching and Collective Violence  
 HIS 354 Law and Society in Ancient Athens and Rome  
 HIS 356/GEN 356 Sexuality, Gender, and Culture in Muslim Societies  
 HIS 359 History of Islamic Law  
 HIS 362 History of Science and Medicine: Prehistory to 1650  
 HIS 364/GEN 364 History of Gender and Sexuality: Prehistory to 1650  
 HIS 366 Religions of the Ancient World  
 HIS 368 Law and Society in the Ancient Near East  
 HIS 370 Ancient Egypt  
 HIS 374 Premodern Punishment  
 HIS 375 Female Felons in the Premodern World  
 LLS 130 Introduction to Latin American History

### **PART FOUR. CAPSTONE SEMINAR**

**SUBTOTAL: 3-6 CR.**

All Global History majors will complete a capstone seminar in their fourth year, which unites students from all three chronological tracks in the study of a particular theme, complete a research paper, and present their work at a departmental colloquium.

#### **Required**

HIS 425 Senior Seminar in History  
 HIS 489 Independent Study 400-level

Note: HIS 489: For Honors Track students only - required

Note: Students in the Honors track will enroll in an Independent Study (HIS 489) with a faculty mentor in the first semester of their senior year, and then in HIS 425 the following semester.

Note: Students on the Honors track will enroll in an Independent Study (HIS 489) with a faculty mentor in the first semester of their senior year, and then in HIS 425 the following semester.

**TOTAL CREDIT HOURS: 39**

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

**New Course Proposal Form**

Date Submitted: October 28, 2021

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1. a. **Department(s) or program(s)** proposing this course: ART AND MUSIC

b. **Name** and contact information of proposer(s):

Name: Dr. Claudia Calirman

Email address(es)

ccalirman@jjay.cuny.edu

Phone number(s) 917 5611014

2. a. **Title of the course: Political Art and Social Activism**

b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): Political Art & Activism

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

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

This course is intended to introduce students to how visual artists created socially engaged and political art during times of turmoil. Students will be asked to write on a weekly basis for this course as well as write a short 5-page research paper

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

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

This course analyses a wide range of visual artists at the forefront of political and social resistance from different periods and places around the globe. Consistent with John Jay's mission, students will learn how artists challenged the status quo, fought for justice and contributed for social change. Students will examine the context in which each artwork was created, the artists' background, and the historical impact of their contributions. They will learn from artists with from diverse racial, religious, gender, sexual, socioeconomic, political, and cultural experiences.



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

During times of turmoil visual artists have opened up new ways of engaging with social and political events in different cultures and geographies around the globe. They have responded to revolutions, wars, gender and race discrimination, migration, injustice, inequality, and many other relevant issues that are at the core of society. What has been the contribution of visual artists during times of conflict? Why has social activism been so central for artistic practices around the globe? This course will give students a broader understanding of the role of the arts in our society, as they learn from a variety of socially-engaged strategies created by artists to battle inequality, racism, injustice, and all forms of authoritarianism.

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

- 5) Number of:

- a. Class hours      3.0    
 b. Lab hours                
 c. Credits             3.0

- 6) Has this course been taught on an **experimental basis**?

No                       Yes. If yes, then please provide:

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

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

*Flexible Core*

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

*Creative Expression*

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

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

\_\_\_\_\_No                      \_\_\_X\_\_\_Yes

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

Art Minor, Part II. Art History Courses

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

No \_\_\_\_\_ Yes X If yes, please indicate the area:

**Flexible Core:**

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

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

**LO #1-** Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.

This course focuses on socially engaged and political art as a form of creative expression. Students will learn the context in which each artwork was created, the artists’ background, and the historical impact of their contributions. They will grasp artworks in terms of their iconography, context, and formal components.

**LO #2-** Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.

This course asks students to analyze visual artists from a wide range of time periods and different perspectives. Students will analyze artworks starting from the early 19<sup>th</sup> century, such as Francisco de Goya's *The Disasters of War* (1810–20) until the present time, understanding how artists from the past gave voice to political action and influenced contemporary artists in their practices.

**LO #3-** Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

Students will explore how visual artists have creatively engaged with social justice, examining how that has been voiced across different time periods and cultural contexts. In doing so, they will receive training in the fundamentals of art history terminology and art historical periods. They will look at how visual artists around the globe reflected the role of art and responded under times of social unrest. They will master important art historical movements, such as Russian Constructivism, Dada, Mexican Muralism; the responses to World War II; the advent of Abstract Expressionism during the Cold War; the Cuban Revolution, the civil rights movement in the US; the multicultural artistic practices of the 1970s related to gender, race, and class; the reactions to the dictatorships in Latin America; and recent responses to mass migration, incarceration, and terrorism.

## **11. How will you assess student learning?**

**LO #1:** Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.

The rationale for this course is to explore how visual artists create social actions and political artworks in order to challenge the status quo, fight for justice, and contribute to social change. With this in mind, LO#1 will take place every week during the semester. Students will learn how to visually analyze works of art, grasp their contextual and historical backgrounds, and the artists' intentions in creating socially engaged art. They will learn art historical terminology, explore fundamental concepts and different methodologies. In addition to class lectures and discussions, students will have access to weekly Powerpoint presentations including images, captions, and texts related to the most important artworks and art movements covered in class. Additional readings, and visual materials will be posted on blackboard on a weekly basis, all with an eye on understanding how artists created political art and to what end. Students will write a weekly 250-word assignment in response to the materials covered in class. Every week they will also respond to an assigned question related to the artists and art movement(s) covered in class in their discussion board on Blackboard. They will also have a few quizzes during the semester to demonstrate their knowledge on art historical concepts and methodology.

**LO #2-** Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.

Through readings, Powerpoint Presentations, and videos, students will learn for example, how Pablo Picasso created *Guernica* in 1937 in response to the Spanish Civil War (Week 4). In Week 7, they will analyze how a few decades later the contemporary African American artist Faith Ringgold created *American People Series#20 Die* (1967) to confront race relations in the United States. Students will understand how *Die*'s scale and composition explicitly refer to the earlier Picasso's *Guernica*. In their discussion board on Blackboard, they will be asked to compare and contrast the two artworks in their similarities and differences. Throughout the semester there will be many exercises like this comparing and contrasting works of art from different periods.

**LO #3-** Articulate how the arts/communications interpret and convey meaning and experience

Students will demonstrate their understanding of visual artists, artistic movements, and art historical terms by completing weekly writing assignments, board discussions, a few quizzes, a midterm, a short museum paper, and a final exam. Students will apply art historical terms to the analysis of assigned artworks in weekly 250-word responses, which will prepare them to write an analytical research paper up to 5 pages based on a field trip to the feminist wing of the Brooklyn Museum. At the museum they will conduct research on Judy Chicago's permanent installation *The Dinner Party*, 1974-79, contextualizing Chicago's artwork within the feminist movement and assessing the role and problems related to gender in the creation and reception of works of art (See Week 11).

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

No \_\_\_ Yes  X

If yes, please state the librarian's name  Katherine Collins

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course? <https://johnjay.digication.com/2018-2019-course-conversion-project-oer-and-aer/home-1>

No \_\_\_ Yes  X

Are there adequate resources in the library to support students' work in the course?  
(Please check all that apply):

X  OneSearch (the library discovery tool)

X  eBooks

**Subject specific library databases:**

X  Academic Search Complete

NexisUni

Criminal Justice Abstracts

Gale Reference Sources

PsycInfo

Sociological Abstracts

Other (list them here) \_\_\_\_\_ Jstor \_\_\_\_\_

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No \_\_\_\_\_

Yes \_\_\_X\_\_\_

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

\_\_\_\_ See my bibliography at the end

13. **Syllabus – see attached**
14. Date of **Department curriculum committee** approval: 10-20-21
15. **Faculty - Who** will be assigned to teach this course? Dr. Claudia Calirman and Art History Adjunct Faculty
16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?  
 \_\_\_X\_\_\_ No  
 \_\_\_ Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.
17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?  
 \_\_\_X\_\_\_ Not applicable  
 \_\_\_ No  
 \_\_\_ Yes. If yes, give a short summary of the consultation process and results.
18. Will any course be **withdrawn**, if this course is approved?  
 \_\_\_X\_\_\_ No  
 \_\_\_ Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:



Chair, Proposer's Department

**CUNY Common Core  
Course Submission Form**

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

<b>College</b>	John Jay
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	ART 2XX
<b>Course Title</b>	Political Art and Social Activism
<b>Department(s)</b>	Art and Music
<b>Discipline</b>	
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	ENG 101
<b>Co-requisites (if none, enter N/A)</b>	n/a
<b>Catalogue Description</b>	During times of turmoil visual artists have opened up new ways of engaging with social and political events in different cultures and geographies around the globe. They have responded to revolutions, wars, gender and race discrimination, migration, injustice, inequality, and many other relevant issues that are at the core of society. What has been the contribution of visual artists during times of conflict? Why has social activism been so central for artistic practices around the globe? This course will give students a broader understanding of the role of the arts in our society, as they learn from a variety of socially-engaged strategies created by artists to battle inequality, racism, injustice, and all forms of authoritarianism.
<b>Special Features (e.g., linked courses)</b>	
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended
<b>Indicate the status of this course being nominated:</b>	
<input type="checkbox"/> current course <input type="checkbox"/> revision of current course <input checked="" type="checkbox"/> a new course being proposed	

**CUNY COMMON CORE Location**

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

<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues <input type="checkbox"/></p> <p>Individual and Society</p> <p><input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/></p> <p>Scientific World</p> <p>X Creative Expression</p>
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**Learning Outcomes**

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

**II. Flexible Core (18 credits)**  
 Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

**C. Creative Expression**

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

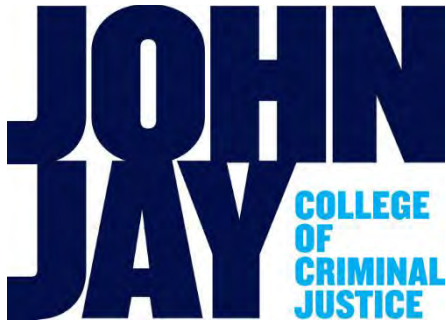
<p>Every week students will analyze a variety of artists and their artistic strategies and responses to injustice and authoritarianism. They will be given a variety of sources to analyze artworks including readings, videos, and PowerPoint presentations. They will be asked to choose one of the artworks analyzed in class and write on their discussion board its relevance for the discussion of social justice.</p> <p>For instance, on Week 7 they will analyze the responses to the Civil Rights Movement through artworks by a variety of artists with different points of view</p>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
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<p>including Faith Ringgold, Jacob Lawrence, Andy Warhol, and David Hammons. They will also write a 250-word assignment on how these artists visually and conceptually responded to racism and social unrest.</p>	
<p>Students will conduct research on a weekly basis on a variety of artworks discussed in class. In weekly written assignments and posts on their discussion boards students will analyze how artists created political works in response to moments of crisis and turmoil.</p> <p>For instance, based on their assigned readings, in Week 8, students will be asked to write a 250-word assignment analyzing the artistic strategies that visual artists created in response to military dictatorships in Latin America. How these artists were able to avoid being caught or persecuted by authoritarian regimes? Students will be asked to engage their assigned readings in order to provide analytical arguments to support their responses.</p>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<p>Every week students will answer in their posts on the discussion board on Blackboard a specific question related to the materials discussed in class.</p> <p>For example, in Week 3 students will respond in their posts the reasons why the Mexican Muralists created public art in the form of large wall murals. Based on the professor's lecture, class discussion, assigned readings, Powerpoint Presentations, and videos posted on Blackboard, students will be able to produce well-reasoned arguments on how the large-scale murals served as propaganda art and were aimed to give free access to art to the Mexican people.</p>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>



<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>The rationale for this course is to explore how visual artists create social actions and political artworks in order to challenge the status quo, fight for justice, and contribute to social change. Students will learn how to visually analyze works of art, grasp their contextual and historical backgrounds, and the artists' intentions in creating socially engaged art. They will learn art historical terminology, explore fundamental concepts and different methodologies. In addition to class lectures and discussions, students will have access to weekly Powerpoint presentations including images, captions, and texts related to the most important artworks and art movements covered in class. Additional readings, and visual materials will be posted on blackboard on a weekly basis, all with an eye on understanding how artists created political art and to what end.</p> <p>Students will write a weekly 250-word assignment in response to the materials covered in class. Every week they will also respond to an assigned question related to the artists and art movement(s) covered in class in their discussion board on Blackboard. They will also have a few quizzes during the semester to demonstrate their knowledge on art historical concepts and methodology.</p>	<ul style="list-style-type: none"> <li>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</li> </ul>
<p>Through readings, Powerpoint Presentations, and videos, students will learn for example, how Pablo Picasso created <i>Guernica</i> in 1937 in response to the Spanish Civil War (Week 4).</p>	<ul style="list-style-type: none"> <li>Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</li> </ul>

<p>In Week 7, they will analyze how a few decades later the contemporary African American artist Faith Ringgold created <i>American People Series#20 Die</i> (1967) to confront race relations in the United States. Students will understand how <i>Die</i>'s scale and composition explicitly refer to the earlier Picasso's <i>Guernica</i>. In their discussion board on Blackboard, they will be asked to compare and contrast the two artworks in their similarities and differences. Throughout the semester there will be many exercises like this comparing and contrasting works of art from different periods.</p>	
<p>Students will demonstrate their understanding of visual artists, artistic movements, and art historical terms by completing weekly writing assignments, board discussions, a few quizzes, a midterm, a short museum paper, and a final exam. Students will apply art historical terms to the analysis of assigned artworks in weekly 250-word responses, which will prepare them to write an analytical research paper up to 5 pages based on a field trip to the feminist wing of the Brooklyn Museum. At the museum they will conduct research on Judy Chicago's permanent installation <i>The Dinner Party</i>, 1974-79, contextualizing Chicago's artwork within the feminist movement and assessing the role and problems related to gender in the creation and reception of works of art (See Week 11).</p>	<ul style="list-style-type: none"><li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li></ul>



**Political Art and Social Activism –Art 2xx**  
**City University of New York, 524 West 59<sup>th</sup> Street**  
**John Jay College of Criminal Justice**  
**Professor Claudia Calirman**  
**Office- Department of Art & Music: Room 32520HH**  
**E-mail: [ccalirman@jjay.cuny.edu](mailto:ccalirman@jjay.cuny.edu)**

### **COURSE DESCRIPTION:**

During times of turmoil visual artists have opened up new ways of engaging with social and political events in different cultures and geographies around the globe. They have responded to revolutions, wars, gender and race discrimination, migration, injustice, inequality, and many other relevant issues that are at the core of society. What has been the contribution of visual artists during times of conflict? Why has social activism been so central for artistic practices around the globe? This course will give students a broader understanding of the role of the arts in our society, as they learn from a variety of socially-engaged strategies envisioned by artists to battle inequality, racism, injustice, and all forms of authoritarianism.

### **STUDENT LEARNING OBJECTIVES**

#### **FLEXIBLE CORE:**

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

#### **CREATIVE EXPRESSION:**

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present and describe the significance of works of art in the societies that created them.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

#### **Required texts available through Blackboard in PDF format:**

Christian Viveros-Fauné, *Social Forms: A Short History of Political Art* (New York: David Zwirner Books, 2018)

bell hooks, *Ain't I a Woman: Black Women and Feminism* (New York: Routledge, Taylor & Francis Group, 2015)

Diego Rivera, *My Art, My Life: An Autobiography* (New York: Dover Publications, 1991) (

**Additional readings:**

- Calirman, Claudia, *Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Duke University Press: Durham and London, 2013) (Introduction)
- Chasteen, John Charles, *Born in Blood and Fire: A Concise History of Latin America*, (New York: W. W. Norton & Company, 2001)
- Finkelpearl, Tom, *What We Made: Conversations on Art and Social Cooperation* (Duke University Press: Durham and London, 2013)
- Marinetti, Filippo Tommaso, “Manifesto of Futurism” (1909)
- Medina, Cuauhtémoc, “The Ethics Achieved through its Suspension,” *Contemporary Art in Latin America* (New York: Black Dog Publishing, 2010)
- Nochlin, Linda, “Why Have *There* Been No Great Women Artists?” *ARTnews*, January 1971
- Sholette, Gregory, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (New York: Pluto Press, 2011)
- Storr, Robert, “Interview with Felix Gonzalez Torres,” *ArtPress*, (January 1995); 24-32
- Wagner, Anne “Warhol paints history or Race in America,” *Representations* 55 (1996); 98-119.

Students will also be asked to watch several videos from the art history electronic resource Smarthistory and from various museum websites. These visual materials will be uploaded on Blackboard. Every week artworks will be analyzed in terms of iconography, context, form, historical importance, and artists’ background. Each week students will learn from lectures and Powerpoint presentations including images, captions, and texts related to each artwork and art movement. Through these materials students will gain a thorough understanding of each artistic movement covered in class.

**Suggested Art History Online sources:**

- Jstor
- Smarthistory
- Art 21: Art in the 21<sup>st</sup> Century
- Museum websites

**Week 1- Overview of the course material**

- Background on major artists and historical artworks focusing on the intersection of the visual arts, politics, & social activism.
- Is political art necessarily protest art? What does the term “artivism” mean? Is all art political? What is socially engaged art?

**Artists and Artworks Discussed:** Francisco de Goya, *The Disasters of War* (1810-20)- published 1863; Eugène Delacroix, *July 18: Liberty Leading the People* (1830); J.M. Turner, *Slave Ship* (Slaves Throwing Overboard the dead and the Dying) (1840); Gustave Courbet, *The Stone Breakers* (1849); Honoré Daumier, *The Third Class Carriage* (c. 1862-64); Édouard Manet, *The Execution of Emperor Maximilian* (1868-69); Käthe Kollwitz, *Memorial Sheet for Karl Liebknecht* (1920).

**Reading assignment:** Christian Viveros-Fauné, *Social Forms: A Short History of Political Art*, 1-7.

**Watch:** Art as Social Action: <https://queensmuseum.org/2021/02/art-as-social-action>

### **Week 2- Times of Turmoil: Futurism, German Expressionism, and DADA**

**Reading assignment 1:** Marcel Duchamp, “On the Richard Mutt Case” (1917);

**Reading assignment 2:** Filippo Tommaso Marinetti, “Manifesto of Futurism” (1909)

**Artists Discussed:** Umberto Boccioni, Vassily Kandinsky, Ernst Kirchner, and Marcel Duchamp.

**Writing assignment:** Choose one artwork from the art movements covered in class and write 250 words about it in terms of iconography, context, and form (due on Week 3).

**Discussion Board:** Who was your favorite artwork this week? How did this artist respond to the turmoil on the verge of WWI?

### **Week 3- The Mexican Muralists**

**Reading assignment:** Diego Rivera, *My Art, My Life: An Autobiography*

**Artists discussed:** Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros

**Writing assignment:** Choose one artwork from the Mexican Muralist movement and write 250 words about it in terms of iconography, context, and form (due on Week 4).

**Discussion Board:** Why did the Mexican Muralists use large wall murals as an art form? How the mural as a medium became an important tool during a revolutionary time?

### **Week 4- Art in War times: The Spanish Civil War/Quiz 1**

**Reading assignment 1:** Smarthistory: <https://smarthistory.org/picasso-guernica>

**Reading assignment 2:** Christian Viveros-Fauné, *Social Forms: A Short History of Political Art*, 12-13; 15-16.

**Artists discussed:** Pablo Picasso and Robert Motherwell

**Writing assignment:** Choose one artwork from this week’s lecture and write 250 words about it in terms of iconography, context, and form (due on Week 5).

**Discussion Board:** How does Pablo Picasso’s *Guernica* (1937) relate to the Spanish Civil War?

### **Week 5- After WWII: How New York Stole the Art Scene**

**Reading assignment:** Sergio Guibault, *How New York Stole the Idea of Modern Art* (excerpts)

**Artists discussed:** Jackson Pollock, Willem de Kooning, Mark Rothko, and Barnett Newman

**Writing assignment:** Choose one artwork from the New York School movement write 250 words about it in terms of iconography, context, and form (due on Week 6).

**Discussion Board:** Who was your favorite artist this week? How did this artist engage with abstraction in their work? Explain the artist’s intentions.

**Watch:** The Case for Jackson Pollock: <https://smarthistory.org/the-case-for-jackson-pollock/>

### **Week 6- The Cuban Revolution/ Quiz 2**

**Reading assignment 1:** David Craven, *Art and Revolution in Latin America, 1910-1990*

**Reading assignment 2:** Christian Viveros-Fauné, *Social Forms: A Short History of Political Art*, 45-46.

**Artists discussed:** Tania Bruguera, Los Carpinteros, Carlos Garaicoa, Kcho, José Bedia, and Coco Fusco

**Writing assignment:** Choose one artwork from today's class and write 250 words about it in terms of iconography, context, and form (due on Week 7).

**Watch:** Tania Bruguera: Art + Activism= Artivism:  
<https://www.youtube.com/watch?v=C38sPtBj4uo>

**Discussion Board:** Who was your favorite artist this week? How did this artist respond to the Cuban Revolution?

### **Week 7- The Civil Rights Movement/ Midterm Exam**

**Reading assignment 1:** T.V. Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*

**Reading assignment 2:** Anne Wagner, "Warhol paints history or Race in America," 98-119.

**Artists discussed:** Robert Rauschenberg, Andy Warhol, Chris Burden, Art Workers' Coalition, Faith Ringgold, and David Hammons

**Writing assignment:** Choose one artwork related to the civil rights movement and write 250 words about it in terms of iconography, context, and form (due on Week 8).

**Discussion board:** How does Faith Ringgold's *American People Series#20 Die* (1967) refer to Picasso's *Guernica* (1937)? Compare and contrast the two artworks in their similarities and differences.

### **Week 8- Latin American Military Dictatorships: Argentina, Brazil, and Chile**

**Reading assignment:** Claudia Calirman, *Art under Dictatorship: Antonio Manuel, Artur Barrio and Cildo Meireles* (introduction)

**Artists discussed:** Carlos Leppe, Diamela Eltit, Lotty Rosenfeld, Eugenio Dittborn, Marta Minujin, Tucuman Arde, León Ferrari; Antonio Manuel, Artur Barrio, and Cildo Meireles

**Writing assignment:** Based on your reading, which strategies were used by visual artists in response to the Brazilian military dictatorship in order not to be caught or persecuted by the authoritarian regime? Write a 300-word summary of your reading (due on week 9).

**Discussion Board:** Who was your favorite artist this week? How did this artist intersect art and politics in their work?

### **Week 9- Violence in Latin American Art**

**Reading assignment:** Cuauhtémoc Medina, "The Ethics Achieved through its Suspension"

**Artists discussed:** Berna Reale, Teresa Margolles, Anibal Lopes, Regina Galindo, and Santiago Sierra

**Writing assignment:** Choose one artwork from today's class and write 250 words about it in terms of iconography, context, and form (due on Week 10).

**Discussion Board:** Who was your favorite artist this week? How did this artist respond to violence in their work?

### **Week 10-The Feminist Movement**

**Reading assignment 1:** Linda Nochlin, "Why have there been no great women artists"? *Artnews*, 1971

**Reading assignment 2:** Carol Snyder, "Reading the Language of 'The Dinner Party,'" *Woman's Art Journal*, vol.1, no. 2 (Autumn, 1980 - Winter, 1981); 30-34.

**Reading assignment 3:** Carol Duncan, "MoMA Hot Mamas," repr. in *The Expanding Discourse*, eds. Norma Broude and Mary D. Garrard; 346-57.

**Research Paper Assignment:** Write an analytical research paper up to 5 pages based on a field trip to the feminist wing of the Brooklyn Museum. Write on Judy Chicago's permanent installation *The Dinner Party*, 1974-79, contextualizing it within the feminist movement and assessing the role and problems related to gender in the creation and reception of works of art (due on week 13).

**Artists discussed:** Judy Chicago, Faith Wilding, Laurie Simmons, Eleonor Antin, Ana Mendieta, Hannah Wilke, Martha Rosler, Guerrilla Girls, Cindy Sherman, Barbara Kruger, Jenny Holzer, Marina Abramovic, and Louise Bourgeois.

**Discussion Board:** Who was your favorite artist this week? How did this artist engage feminism in their work?

### **Week 11- Identity Politics/Quiz 3**

**Reading assignment 1:** *bell, hooks, Ain't I a Woman: Black Women and Feminism*

**Reading assignment 2-** Christian Viveros-Fauné, *Social Forms: A Short History of Political Art*, 27, 34, 37, 41.

**Artists discussed:** Frida Kahlo, Adrian Piper, Kara Walker, Carrie Mae Weems, David Hammons, Kerry James Marshal, and Jacob Lawrence

**Writing assignment:** Choose one of the artists from today's class and write 250 words about it in terms of iconography, context, and form (due on Week 12).

**Discussion Board:** Who was your favorite artist this week? How did this artist engage the discussion of identity politics in their work?

### **Week 12- The Middle East Conflict and Migrations/Quiz 4**

**Reading assignment:** T.J. Demos, *The Migrant Image: The Art and Politics of Documentary during Global Crisis*

**Artists discussed:** Shirin Neshat, Mona Hatoum, Emily Jacir, and Yael Bartana

**Writing assignment:** Choose one artwork from today's class and write 250 words about it in terms of iconography, context, and form (due on week 14).

**Discussion Board:** Who was your favorite artist this week? How did this artist respond to the migration crisis in their work?

### **Week 13- Graffiti Art**

**Reading assignment:** "Is Urban Graffiti a Force of Good or Evil?"

**Writing assignment:** Based on your assigned reading, write at least 3 arguments against and 3 arguments in favor of graffiti art.

**Watch the Documentary:** "Exit Through the Gift Shop"

**Artists discussed:** Jean Michel Basquiat, Keith Haring, Shepard Fairey, and Banksy

**Discussion Board:** Who was your favorite artist this week? How did this artist intersect art and politics in their graffiti- based artistic practice? (due on week 14)

### **Week 14- Global Activism**

Artists working with current themes related to cybersurveillance, big data, environmental sustainability, non-binary gender issues, and the opioid crisis, among others.

**Artists discussed:** Ai Weiwei, Theaster Gates, Nan Goldin, and Pussy Riot

**Reading assignment:** Christian Viveros-Fauné, *Social Forms: A Short History of Political Art*, 44, 46, 50.

**Discussion Board:** Who was your favorite artist this week? How did this artist engage social activism in their work? (due on week 15)

### **Week 15- Final Exam**

#### **Course Requirements:**

Every week Powerpoint Presentations will be posted on Blackboard including images and texts related to the topics of the class.

Reading and written assignments, and the topic for the discussion board will also be posted on Blackboard in a weekly basis.

There will be a few quizzes during the semester. There will be one research paper based up to 5 pages on a field trip to the Brooklyn Museum. There will be a midterm and a final exam.

Additional museum trips are optional and will count for extra credit during the semester (3 points each).

#### **Weekly Written Assignments:**

Students will choose one artwork from an art movements discussed in class.

Based on the research of a work of art of their choice, as part of their weekly homework, students will write 250 words about it in terms of iconography, context, and form. Written assignments are due on a weekly basis.



**Weekly Board Discussion:**

Every week students will be asked to write on the discussion board about a topic covered in class. Students will also be asked to comment on another student's post. These posts will count for the participation grade. Written prompts will be given to each question posted in the discussion board. Discussion boards are due on a weekly basis.

**FINAL GRADE:**

The final grade will be based on Participation, Written Assignments, Quizzes, Discussion Board Posts, Research Paper, Midterm, and Final Exam.

- 1) Participation: Discussion board posts and meeting the weekly deadlines for assigned homework(s) (10%)
- 2) Homework: Weekly Written Assignments (25%)
- 3) Quizzes (5%)
- 4) Midterm (20%)
- 5) Final Exam (20%)
- 6) Research Paper (20%)
- 6) Extra credit (Short research papers based on Museum field trips)- 3 extra points each

**GRADING:**

A is EXCELLENCE in all aspects  
 B is considered GOOD, above average  
 C is considered FAIR, Satisfactory  
 D is considered POOR  
 F is failing

**GRADING Criteria**

A = 100-93  
 A- = 92.9-90  
 B+ = 89.9-87.1  
 B = 87-83  
 B- = 82.9-80  
 C+ = 79.9-77  
 C = 77-73  
 C- = 72.9-70  
 D+ = 69.9-67.1  
 D = 67-63  
 D- = 62.9-60  
 F = 59.0 and below

**Methods of citation/documentation and formatting**

The writing assignments should follow the rules in the Manual for Writers of Term Papers, Theses, and Dissertations by Kate L. Turabian or any other academic-oriented reference book with guidelines for research papers. They should include bibliographical references. The assignments should be typed, double spaced, and font size 12.

**Attendance and Class Conduct:**

See the following excerpt from the Undergraduate Bulletin: Students are expected to attend all class meetings as scheduled. Excessive absence may result in a failing grade for the course and may also result in the loss of financial aid. Determination of the number of absences that constitute excessive absence is established by the individual instructor, who announces attendance guidelines at the beginning of the semester. (Undergraduate Bulletin, p. 43).

**COLLEGE POLICY ON PLAGIARISM:** Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation (from the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

**Americans with Disabilities (ADA) Act Policy:** "Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor." Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities*, 4<sup>th</sup> ed., City University of New York, p.3. ([http://www.jjay.cuny.edu/studentlife/Reasonable\\_Accommodations.pdf](http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf))

**Political Art and Social Activism****Prof. Claudia Calirman****Selected Bibliography**

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**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

## New Course Proposal Form

Date Submitted: Nov 7, 2022

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1.
  - a. **Department(s) or program(s)** proposing this course: Department of Sciences: Cell and Molecular Biology Major; Toxicology Major; Biology Minor
  - b. **Name** and contact information of proposer(s):  
 Name: Nathan Lents and Shu-Yuan Cheng  
 Email address(es)   NLENTS@jjay.cuny.edu     shcheng@jjay.cuny.edu    
 Phone number(s)   646-557-4504 (Lents)     646-557-4637 (Cheng)

2.
  - a. **Title of the course:** Human Anatomy and Physiology 1
  - b. **Short title:** HUMAN ANATOMY & PHYSIOL 1
  - c. **Level** of this course    100 Level    200 Level   XX   300 Level    400 Level

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

A two-semester sequence of Human Anatomy and Physiology, with laboratory, is a very common component of undergraduate biology curricula because of its nature as a requirement for admission into so many graduate programs in the health sciences. The sequence is always placed at the 300-level because it must come after foundational courses such as introductory biology, general chemistry, and cell biology. This course involves the integration of concepts such as basic molecular biology, cell biology, and chemical biology into the full perspective of human organ system physiology.

- d. **Course prefix** to be used (i.e., ENG, SOC, HIS, etc.):   BIO
3. **Rationale** for the course (will be submitted to CUNY in the Chancellor's Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

Both the Biology minor and the Cell and Molecular Biology (CMB) major have grown very rapidly since their first introduction to John Jay College in 2013 and 2015, respectively. The Toxicology (TOX) major which was introduced in 2017 has also grown steadily. These programs were designed to serve students wishing to pursue postgraduate programs in biomedical science, as well as various

healthcare-related careers and programs, and those populations have grown accordingly. As more and more of our students pursue programs such as Physician Assistant, Nursing, Pharmacy, etc., they have been forced to turn to other CUNY schools to complete their requirement in Anatomy and Physiology. We therefore seek to add this course to our offerings to better serve these students at their home campus. In addition, this course will add to our offerings of biology electives both the CMB major and the Biology minor and will become a requirement for the TOX major. In addition, the course may attract students in the FOS major that intend to pursue medical school or another graduate or professional program in medicine or biomedical science.

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

This is the first in a two-course exploration of the human body at all levels, from molecules and cells to tissues and organ systems. The laboratory portion of the course focuses on the physical structure of tissues and organs, while the lecture portion focuses on the functioning of organ systems in an integrated living context. This course focuses on microanatomy (histology) and tissue functions, homeostasis, the integumentary and skeleton-muscular systems, the central and peripheral nervous system, and the cardiopulmonary and circulatory systems.

*The following note will be placed under the description of BIO 375:  
Students who complete Bio 375 cannot also use Bio355 as an elective in the CMB major or biology minor.*

*The following note will be placed under the description of BIO 355:  
Students who complete BIO 375 cannot also use BIO 355 as an elective in the CMB major or biology minor.*

5. **Course Prerequisites or co-requisites:** ENG 201, BIO 104, CHE 104

6. Number of:
- |                |              |
|----------------|--------------|
| a. Class hours | <u>  3  </u> |
| b. Lab hours   | <u>  3  </u> |
| c. Credits     | <u>  4  </u> |

7. Has this course been taught on an **experimental basis**?  
 No                       Yes.

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

Students will be able to:

- Illustrate the molecular and histological organization of tissues in the human body.

- Determine how molecules and organs cooperate to regulate human body functions.
- Appraise the structure and function of the integumentary, skeletal, and muscular systems of the human body.
- Assess the structure and function of the nervous system and circulatory system in regulating body functions.
- Evaluate various states of human health and disease and how these often present in the clinical setting

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

\_\_\_\_\_ No                      XX Yes

- 1.) This course will satisfy requirements for Part Three “biology electives” in the **Cell and Molecular Biology major (CMB)**.
- 2.) This course will satisfy requirements for Part Two elective courses in the **Biology minor**.
- 3.) Upon revision of the **Tox major**, this course will become a required course in the major. Until the major is revised, this course will satisfy Part Three, Category B biology/chemistry elective requirements of the Toxicology major on an *ad hoc* basis submitting a course substitution form.

*The following note will be placed in the description of the Cell and Molecular Biology major and the Biology minor:*

*Students who completed BIO 355 cannot also use BIO 375 as an elective in the CMB major or biology minor.*

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

No XX                      Yes \_\_\_\_\_

11. How will you **assess student learning**?

Student learning will be assessed through a combination of in-class written quizzes and exams, practical exams (for the laboratory setting), laboratory exercises, and homework assignments.

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

No XX                      Yes \_\_\_\_\_

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

No \_\_\_\_\_                      Yes XX \_\_\_\_\_

Importantly, undergraduate anatomy and physiology is a subject area in which a great deal of free open educational resources exist through OpenStax, Khan Academy, Wikipedia, and YouTube. There will be no need for students to purchase any textbooks. Also, the anatomy atlas available through the Visible Body Web Suite (<https://www.visiblebody.com/>) offers 3D visual anatomy, physiology, biology, and pathology content will be available for students to conduct laboratory exercises and do assignments at a very affordable price.

13. **Syllabus – see attached**
14. Date of **Department curriculum committee** approval: November 6, 2022
15. **Faculty - Who** will be assigned to teach this course?  
Nathan Lents will teach the lecture and Shu-Yuan Cheng will teach the laboratory
16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?  
  X   No        Yes.

This course is not similar to any courses from other departments but see below for explanation of how it relates to other biology courses.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?  
   Not applicable        No       XX   Yes.

With the introduction of the new courses BIO 375 and BIO 376, our current courses BIO 355 (Human Physiology, lecture only) and BIO 356 (Human Anatomy and Physiology Laboratory) will be rendered obsolete. Therefore, BIO 356 will be immediately retired following spring of 2023. However, in the transition period, students who have taken both BIO 355 and BIO 356 will be allowed to move directly to BIO 376 without having to first take BIO 375, as this would be overly redundant and burdensome to the students. However, students who have taken only BIO 355, because it is lecture-only, will not be allowed to skip BIO 375.

To help clarify this to students, we will make sure all FOS/TOX/CMB/BIO advisors are up to speed with these changes. In addition, we will work with Academic Programs to include “notes” in the CUNYfirst and bulletin course pages of all of these courses that clarifies things for the students.

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

Yes. Bio356 (Human Anatomy and Physiology Laboratory) will be inactivated and no longer offered.

It is our intention that the one-semester lecture-only course BIO 355 (Human Physiology) will remain as an alternative to BIO 375 and BIO 376 for students in the CMB and FOS majors, as well as the BIO minor, who do not need or want the laboratory experience and a one-semester introduction to organ system physiology is good enough for them. We will continue to offer BIO 355 as long as there is sufficient enrollment to justify it.

19. Approvals: Demi Cheng, Chair, Department of Sciences



# ***BIO 375: Human Anatomy and Physiology I***

**Lecture Instructor: Nathan H. Lents, Ph.D.**

NLENTS@jjay.cuny.edu    Tel: 646.557.4504    Office: 05.61.06NB    Lab: 05.62NB    Office hrs: M/W 10:45am-11:30am

**Laboratory Instructor: Shu-yuan Cheng, Ph.D.**

SHCHENG@jjay.cuny.edu    Tel: 646.557.4637    Office: 05.61.09NB    Lab: 05.65NB    Office hrs: M/W 11:00am-12:00pm

**Lecture: Monday/Wednesday, 4<sup>th</sup> Period (12:15pm – 1:30pm)**

**Room: TBA**

**Laboratory: Wednesdays, 5-6<sup>th</sup> period (2:50pm – 5:45pm)**

**Room: 03.64**

**Course Description:** This is the first in a two-course exploration of the human body at all levels, from molecules and cells to tissues and organ systems. The laboratory portion of the course focuses on the physical structure of tissues and organs, while the lecture portion focuses on the functioning of organ systems in an integrated living context. This course focuses on microanatomy (histology) and tissue functions, homeostasis, the integumentary and skeleton-muscular systems, the central and peripheral nervous system, and the cardiopulmonary and circulatory systems

**Learning Outcomes of BIO 375:**

Students will be able to:

- Illustrate the molecular and histological organization of tissues in the human body.
- Determine how molecules and organs cooperate to regulate human body functions.
- Appraise the structure and function of the integumentary, skeletal, and muscular systems of the human body.
- Assess the structure and function of the nervous system and circulatory system in regulating body functions.
- Evaluate various states of human health and disease and how these often present in the clinical setting

**Required Texts:**

- Anatomy and Physiology 2e OpenStax
- Visible Body (online textbook, supported by OpenStax)
- Selected articles and videos from Khan Academy
- Selected modules from Visionlearning.org

**You must check Blackboard and your John Jay E-mail account regularly.**

You are responsible for any and all course information, assignments, announcements, and communication that occurs through blackboard and/or your email account.

**Statement of the College Policy on Plagiarism:**

- Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation.
- Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.
- Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.
- It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Self-plagiarism, the recycling of written material produced for another course or context, is generally considered equal in seriousness to other forms of plagiarism.
- Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has free guides designed to help students with problems of documentation.
- This course will use Blackboard for all written assignments, which will be checked with SafeAssign, Turnitin, or both. Plagiarism, including self-plagiarism will result in an automatic "zero" for the assignment. Depending on the severity of the offense, the instructor reserves the right to report the academic dishonesty to the college disciplinary mechanisms.

**Americans with Disabilities Act (ADA) Policies:** Students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor in enough time to be effective. The instructor is not allowed to accommodate disabilities on his/her own.

93.0 and above	A
90.0 - 92.9	A-
87.0 - 89.9	B+
83.0 - 86.9	B
80.0 - 82.9	B-
77.0 - 79.9	C+
73.0 - 76.9	C
70.0 - 72.9	C-
67.0 - 69.9	D+
63.0 - 66.9	D
60.0 - 62.9	D-
below 60.0	F

**Grading Scale:** The grading scale here (←) is the official grading scale for this course. There will be no exceptions to this scale and grades will not be rounded, except as explained here: following all computations, the grade will be rounded to the nearest tenth of a point in Microsoft Excel (one decimal place, e.g., 97.2%). This is the final grade and no further manipulations will be made, except for poor attendance as explained below. The scale here (←) will then be strictly used. These calculations are done by the computer so there are no judgment calls or "leniency."

**Course Attendance:** You are **required** to attend the lectures and laboratories and attendance will be taken every day.

For lectures, you will be allowed three absences with no required documentation. However, beginning with the fourth absence, your final course grade will be penalized by two points (2%) for **each** absence thereafter. Arrivals later than five minutes after the start of class will count as a one-half absence.

For laboratories, you will be allowed two absences with required documentation. However, beginning with the third absence, your final course grade will be penalized by five points (5%) for **each** absence thereafter, in addition to the lost points incurred from missing any quizzes or assignments. Arrivals later than fifteen minutes after the start of class will count as an absence.

### **You must check Blackboard and your John Jay E-mail account regularly.**

You are responsible for any and all course information, assignments, announcements, and communication that occurs through blackboard and/or your email account.

## **Important Policies**

**Lecture Exams:** There will be four in-class exams, one of which will take place during the scheduled final exam period and will be partially comprehensive. These exams will contain questions covering the assigned readings and the lecture material. The four exams will form **40%** of the overall course grade. If you miss an exam (or foresee that you will miss an exam) for any reason, you **MUST** contact the instructor **as soon as humanly possible**. You may be allowed to take the exam late (or early). However, you are **ONLY** eligible for this one-time consideration if you contact the instructor immediately and arrange to take the exam **BEFORE** the corrected exams are handed back to the class. In all other cases, the missed exam **WILL** count as a ZERO. (Exception: a documented medical or family crisis may result in being excused from an exam, but this will only be allowed **ONCE**. Further missed exams will count as a zero, regardless of reason.)

**Homework and In-class Activities:** This course will require a variety of homework and in-class assignments. These will vary from reading quizzes, short reflection papers, group work, and, most often, clinical case studies. This work is designed to help explore course content and prepare students for exams. Collectively, the homework will comprise **20%** of the final course grade and will be graded *mostly* (but not completely) on completion and effort. In most cases, homework fully completed, on time, and with proper effort will be given a "10." Late homework will be accepted, but only until the next exam, with a 5% deduction applied after class begins the day the homework is due and additional 5% reductions every day thereafter, until the score is 50% when no further deductions will be applied. The lowest two homework grades will be dropped, include any that are skipped and scored as a "zero."

**Laboratory Exams:** There will be four in-class exams in a practical and/or written format. The four exams will form **20%** of the overall course grade. Practical exams cannot be re-scheduled, due to their practical nature. If you miss an exam (or foresee that you will miss an exam) for any reason, you **MUST** contact the instructor **as soon as humanly possible**. You may be allowed to only take the written portion of exam late (or early). However, you are **ONLY** eligible for this one-time consideration if you contact the instructor immediately and arrange to take the exam **BEFORE** the corrected exams are handed back to the class. In all other cases, the missed exam **WILL** count as a ZERO. (Exception: a documented medical or family crisis may result in being excused from an exam, but this will only be allowed **ONCE**. Further missed exams will count as a zero, regardless of reason.)

**Laboratory Exercises:** The laboratory exercises will form **10%** of the overall course grade. The lab exercises (refer to the lab manuals posted on Blackboard) should be completed during the class period in one attempt. The exercises will provide theory and demonstrate lab practice. The student is expected to complete each exercise in its entirety (100%), to achieve a grade towards the specific lab. Questions are embedded throughout the exercise to help learning and foster key concepts. Therefore, answering all the questions is key to completing each lab. The scores are counted towards the grade and are viewable in Blackboard grade center. Take home assignments on Visible Body will be assigned periodically to solidify

your lab practice. The Activities annotated in the schedule below are required to be completed and submitted to obtain a full grade for the lab indicated. Late assignments are NOT accepted.

**Laboratory Quizzes:** The laboratory exercises will form **10%** of the overall course grade. Prepare for the quiz prior to the lab session by reading the lesson posted on BB.

**The grade for the BIO 375 course:** The grade for BIO375 is a composite of four in-class lecture exams (**40%**), homework and in-class activities from the lecture portion of the course (**20%**), three laboratory exams (**20%**), laboratory exercises (**10%**), and laboratory quizzes (**10%**). The chart here (→) shows the composition of the course grade. In addition, following four “freebies,” (from either lecture or lab) each absence will result in a 2% reduction of the **final course grade** and lateness will count as one-half absence.

<i>Lecture exams</i>	40%
<i>Lecture homework</i>	20%
<i>Laboratory exams</i>	20%
<i>Laboratory exercises</i>	10%
<i>Laboratory quizzes</i>	10%
<i>Total</i>	100%

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## Lecture Schedule

Wk#	Topic	OpenStax	Khan Academy
1	Introduction to Physiology and the animal body plan	ch. 1.1 – 1.4	“Organization in the human body”
2	Molecules, cells, and Tissues	ch. 3 – 4	“Tissues, organs, & organ systems”
3	Homeostasis and regulation; <b><u>EXAM ONE</u></b>	ch. 1.5, 4.6	“Homeostasis”
4	The integumentary system	ch. 5	MCAT: “Integumentary system”
5	The skeletal system	ch. 6, 9	“The musculoskeletal system”
6	The muscular system	ch. 10-11	(continued)
7	Review; <b><u>EXAM TWO</u></b>		
8	Neurons, nerves, and synapses	ch. 12	“Overview of neuron structure and Function;” and “The synapse”
9	Central and Peripheral Nervous Systems;	ch. 13-15	“Structure of the nervous system”
10	Endocrine system, glands	ch. 17	“The nervous and endocrine systems review”
11	<b><u>EXAM THREE</u></b> Blood and vessels	ch. 18	“Components of blood”
12	Heart and Circulation	ch. 19	“The heart is a double pump”
13	The lungs and gas exchange	ch. 22	“The lungs and pulmonary system”
14	The cardiopulmonary system	ch. 20	(continued)
	<b><u>EXAM FOUR</u></b>		

## Laboratory Schedule

Lab #	Laboratory Topic	Visible Body	Visible Body Assignments	Supplementary Materials
1	Introduction, Lab Safety, and the Human Body: An Orientation	Ch. 1	Practice quizzes and lab activities	Visible Body Courseware Handouts
2	Basic Chemistry and Cells/Tissues	Ch. 1-4	Practice quizzes and lab activities	Visible Body Courseware Handouts
3	Histology I: 1. Cell and tissue histology 2. Types of tissues and their origins 3. Activity: light microscope and slides observation			Class handouts
4	Histology II 1. Cell and tissue histology 2. Types of tissues and their origins 3. Activity: light microscope and slides observation			Class handouts
5	<b>Review and Exam I (Labs 1-4)</b>			
6	Anatomical Terminology; Gross Bone Anatomy & Bone Histology, Fetal Skull.	Ch. 7-12	Practice quizzes and lab activities	Visible Body Courseware Handouts
7	Axial and Appendicular Skeleton	Ch. 7-12	Practice quizzes and lab activities	Visible Body Courseware Handouts
8	Muscle Histology and Organization	Ch. 13-16	Practice quizzes and lab activities	Visible Body Courseware Handouts
9	Human Muscular System	Ch. 13-16	Practice quizzes and lab activities	Visible Body Courseware Handouts
10	<b>Review and Exam II (Labs 6-9)</b>			
11	Human Nervous System and sheep brain dissection	Ch. 17-23	Practice quizzes and lab activities	Visible Body Courseware Handouts
12	Blood Histology & Physiology	Ch. 24-28	Practice quizzes and lab activities	Visible Body Courseware Handouts
13	Heart Anatomy and Physiology; Measuring Blood Pressure	Ch. 29	Practice quizzes and lab activities	Visible Body Courseware Handouts
14	Blood Vessel Histology and Anatomy	Ch. 30-33	Practice quizzes and lab activities	Visible Body Courseware Handouts
Final	<b>Review and Exam III (Labs 11-14)</b>			

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

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Date Submitted: Nov 7, 2022

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1. a. **Department(s) or program(s)** proposing this course:  
 Department of Sciences: Cell and Molecular Biology Major; Toxicology Major; Biology Minor
- b. **Name** and contact information of proposer(s):  
 Name: Nathan Lents and Shu-Yuan Cheng  
 Email address(es)   NLENTS@jjay.cuny.edu     shcheng@jjay.cuny.edu    
 Phone number(s)   646-557-4504 (Lents)     646-557-4637 (Cheng)

2. a. **Title of the course:** Human Anatomy and Physiology 2
- b. **Short title:** HUMAN ANATOMY & PHYSIOL 2
- c. **Level** of this course    100 Level    200 Level   XX   300 Level    400 Level

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

A two-semester sequence of Human Anatomy and Physiology, with laboratory, is a very common component of undergraduate biology curricula because of its nature as a requirement for admission into so many graduate programs in the health sciences. The sequence is always placed at the 300-level because it must come after foundational courses such as introductory biology, general chemistry, and cell biology. This course involves the integration of concepts such as basic molecular biology, cell biology, and chemical biology into the full perspective of human organ system physiology.

- d. **Course prefix** to be used (i.e., ENG, SOC, HIS, etc.):   BIO
3. **Rationale** for the course (will be submitted to CUNY in the Chancellor's Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

Both the Biology minor and the Cell and Molecular Biology (CMB) major have grown very rapidly since their first introduction to John Jay College in 2013 and 2015, respectively. The Toxicology (TOX) major which was introduced in 2017 has also grown steadily. These programs were designed to serve students wishing to

pursue postgraduate programs in biomedical science, as well as various healthcare-related careers and programs, and those populations have grown accordingly. As more and more of our students pursue programs such as Physician Assistant, Nursing, Pharmacy, etc., they have been forced to turn to other CUNY schools to complete their requirement in Anatomy and Physiology. We therefore seek to add this course to our offerings to better serve these students at their home campus. In addition, this course will add to our offerings of biology electives both the CMB major and the Biology minor and will become a requirement for the TOX major. In addition, the course may attract students in the FOS major that intend to pursue medical school or another graduate or professional program in medicine or biomedical science.

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

This is the second in a two-course exploration of the human body at all levels, from molecules and cells to tissues and organ systems. The laboratory portion of the course focuses on the physical structure of tissues and organs, while the lecture portion focuses on the functioning of organ systems in an integrated living context. This course focuses on the pulmonary, lymphatic, immune, urinary, digestive, endocrine, and reproductive systems; and explores the topics of nutrition, metabolism, fluid homeostasis, and embryonic development and pregnancy. The course concludes with a brief introduction to organ system pathology.

5. **Course Prerequisites or co-requisites:** ENG 201, BIO 104, CHE 104, and either BIO 375 (Human Anatomy and Physiology 1) or BIO 356\* (Human Anatomy and Physiology Laboratory)

*\*BIO 356 will be retired when BIO375 and BIO 376 are implemented. However, students who have already taken BIO 355 and BIO 356 (Bio356 requires BIO 355 as a pre- or co-requisite) will be allowed to enroll in BIO 376 without taking BIO 375. This is a short-term solution during the transition period.*

6. Number of:
- |                |              |
|----------------|--------------|
| a. Class hours | <u>  3  </u> |
| b. Lab hours   | <u>  3  </u> |
| c. Credits     | <u>  4  </u> |

7. Has this course been taught on an **experimental basis**?  
         XX   No                             Yes.

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

Students will be able to:



- Illustrate the integration of the pulmonary, cardiovascular, and nervous in regulating gas and fluid homeostasis.
- Determine how the urinary and digestive systems work together with our diet and metabolism to provide energy and nutrients.
- Assess the structure and function of the reproductive and endocrine systems and how they function in development and pregnancy.
- Appraise the lymphatic and immune systems and how they function in infection, immunity and defense.
- Evaluate various states of human health and disease and how these often present in the clinical setting

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

       No                      XX Yes

- 1.) This course will satisfy requirements for the Part Three “biology electives” in the **Cell and Molecular Biology major**.
- 2.) This course will satisfy requirements for Part Two. elective courses in the **Biology minor** and satisfy both a lecture and lab requirement.
- 3.) Upon revision, this course will be a required course in the **Toxicology major**. Until the major is revised, this course will satisfy elective requirements in “Category B” biology/chemistry electives of the Toxicology major on an *ad hoc* basis by submitted a course substitution form.

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

No XX      Yes \_\_\_\_\_

11. How will you **assess student learning**?

Student learning will be assessed through a combination of in-class written quizzes and exams, practical exams (for the laboratory setting), laboratory exercises, and homework assignments.

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

No XX      Yes \_\_\_\_\_

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

No \_\_\_\_\_      Yes XX \_\_\_\_\_

Importantly, undergraduate anatomy and physiology is a subject area in which a great deal of free open educational resources exist through OpenStax, Khan Academy, Wikipedia, and YouTube. There will be no need for students to purchase any textbooks. Also, the anatomy atlas available through the Visible Body Web Suite (<https://www.visiblebody.com/>) offers 3D visual anatomy, physiology, biology, and pathology content will be available for students to conduct laboratory exercises and do assignments at a very affordable price.

13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval: Nov 6, 2022
15. **Faculty - Who** will be assigned to teach this course?  
Nathan Lents will teach the lecture and Shu-Yuan Cheng will teach the laboratory
16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?  
 No  Yes.

This course is not similar to any courses offered by other departments. See explanation below of how this relates to other biology courses.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?  
 Not applicable  No  Yes.

With the introduction of the new courses BIO 375 and BIO 376, our current courses BIO 355 (Human Physiology, lecture only) and BIO 356 (Human Anatomy and Physiology Laboratory) will be rendered obsolete. Therefore, BIO 356 will be immediately retired following spring of 2023. However, in the transition period, students who have taken both BIO 355 and BIO 356 will be allowed to move directly to BIO 376 without having to first take BIO 375, as this would be overly redundant and burdensome to the students. However, students who have taken only BIO 355, because it is lecture-only, will not be allowed to skip BIO 375.

To help clarify this to students, we will make sure all FOS/TOX/CMB/BIO advisors are up to speed with these changes. In addition, we will work with Undergraduate studies to include "notes" in the CUNYfirst course page of all of these courses that clarifies things for the students.

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

Yes. Bio356 (Human Anatomy and Physiology Laboratory) will be inactivated and no longer offered.

It is our intention that the one-semester lecture-only course BIO 355 (Human Physiology) will remain as an alternative to BIO 375 and BIO 376 for students in the CMB and FOS majors, as well as the BIO minor, who do not need or want the laboratory experience and a one-semester introduction to organ system physiology is good enough for them. We will continue to offer BIO 355 as long as there is sufficient enrollment to justify it.

19. Approvals: Demi Cheng, Chair, Department of Sciences

# ***Bio376: Human Anatomy and Physiology 2***

**Lecture Instructor: Nathan H. Lents, Ph.D.**

NLENTS@jjay.cuny.edu    Tel: 646.557.4504    Office: 05.61.06NB    Lab: 05.62NB    Office  
hrs: M/W 10:45am-11:30am

**Laboratory Instructor: Shu-yuan Cheng, Ph.D.**

SHCHENG@jjay.cuny.edu    Tel: 646.557.4637    Office: 05.61.09NB    Lab: 05.65NB    Office  
hrs: M/W 11:00am-12:00pm

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**Lecture: Monday/Wednesday, 4<sup>th</sup> Period (12:15pm – 1:30pm)**

**Room: TBA**

**Laboratory: Wednesdays, 5-6<sup>th</sup> period (2:50pm – 5:45pm)**

**Room: 03.64**

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**Course Description:**

This is the second in a two-course exploration of the human body at all levels, from molecules and cells to tissues and organ systems. The laboratory portion of the course focuses on the physical structure of tissues and organs, while the lecture portion focuses on the functioning of organ systems in an integrated living context. This course focuses on the pulmonary, lymphatic, immune, urinary, digestive, endocrine, and reproductive systems; and explores the topics of nutrition, metabolism, fluid homeostasis, and embryonic development and pregnancy. The course concludes with a brief introduction to organ system pathology.

**Learning and Performance Objectives of BIO 376:**

- Illustrate the integration of the pulmonary, cardiovascular, and nervous in regulating gas and fluid homeostasis.
- Determine how the urinary and digestive systems work together with our diet and metabolism to provide energy and nutrients.
- Assess the structure and function of the reproductive and endocrine systems and how they function in development and pregnancy.
- Appraise the lymphatic and immune systems and how they function in infection, immunity and defense.
- Evaluate various states of human health and disease and how these often present in the clinical setting

**Required Texts:**

- Anatomy and Physiology 2e OpenStax

- Visible Body (online textbook, supported by OpenStax)
- Selected articles and videos from Khan Academy
- Selected modules from Visionlearning.org

**You must check Blackboard and your John Jay E-mail account regularly.**

You are responsible for any and all course information, assignments, announcements, and communication that occurs through blackboard and/or your email account.

**Statement of the College Policy on Plagiarism:**

- Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation.
- Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.
- Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.
- It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentations) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Self-plagiarism, the recycling of written material produced for another course or context, is generally considered equal in seriousness to other forms of plagiarism.
- Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has free guides designed to help students with problems of documentation.
- This course will use Blackboard for all written assignments, which will be checked with SafeAssign, Turnitin, or both. Plagiarism, including self-plagiarism will result in an automatic "zero" for the assignment. Depending on the severity of the offense, the instructor reserves the right to report the academic dishonesty to the college disciplinary mechanisms.

**Americans with Disabilities Act (ADA) Policies:** Students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor in enough time to be effective. The instructor is not allowed to accommodate disabilities on his/her own.

93.0 and above	A
90.0 - 92.9	A-
87.0 - 89.9	B+
83.0 - 86.9	B
80.0 - 82.9	B-
77.0 - 79.9	C+
73.0 - 76.9	C
70.0 - 72.9	C-
67.0 - 69.9	D+
63.0 - 66.9	D
60.0 - 62.9	D-
below 60.0	F

**Grading Scale:** The grading scale here (←) is the official grading scale for this course. There will be no exceptions to this scale and grades will not be rounded, except as explained here: following all computations, the grade will be rounded to the nearest tenth of a point in Microsoft Excel (one decimal place, e.g., 97.2%). This is the final grade and no further manipulations will be made, except for poor attendance as explained below. The scale here (←) will then be strictly used. These calculations are done by the computer so there are no judgment calls or "leniency."

**Course Attendance.** You are **required** to attend the lectures and laboratories and attendance will be taken every day.

For lectures, you will be allowed three absences with no required documentation. However, beginning with the fourth absence, your final course grade will be penalized by two points (2%) for **each** absence thereafter. Arrivals later than five minutes after the start of class will count as a one-half absence.

For laboratories, you will be allowed two absences with required documentation. However, beginning with the third absence, your final course grade will be penalized by five points (5%) for **each** absence thereafter, in addition to the lost points incurred from missing any quizzes or assignments. Arrivals later than fifteen minutes after the start of class will count as an absence.

### **You must check Blackboard and your John Jay E-mail account regularly.**

You are responsible for any and all course information, assignments, announcements, and communication that occurs through blackboard and/or your email account.

## **Important Policies**

**Lecture Exams:** There will be four in-class exams, one of which will take place during the scheduled final exam period and will be partially comprehensive. These exams will contain questions covering the assigned readings and the lecture material. The four exams will form **40%** of the overall course grade. If you miss an exam (or foresee that you will miss an exam) for any reason, you **MUST** contact the instructor **as soon as humanly possible**. You may be allowed to take the exam late (or early). However, you are **ONLY** eligible for this one-time consideration if you contact the instructor immediately and arrange to take the exam **BEFORE** the corrected exams are handed back to the class. In all other cases, the missed exam **WILL** count as a ZERO. (Exception: a documented medical or family crisis may result in being excused from an exam, but this will only be allowed **ONCE**. Further missed exams will count as a zero, regardless of reason.)

**Homework and In-class Activities:** This course will require a variety of homework and in-class assignments. These will vary from reading quizzes, short reflection papers, group work, and, most often, clinical case studies. This work is designed to help explore course content and prepare students for exams. Collectively, the homework will comprise **20%** of the final course grade and will be graded *mostly* (but not completely) on completion and effort. In most cases, homework fully completed, on time, and with proper effort will be given a “10.” Late homework will be accepted, but only until the next exam, with a 5% deduction applied after class begins the day the homework is due and additional 5% reductions every day thereafter, until the score is 50% when no further deductions will be applied. The lowest two homework grades will be dropped, include any that are skipped and scored as a “zero.”

**Laboratory Exams:** There will be four in-class exams in a practical and/or written format. The four exams will form **20%** of the overall course grade. *Practical exams cannot be re-scheduled, due to their practical nature.* If you miss an exam (or foresee that you will miss an exam) for any reason, you **MUST** contact the instructor **as soon as humanly possible**. You may be allowed to only take the written portion of exam late (or early). However, you are **ONLY** eligible for this one-time consideration if you contact the instructor immediately and arrange to take the exam **BEFORE** the corrected exams are handed back to the class. In all other cases, the missed exam **WILL** count as a ZERO. (Exception: a documented medical or family crisis may result in being excused from an exam, but this will only be allowed **ONCE**. Further missed exams will count as a zero, regardless of reason.)

**Laboratory Exercises:** The laboratory exercises will form **10%** of the overall course grade. The lab exercises (refer to the lab manuals posted on Blackboard) should be completed during the class period in one attempt. The exercises will provide theory and demonstrate lab practice. The student is expected to

complete each exercise in its entirety (100%), to achieve a grade towards the specific lab. Questions are embedded throughout the exercise to help learning and foster key concepts. Therefore, answering all the questions is key to completing each lab. The scores are counted towards the grade and are viewable in Blackboard grade center. Take home assignments on Visible Body will be assigned periodically to solidify your lab practice. The Activities annotated in the schedule below are required to be completed and submitted to obtain a full grade for the lab indicated. Late assignments are NOT accepted.

**Laboratory Quizzes:** The laboratory exercises will form **10%** of the overall course grade. Prepare for the quiz prior to the lab session by reading the lesson posted on BB.

**The grade for the BIO375 course:** The grade for BIO375 is a composite of four in-class lecture exams (**40%**), homework and in-class activities from the lecture portion of the course (**20%**), three laboratory exams (**20%**), laboratory exercises (**10%**), and laboratory quizzes (**10%**). The chart here (→) shows the composition of the course grade. In addition, following four “freebies,” (from either lecture or lab) each absence will result in a 2% reduction of the **final course grade** and lateness will count as one-half absence.

<i>Lecture exams</i>	40%
<i>Lecture homework</i>	20%
<i>Laboratory exams</i>	20%
<i>Laboratory exercises</i>	10%
<i>Laboratory quizzes</i>	10%
<i>Total</i>	100%

**You must check Blackboard and your John Jay E-mail account regularly.**

You are responsible for any and all course information, assignments, announcements, and communication that occurs through blackboard and/or your email account.

## Lecture Schedule

Wk#	Topic	OpenStax	Khan Academy
1	Introduction, review of key items The lungs and gas exchange	ch22	“The lungs and pulmonary system”
2	Nervous control of the cardiopulmonary system		ch. 20 (continued)
3	The lymphatic & immune systems	ch21	“Lymphoid organs”
4	Review <b><u>EXAM ONE</u></b>		
5	Renal and Urinary system	ch25	“Renal physiology”
6	The digestive system	ch23	“The Digestive and Excretory systems”
7	Nutrition, diet, and metabolism	ch24	“Human Digestion”
8	Fluid homeostasis <b><u>EXAM TWO</u></b>	ch26	“Tubular reabsorption”
9	Endocrine system	ch. 17	“The nervous & endocrine systems”
10	Reproductive Systems	ch27	“The reproductive system”
11	Development and pregnancy	ch28	“Embryonic development”
12	Review; <b><u>EXAM THREE</u></b>		
13	Cardiovascular pathology		
14	Endocrine, digestive, and metabolic pathologies <b><u>EXAM FOUR</u></b>		

## Laboratory Schedule

Lab #	Laboratory Topic	Visible Body	Visible Body Assignments	Supplementary Materials
1	The Respiratory System	Ch. 34-37	Practice quizzes and lab activities	Visible Body Courseware Handouts
2	Respiratory System Physiology		Lab activities	Lab Manual
3	The Urinary System	Ch. 43-46	Practice quizzes and lab activities	Visible Body Courseware Handouts
4	Urinalysis		Lab activities	Lab Manual
5	<b>Review and Exam I (Labs 1-4)</b>			
6	The Lymphatic System and Body Defenses	Ch. 31-33	Practice quizzes and lab activities	Visible Body Courseware Handouts
7	The Digestive System	Ch. 38-42	Practice quizzes and lab activities	Visible Body Courseware Handouts
8	Chemical and Physical Processes of Digestion		Lab activities	Lab Manual
9	The Endocrine System	Ch. 24-26	Practice quizzes and lab activities	Visible Body Courseware Handouts
10	<b>Review and Exam II (Labs 6-9)</b>			
11	Role of Thyroid Hormone, Pituitary Hormone, Insulin, and Epinephrine			Lab Manual
12	The Reproductive System	Ch. 47-50	Practice quizzes and lab activities	Visible Body Courseware Handouts
13	Reproductive System: Meiosis & Spermatogenesis & Oogenesis; Hormonal Control of Male & Female Reproductive System	Ch. 47-50	Practice quizzes and lab activities	Visible Body Courseware Handouts
14	General Sensation and Special Senses	Ch. 23	Practice quizzes and lab activities	Visible Body Courseware Handouts
Final	<b>Review and Exam III (Labs 11-14)</b>			



JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

## New Course Proposal Form

Date Submitted: Feb 18, 2022

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [killoran@jjay.cuny.edu](mailto:killoran@jjay.cuny.edu).

1. a. **Department(s) or program(s)** proposing this course: Art and Music

b. **Name** and contact information of proposer(s): Gregory Sheppard

Name: Gregory Sheppard

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

Phone number(s)

2. a. **Title of the course: Music of the Harlem Renaissance, 1920-1940**

b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): **Harlem Renaissance Music**

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

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

In this course, students will begin to build their skills of general music analysis in order to engage in a more focused study of the role of music in social activism in the United States. The course introduces students to critical listening skills and course readings which place music in cultural, social, and political contexts. The assignments require students to practice and develop listening, reading, and writing skills introduced in 100-level classes. At the conclusion of the semester, students will be able to choose their own areas for research, with guidance from the instructor and within the parameters of the assignments. This will prepare them for 200-level coursework.

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

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

The Department of Art & Music is continuing to develop a curricular program which

integrates student learning about music and its history with the justice mission of the college as a whole. The Department wishes to continue to develop courses that will attract and broaden the experience of all John Jay students, who are deeply interested in the topic of justice and its connections to other areas of experience, regardless of whether they are music minors or taking the course as an elective to complement their main field of study.

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

Harlem was home to an impressive array of African American musicians, intellectuals, writers, artists, and activists during the 1920s and 1930s. This course examines the African American musicians of the Harlem Renaissance who did not idly sit by during this period of immense social change but through their artistry and inspired actions impacted the Civil Rights and Black Power Movements. This course introduces students to the musicians and musical genres of this period in American history, who influenced generations of artists and activists in America and throughout the world.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 201 as prerequisites): None

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

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

No                       Yes. If yes, then please provide:

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

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

- Students will gather, interpret, and assess information from a variety of sources to describe, analyze and explain the Harlem Renaissance as a unique and important period in African American history whose music has a significant impact on culture in the United States and throughout the world.

- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Students will identify and apply the fundamental concepts and methods of the discipline of music and musicology to identify and define the music genres of Spirituals, blues, jazz, swing, and African American art songs and orchestral works.
- Students will identify artists who collaborated during the Harlem Renaissance and beyond, and evaluate evidence and arguments about these artists and their works from critical and analytical perspectives.
- Students will be able to define the influences the Harlem Renaissance had on African American pride and how this pride has influenced generations that have followed and produce well-reasoned written or oral arguments using evidence to support conclusions. They will evaluate how the legacy of slavery specifically shaped the development of the United States during the period of the Harlem Renaissance.
- Students will analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

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

\_\_\_\_\_No                      \_\_\_X\_\_\_ Yes

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

Music Minor, Part Two. Elective Courses

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

No \_\_\_\_\_      Yes X      If yes, please indicate the area:

**Flexible Core:**

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

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

Without a doubt, a significant part of the United States experience has been forged by African Americans. This course addresses a particular time period, the 1920s and 1930s, and locale, Harlem, where African American composers and performers created music and art that spoke directly to their conditions as well as their hopes and aspirations. The body of work these artists created at that time and place left a major impact on all of United States culture and history while simultaneously placing the African American experience of the United States at the forefront of the arts globally.

11. How will you **assess student learning**?

Student learning will be assessed through a weekly listening journal, writing assignments, and tests.

Listening journals will be collected at the conclusion of each of the four units. Prompts for the listening journal appear on the page with the weekly listening assignments.

In addition, students will have listening assessments at the end of each unit so that they can master the listening material for the course.

Finally, a short essay at the end of each unit will determine students' mastery of the texts and the music covered each unit.

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

No \_\_\_\_\_ Yes  X \_\_\_\_\_

If yes, please state the librarian's name \_\_\_\_\_

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/jjoer>

<https://johnjavoer.commons.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes  X \_\_\_\_\_

Are there adequate resources in the library to support students' work in the course?  
(Please check all that apply):

X \_\_\_\_\_ OneSearch (the library discovery tool)

X \_\_\_\_\_ eBooks

**Subject specific library databases:**

Academic Search Complete       Gale Reference Sources  
 NexisUni       PsycInfo  
 Criminal Justice Abstracts       Sociological Abstracts

Other (list them here)  JSTOR \_\_\_\_\_

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No

Yes

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

\_\_\_\_\_  
\_\_\_\_\_

13. **Syllabus – see attached**
14. Date of **Department curriculum committee** approval: 12/16/2021
15. **Faculty - Who** will be assigned to teach this course? Gregory Sheppard
16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?  
 No  
 Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.
17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?  
 Not applicable  
 No  
 Yes. If yes, give a short summary of the consultation process and results.
18. Will any course be **withdrawn**, if this course is approved?  
 No  
 Yes. If yes, number and name of course(s) to be withdrawn.
19. Approvals: Claudia Calirman, Chair, Art and Music Department

## CUNY Common Core Course Submission Form

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

College	John Jay
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	MUS 1XX
Course Title	<b>Music of the Harlem Renaissance, 1920-1940</b>
Department(s)	Art and Music
Discipline	Music
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	
Co-requisites (if none, enter N/A)	
Catalogue Description	Harlem was home to an impressive array of African American musicians, intellectuals, writers, artists, and activists during the 1920s and 1930s. This course examines the African American musicians of the Harlem Renaissance who did not idly sit by during this period of immense social change but through their artistry and inspired actions impacted the Civil Rights and Black Power Movements. This course introduces students to the musicians and musical genres of this period in American history, who influenced generations of artists and activists in America and throughout the world.
Special Features (e.g., linked courses)	
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

current course    revision of current course    a new course being proposed

### CUNY COMMON CORE Location

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

<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues</p> <p><input checked="" type="checkbox"/> US Experience in its Diversity</p> <p><input type="checkbox"/> Creative Expression</p>	<p><input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> Scientific World</p>
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### Learning Outcomes

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

#### II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

### B. U.S. Experience in its Diversity

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

Description	Course Learning Outcomes	Pathways Learning Outcomes
<p>Each week, students completed assigned reading and listening tasks that present the music of the Harlem Renaissance alongside the critical, interpretative text or other reading. The course is divided into four thematic units that introduce music within the historical context of the Harlem Renaissance, and students follow three routines to interact with information presented in the course.</p> <p>First, in weekly class discussions, students compare information from a diversity of sources and points of view to discuss the multi-faceted role of music in the Harlem Renaissance.</p> <p>Students also develop their skill in gathering interpreting and assessing information via their weekly listening journal assignments and three short writing assignments that require them to present an analysis the relationship between a historical event or issue and its representation in one or more examples of songs from the era. For example in week 2, students listen to two early Blues recordings and consider how they evolved from Spirituals and Work Songs in the post-civil war era.</p>	<p>Students will gather, interpret, and assess information from a variety of sources to describe, analyze and explain the Harlem Renaissance as a unique and important period in African American history whose music has a significant impact on culture in the United States and throughout the world.</p>	<ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<p>Students complete a weekly analytical routine by submitting listening journals, in which they are required to critically analyze music, using evidence gathered from their own perceptions and class readings and discussion.</p>	<p>Evaluate evidence and arguments critically or analytically.</p>	<ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>
<p>In a set of four short writing assignments, students select an artist or group of artists introduced in class and develop an argument about their significance to the music of the Harlem Renaissance. They use source material from the texts and music in class to develop their own arguments. For example, in the first writing assignment, students will write about The slaves' African roots, pre-civil war Spirituals, Work Songs, and Call and Response songs, as well as Blues and its movement from the South to New York City.</p>	<p>Produce well-reasoned written or oral arguments using evidence to support conclusions.</p>	<ul style="list-style-type: none"> <li>● Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.B) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>		

<p>Students identify and apply the fundamental concepts of the disciplines of musicology, history, and cultural studies to explore the music of the Harlem Renaissance and its impact on U.S. culture. In the beginning of the course, students read and discuss an overview of the period and events of the Harlem Renaissance, and develop their understanding of the vocabulary and process involved in critical analysis of music. The first two weeks introduce fundamental concepts and listening practices that students then apply each week in their listening journal and in short writing assignments and class discussions.</p>	<p>Students will identify and apply the fundamental concepts and methods of the discipline of music and musicology to identify and define the music genres of Spirituals, blues, jazz, swing, and African American art songs and orchestral works.</p>	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.</li> </ul>
<p>Through readings, video and listening assignments, students will explore how artists of the Harlem Renaissance used their music in the struggle against racism and discrimination. Units covering Louis Armstrong, Ma Rainey, Bessie Smith, Paul Robeson, and Marian Anderson, will explore how these specific artists dealt with systemic racism and discrimination while creating music that spoke to the social conditions of African Americans in the United States.</p>	<p>Students will identify artists who collaborated during the Harlem Renaissance and beyond, and evaluate evidence and arguments about these artists and their works from critical and analytical perspectives.</p>	<ul style="list-style-type: none"> <li>• Analyze and explain one or more major themes of U.S. history from more than one informed perspective.</li> </ul>
<p>Through its focus on artists of the Harlem Renaissance, this course will evaluate how the legacy of slavery shaped both African American music from 1920-1940 while impacting the development of music in the United States during this period and beyond. The units trace the development of the music of the Harlem Renaissance, from its origins in Spirituals and Work Songs of the pre and post-civil war era. Students learn about how these forms of music became so important to U.S. popular music.</p>	<p>Students will be able to define the influences the Harlem Renaissance had on African American pride and how this pride has influenced generations that have followed and produce well-reasoned written or oral arguments using evidence to support conclusions. They will evaluate how the legacy of slavery specifically shaped the development of the United States during the period of the Harlem Renaissance.</p>	<ul style="list-style-type: none"> <li>• Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.</li> </ul>
		<ul style="list-style-type: none"> <li>• Explain and evaluate the role of the United States in international relations.</li> </ul>
		<ul style="list-style-type: none"> <li>• Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.</li> </ul>
<p>In their 4 short writing assignments and 4 listening journal assignments, students will demonstrate their capacity to analyze and discuss how issues of race in the United States shaped the careers of the musicians and artists of the Harlem Renaissance. They practice using this analytical approach in weekly class discussions, where history and music are introduced in conversation with one another and discussions focus on how music reflects and comments upon racism</p>	<p>Students will analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.</p>	<ul style="list-style-type: none"> <li>• Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.</li> </ul>



in era of Jim Crow and during the Harlem Renaissance.		
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## **SYLLABUS**

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

### **Music 1XX: Music of the Harlem Renaissance, 1920-1940**

Gregory Sheppard, Lecturer  
315T Haaren Hall  
3 Hours  
646-275-6349  
gsheppard@jjay.cuny.edu

#### **Course Description:**

Harlem was home to an impressive array of African American musicians, intellectuals, writers, artists, and activists during the 1920s and 1930s. This course examines the African American musicians of the Harlem Renaissance who did not idly sit by during this period of immense social change but through their artistry and inspired actions impacted the Civil Rights and Black Power Movements. This course introduces students to the musicians and musical genres of this period in American history, who influenced generations of artists and activists in America and throughout the world.

#### **Learning Outcomes:**

- Students will gather, interpret, and assess information from a variety of sources to describe, analyze and explain the Harlem Renaissance as a unique and important period in African American history whose music has a significant impact on culture in the United States and throughout the world.
- Students will evaluate evidence and arguments critically or analytically.
- Students will produce well-reasoned written or oral arguments using evidence to support conclusions.
- Students will identify and apply the fundamental concepts and methods of the discipline of music and musicology to identify and define the music genres of Spirituals, blues, jazz, swing, and African American art songs and orchestral works.
- Students will identify artists who collaborated during the Harlem Renaissance and beyond, and evaluate evidence and arguments about these artists and their works from critical and analytical perspectives.
- Students will be able to define the influences the Harlem Renaissance had on African American pride and how this pride has influenced generations that have followed and produce well-reasoned written or oral arguments using evidence to support conclusions. They will evaluate how the legacy of slavery specifically

shaped the development of the United States during the period of the Harlem Renaissance.

- Students will analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

**Pre-requisites:** None

**Required Texts:**

Jonathan Gill, *Harlem, The Four Hundred Year History from Dutch Village to Capital of Black America* (New York: Grove Press, 2011).  
ISBN 139780802145741

Cheryl A. Wall, *The Harlem Renaissance, A Very Short introduction* (New York: Oxford University Press, 2016).  
ISBN 9780199335558

You are required to keep a listening journal for each listening assignment in each unit. Required listening selections will be posted in Blackboard and/or available on YouTube.

**Grading:**

Class participation: 10%  
Listening Journal: 40%  
4 Short Response Papers: 40%  
Listening Quizzes: 10%

**Assignments**

Listening journals will be collected at the conclusion of each of the four units. Prompts for the listening journal appear on the page with the weekly listening assignment. Your instructor will model how to complete a listening journal.

Short Response Papers and Listening Quizzes will be completed at the end of each unit in the course and require you to answer questions about the content of the lyrics, and the life of the artist vis a vis the historical context in which the music was written. You will receive detailed instructions and specific questions to respond to about the music and readings for the unit.

**Course Calendar**

**Week 1: Introduction; Course Description; Syllabus; Course Outline**  
**What was the Harlem Renaissance, when did it begin and what is its significance today? Introduction to musical terminology and sources that will be used throughout the semester.**

Reading Assignment 1: Harlem, Chapter 7, The New Negro Harlem Renaissance, pages 170 – 225

**The Slaves African roots brought the pre-civil war Spirituals, Work Songs, Call and Response songs; In class model listening session with musical terminology that will be used throughout the semester**

Listening Assignment 1 (see Blackboard for links):

“Pity A Po’ Boy” – Work Song – Benjamin Matthews

“Go Down Old Hannah” – Work Song

“I Wanna Die Easy” – Spiritual – Gregory Sheppard

Call and Response – Before This Time, Another Year

Call and Response – Dr. Watts

### **For your Listening Journal**

**Questions to respond to for each piece:**

**Dynamics – loud or soft?**

**Register – high or low?**

**Tempo – fast or slow?**

**How does the music make you feel - sad, happy, melancholic, wistful?**

**What elements of the music make you feel this way?**

**What is the high point or climax of the piece?**

**How does the composer make you hear this point as the climax?**

**What effects on society or community does this piece have if any?**

**How does this piece reflect the times and circumstances during which it was composed and performed?**

**Put the name of the piece at the top of the journal entry with the artists and composer, list the date of the entry.**

## **UNIT ONE – THE BLUES - BESSIE SMITH – CHATTANOOGA TO HARLEM EMPRESS OF THE BLUES**

**Week 2: Blues 1860 evolves from the Spiritual and Work Songs.**

**1860 post civil war musical genre originated in the deep south by African Americans. Studying the relationship and evolution to the Blues.**

Reading Assignment 2: *Harlem*, chapter 8, The Kingdom of Culture, pages 226-238

Listening Assignment 2: “I Be So Glad When the Sun Goes Down,” Call and Response

“Crazy Blues,” Mamie Smith (this may be first Blues recording)

### **Week 3: Bessie Smith, 1894-1937 Chattanooga to Harlem**

**Bessie Smith's early life as an orphan, "busking" on the streets of Chattanooga. Joins Stokes traveling troupe as a dancer and meets Ma Rainey (Mother of the Blues) strong influence on Bessie.**

**Bessie Smith signs with Columbia Records (Race Series)**

Reading Assignment 3: *The Harlem Renaissance*, Bessie Smith, pages 38-41  
*Souled America*, "How Black Music Transformed White Culture" by Kevin Phinney, Blues Wax: Bessie Smith  
 Posted to Blackboard

Listening Assignment 3: "Gulf Coast Blues," recorded February 1923  
 "Downhearted Blues," recorded February 1923

**Bessie Smith and Ma Rainey (The Mother of the Blues) – A Friendship Brings Blues Mainstream. The Harlem Renaissance 1920's height of Smith's popularity.**

Reading Assignment 4: "Ma Rainey," *Britannica*, posted to Blackboard

Listening Assignment 4: "The Haunted House Blues," Bessie Smith (1924), Columbia  
 "Shave 'em Dry Blues," Ma Rainey (1924), Paramount

### **Week 4: Bessie Smith and Louis Armstrong 1925 St. Louis Blues/Two Columbia Recording Artists**

Listening Assignment 5: "St. Louis Blues," Bessie Smith and Louis Armstrong, 1925  
 "Reckless Blues," Bessie Smith and Louis Armstrong, 1925

### **The Great Depression and the decline of the Blues**

Reading Assignment 5: *Harlem*, chapter 9, "Moon Over Harlem" The Great Depression Uptown, 1929-1943

Listening journals are due the following week along with the response paper. In class listening assessment will be next class.

## **UNIT TWO – JAZZ, A FREEDOM OF EXPRESSION**

**Week 5: The great influencers of Jazz, Duke Ellington 1899-1974, and Louis Armstrong 1901-1971. Jazz, A Freedom of Expression**

Reading Assignment: The Jazz age, *Harlem Renaissance*, pages 19, 20  
 "Harlem Renaissance: The Movement that Changed Jazz" by Joseph Dugan posted to Blackboard

### **Week 6: Duke Ellington Jazz and Swing**

Reading Assignment: *Harlem*, chapter 8, “The Kingdom of Culture”, Harlem’s Renaissance Comes of Age, pages 227-281

*The Harlem Renaissance*, Duke Ellington, pages 16, 17

Listening Assignment: Jubilee Stomp, Duke Ellington, and His Orchestra, 1928  
Sweet Jazz O’ Mine, Duke Ellington and His Orchestra, 1930  
Battle of Swing, Duke Ellington, and His Orchestra, 1936-39

### **Week 7: Louis (Satchmo) Armstrong a protege of King Oliver**

Reading Assignment: *The Harlem Renaissance*, Louis Armstrong, pages 107-109  
*The Harlem Renaissance*, King Oliver, pages 108, 109

Listening Assignment: “Wild Man Blues,” Louis Armstrong, 1927  
“Dear Old Southland,” Louis Armstrong; trumpet,  
Buck Washington, piano, 1930  
“Keep That Rhythm Going,” Louis Armstrong, trumpet; Henry  
“Red” Allen, trumpet; Shelton “Scad” Hemphill at The  
Cotton Club 1939

### **Week 8: Louis Armstrong, Duke Ellington and the Integrated Savoy Ballroom, The Cotton Club, and its White Clientele, Apollo Theater Crosses Racial and Social Boundaries**

Reading Assignment: *Harlem*, pages 268-276

Listening Assignment: Cotton Club Dancers 1933, Bessie Dudley, and Florence Hill  
The Savoy Ballroom  
Keep That Rhythm Going, Louis Armstrong, trumpet; Henry  
“Red” Allen, trumpet; Shelton “Scad” Hemphill at The Cotton  
Club 1939

Listening journals are due the following week along with the response paper. In class listening assessment will be next class.

## **UNIT THREE – PAUL ROBESON, 1898-1986**

**Week 9: Singing star of stage and radio during The Harlem Renaissance. Son of a former slave is a singer, actor, lawyer, athlete, activist, and most popular man in Harlem.**

Reading Assignment: “Racial Justice Then and Now: Paul Robeson’s Antifascist Legacy,” by Lindsay Swindall, August 2020, posted to Blackboard

Listening Assignment: “Water Boy,” Paul Robeson  
“Deep River,” Paul Robeson

**Week 10: Paul Robeson and composer Lawrence Brown friendship and partnership for 40 years. Concert arrangement of Spirituals**

Reading Assignment: *The Harlem Renaissance*, pages 91, 92, 102  
“Lawrence Brown, Afrocentric Voices in Classical Music.”  
posted to Blackboard

Listening Assignment: “Bye n’ Bye,” Paul Robeson and Lawrence Brown 1925  
“Joshua Fit the Battle of Jericho,” Paul Robeson, and  
Lawrence Brown 1936

**Weeks 11: Paul Robeson in the theater and 1920’s segregated theaters become desegregated.  
Shuffle Along; 1921, All Gods Chillun Got Wings; 1924, Show Boat; 1936**

Listening Assignment: “Ol’ Man River” from Show Boat, Jerome Kern

**Week 12: Icons of influence Paul Robeson, Marian Anderson, Harry Burleigh, Roland Hayes**

Listening Assignment: “Deep River,” Marian Anderson arr. Harry Burleigh, 1924  
“Go Down Moses,” Harry Burleigh 1922  
“Swing Low Sweet Chariot,” Roland Hayes  
“Swing Low Sweet Chariot,” Paul Robeson, 1936

Listening journals are due the following week along with the response paper. In class listening assessment will be next class.

**UNIT FOUR – MARGARET BONDS, 1913 - 1972**

**Week 13: Margaret Bonds, composer, pianist, teacher, and activist.**

Reading Assignment: Margaret bonds, Afrocentric Voices in Classical Music  
posted to Blackboard  
Harlem, pages 258-261

Listening Assignment: “To A Brown Girl Dead,” song by Margaret Bonds 1933  
“Countee Cullen,” poet 1903 – 1946

**Week 14: Margaret Bonds and Langston Hughes: A Musical Partnership**  
**The Negro Speaks of Rivers, poem by Langston Hughes, 1929**  
**Joy, Park Bench, Love's Runnin' Riot, Poeme d' Autoumn, Winter Moon**

Reading Assignment: *Harlem*, Tempus Fugue-it, pages 335-384  
 Listening Assignment: "The Negro Speaks of Rivers," Patrice Eaton, mezzo-soprano  
 Harlem Renaissance Sings, February 2020  
 "The Negro Speaks of Rivers," Holy Cross Choirs, 2017

**Week 15: Concluding Thoughts on the Harlem Renaissance and meanings for modern times**

Listening journals are due the following week along with the response paper. In class listening assessment will be next class.

**Weekly Listening**  
**(See Unit 1 for instructions)**

**Unit One**

Listening Assignment: "Pity A Po' Boy" – Work Song – Benjamin Matthews  
 "Go Down Old Hannah" – Work Song  
 "I Wanna Die Easy" – Spiritual – Gregory Sheppard  
 Call and Response: "Before This Time, Another Year"  
 Call and Response, Dr. Watts

Listening Assignment: "I Be So Glad When the Sun Goes Down,"  
 Call and Response  
 "Crazy Blues," Mamie Smith

Listening Assignment: "Gulf Coast Blues," recorded February 1923  
 "Downhearted Blues," recorded February 1923

Listening Assignment: "The Haunted House Blues," Bessie Smith, 1924, Columbia  
 "Shave 'em Dry Blues," Ma Rainey 1924, Paramount

Listening Assignment: "St. Louis Blues," Bessie Smith, and Louis Armstrong, 1925  
 "Reckless Blues," Bessie Smith, and Louis Armstrong, 1925

**Unit Two**

Listening Assignment: "Jubilee Stomp," Duke Ellington, and His Orchestra, 1928  
 "Sweet Jazz O' Mine," Duke Ellington and His Orchestra,  
 1930



“Battle of Swing,” Duke Ellington, and His Orchestra,  
1936-39

Listening Assignment: “Wild Man Blues,” Louis Armstrong, 1927  
“Dear Old Southland,” Louis Armstrong; trumpet,  
Buck Washington, piano, 1930  
“Keep That Rhythm Going,” Louis Armstrong, trumpet; Henry  
“Red” Allen, trumpet; Shelton “Scad” Hemphill at The  
Cotton Club 1939

Listening Assignment: “Cotton Club Dancers,” 1933, Bessie Dudley, and Florence  
Hill  
The Savoy Ballroom

### Unit Three

Listening Assignment: “Water Boy,” Paul Robeson  
“Deep River,” Paul Robeson

Listening Assignment: “Bye n’ Bye,” Paul Robeson and Lawrence Brown 1925  
“Joshua Fit the Battle of Jericho,” Paul Robeson, and  
Lawrence Brown 1936

Listening Assignment: “Ol Man River” from Show Boat

Listening Assignment: “Deep River,” Marian Anderson arr. Harry Burleigh, 1924  
“Go Down Moses,” Harry Burleigh 1922  
“Swing Low Sweet Chariot,” Roland Hayes  
“Swing low Sweet Chariot,” Paul Robeson, 1936

### Unit Four

Listening Assignment: “To A Brown Girl Dead,” song by Margaret Bonds 1933  
Countee Cullen, poet 1903 – 1946

Listening Assignment: “The Negro Speaks of Rivers,” Patrice Eaton, mezzo-  
soprano  
Harlem Renaissance Sings, February 2020  
The Negro Speaks of Rivers, Holy Cross Choirs, 2017

JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

## New Course Proposal Form

Date Submitted: Feb 18, 2022

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [killoran@jjay.cuny.edu](mailto:killoran@jjay.cuny.edu).

1. a. **Department(s) or program(s)** proposing this course: Art and Music

b. **Name** and contact information of proposer(s): Benjamin Bierman

Name: Benjamin Bierman

Email address(es) [bbierman@jjay.cuny.edu](mailto:bbierman@jjay.cuny.edu) \_\_\_\_\_

Phone number(s)  (212)237-8339 \_\_\_\_\_

2. a. **Title of the course: Fight the Powers That Be: Social Activism in Music**

b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): Activism in Music

c. **Level** of this course    \_\_\_ 100 Level     X  200 Level    \_\_\_ 300 Level    \_\_\_ 400 Level

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

Students will build on their skills of general music analysis in order to engage in a more focused study of the role of music in social activism. While the course uses a textbook, it is a high-level one, which challenges students to read primary source documents, presents theoretical stances, and gives students different interpretations and approaches to the subject matter. The assignments require students to practice and develop skills introduced in 100-level classes, namely, research, analysis, and writing. Students will be able to choose their own areas for research, with guidance from the instructor and within the parameters of the assignments.

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

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

The Department of Art & Music is continuing to develop a curricular program which integrates student learning about music and its history with the justice mission of the college as a whole. The Department wishes to continue to develop courses that will

attract and broaden the experience of all John Jay students, who are deeply interested in the topic of justice and its connections to other areas of experience, regardless of whether they are music minors or taking the course as an elective to complement their main field of study.

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

Music plays important roles in social activism by galvanizing community, highlighting problematics in systems of power and social injustice, and inspiring action. This course examines the relationship between music and activism in various periods and cultures, including in the twentieth-century labor and civil rights movements; Rock and the Vietnam War; Afro-Pop and post-colonial Nigeria; Indaba and “Nkosi Sikelel i-Afrika” in the fight against Apartheid in South Africa; and social activism in Hip-Hop and Rap.

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

ENG 101 and any music (MUS) course

6. Number of:
- Class hours   3
  - Lab hours
  - Credits   3

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

No  Yes. If yes, then please provide:

- Semester(s) and year(s): F17, F18, F19, F20
- Teacher(s): Samuel Thomas
- Enrollment(s): 17-25/semester
- Prerequisites(s): ENG 101 and any 100 level music course

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

- Gather, interpret, and assess information from a variety of sources and points of view through in class discussions, students will be required to compare information from a diversity of sources and points of view to discuss both sides of the issues involved in particular cases of social protest music throughout the world.

2. Evaluate evidence and arguments critically or analytically through guided listening, viewing of video examples of musical performances, and class readings to show their understanding of the role of music in a variety of societies.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions gathered from readings, listening, and videos to present well-reasoned written arguments about how music has been used in protests for a variety of causes around the world.
4. Identify and apply the fundamental concepts of the discipline of ethnomusicology to explore, compare/contrast Asian, North American, African, and Latin American musical cultures.
5. Analyze the significance of women’s rights movements that have shaped the world's societies.
6. Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies through music.

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

No                       Yes

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

Music minor

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

No                       Yes                       If yes, please indicate the area:

**Flexible Core:**

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

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

Students will analyze the relationship between culture and society in different parts of

the world while completing a writing assignment which asks them to write about either Post-Cold War protest music and the protesting of neoliberalism or the women's suffrage movement and the rhetoric of song. If writing about the Post-Cold War protest music, students are required to contextualize neoliberalism as an economic philosophy, and analyze how the artists envisioned its effect on globalism. If writing about the women's suffrage movement, students are required to explore how different types of rhetorical songs engage with the place of women in society and the cause of suffrage. Students will discuss topics including Afro-Pop and post-colonial Nigeria; Indaba and “Nkosi Sikelel i-Afrika” in the fight against Apartheid in South Africa. Students will analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in while completing a writing assignment which asks them to write about either musical theater or the singer-songwriter and folk song traditions. In either case, students are required to analyze how those forms of musicmaking played a role in galvanizing community, highlighting problematics in systems of power and social injustice, and inspiring action in various societies.

11. How will you **assess student learning**?

Students Complete the following assignments in the course.

Attendance and Participation: 10%

In class discussions, students will develop their ability to describe, interpret and evaluate the relationship between social issues and protest music around the world. (All LOS)

Three Essays (30%)

Responses to Peer Essays (20%)

Students will write three short essays in Blackboard and practice their ability to synthesize and organize information to support a critical perspective. They will demonstrate their understanding of the social issues explored through music in the course, as well as their understanding of the field of ethnomusicology through these assignments. The instructor will use a rubric to evaluate students' essays and their peer responses. (All LOS)

Bibliography and Topic Abstract (15%)

Annotated Bibliography Essay (25%)

In the final project, students will practice extending the course experience by incorporating source material they collect and evaluate on their own, and with guidance from the instructor. The instructor will use a rubric to assess student performance. (LO 1, 3, 6)

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

No

Yes

If yes, please state the librarian's name Kathleen Collins

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/jjoer>  
<https://johnjayoer.commons.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes X\_\_\_\_\_

Are there adequate resources in the library to support students' work in the course?  
 (Please check all that apply):

X\_\_\_\_\_ OneSearch (the library discovery tool)  
 \_\_\_\_\_ eBooks

**Subject specific library databases:**

\_\_\_\_\_ Academic Search Complete      \_\_\_\_\_ Gale Reference Sources  
 \_\_\_\_\_ NexisUni      \_\_\_\_\_ PsycInfo  
 \_\_\_\_\_ Criminal Justice Abstracts      \_\_\_\_\_ Sociological Abstracts

Other (list them here)      JSTOR, Electronic encyclopedia  
 collections (e.g. from Gale;Sage; Oxford Uni Press),  
 EBSCOhost Academic Search Complete, LexisNexis  
 Universe

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No \_\_\_\_\_  
 Yes X\_\_\_\_\_

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

\_\_\_\_\_  
 \_\_\_\_\_

13. **Syllabus – see attached**
14. Date of **Department curriculum committee** approval: Feb 2022
15. **Faculty - Who** will be assigned to teach this course? Samuel Thomas

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

No

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

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

Not applicable

No

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

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

No

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

19. Approvals: Claudia Calirman, Chair, Art and Music Department

## CUNY Common Core Course Submission Form

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

College	John Jay
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	MUS 2XX
Course Title	<b>Fight the Powers That Be: Social Activism in Music</b>
Department(s)	AMU
Discipline	Music
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	ENG 101 and any music (MUS) course
Co-requisites (if none, enter N/A)	
Catalogue Description	Music plays important roles in social activism by galvanizing community, highlighting problematics in systems of power and social injustice, and inspiring action. This course will examine the relationship between music and activism in various periods and cultures, including in the twentieth-century labor and civil rights movements; Rock and the Vietnam War; Afro-Pop and post-colonial Nigeria; Indaba and “Nkosi Sikelel i-Afrika” in the fight against Apartheid in South Africa; and social activism in Hip-Hop and Rap.
Special Features (e.g., linked courses)	
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

current course   
  revision of current course   
  a new course being proposed

### CUNY COMMON CORE Location

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

<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input checked="" type="checkbox"/> World Cultures and Global Issues    <input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> US Experience in its Diversity    <input type="checkbox"/> Scientific World</p> <p><input type="checkbox"/> Creative Expression</p>
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### Learning Outcomes

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

#### II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

#### A. World Cultures and Global Issues



A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
In their class discussions, students will be required to compare information from a diversity of sources and points of view to discuss both sides of the issues involved in particular cases of social protest music throughout the world.	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
In their first essay assignment, students will critically analyze the evidence and arguments they have encountered in listening examples, videos of musical performances, and class readings to show their understanding of the role of music in the abolitionist movement.	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
In their second essay assignment, students will use evidence gathered from readings, listening, and videos to present well-reasoned written arguments about how music has been used in protests for indigenous rights in a non-U.S. society of their choice.	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
In their class discussions, students will identify and apply the fundamental concepts of the discipline of ethnomusicology to explore, compare/contrast Asian, North American, African, and Latin American musical cultures. Some of these ethnomusicological concepts are illustrated in the textbook, but students will explore them in class discussions.	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.</li> </ul>
	<ul style="list-style-type: none"> <li>• Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.</li> </ul>
	<ul style="list-style-type: none"> <li>• Analyze the historical development of one or more non-U.S. societies.</li> </ul>
In their third essay assignment, students will analyze the historical development of the use of music in women's rights protests in a non-U.S. society of their choice.	<ul style="list-style-type: none"> <li>• Analyze the significance of one or more major movements that have shaped the world's societies.</li> </ul>
In their final essay, students will write an essay about the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation have been expressed in protest music in a country of your choice outside the United States.	<ul style="list-style-type: none"> <li>• Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.</li> </ul>
	<ul style="list-style-type: none"> <li>• Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.</li> </ul>

**John Jay College**  
**Department of Art and Music**

**MUS 2XX****Fight the Powers That Be: Social Activism in Music****Tuesdays/Thursdays 10:50AM – 12:05PM**

Professor Samuel R. Thomas

Office: 325T

Office Hours: By appointment

Email: [sthomas@jjay.cuny.edu](mailto:sthomas@jjay.cuny.edu)**Course Description**

Music plays important roles in social activism by galvanizing community, highlighting problematics in systems of power and social injustice, and inspiring action. This course will examine the relationship between music and activism in various periods and cultures, including in the twentieth-century labor and civil rights movements; Rock and the Vietnam War; Afro-Pop and post-colonial Nigeria; Indaba and “Nkosi Sikelel i-Afrika” in the fight against Apartheid in South Africa; and social activism in Hip-Hop and Rap.

**Course Objectives**

Students will gain a working knowledge of social issues. Students will understand the place of music in social movements. Students will be able to appreciate and offer insights into how music operates as an agent of social change.

**Learning Outcomes**

1. Gather, interpret, and assess information from a variety of sources and points of view through in class discussions, students will be required to compare information from a diversity of sources and points of view to discuss both sides of the issues involved in particular cases of social protest music throughout the world.
2. Evaluate evidence and arguments critically or analytically through guided listening, viewing of video examples of musical performances, and class readings to show their understanding of the role of music in a variety of societies.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions gathered from readings, listening, and videos to present well-reasoned written arguments about how music has been used in protests for a variety of causes around the world.
4. Identify and apply the fundamental concepts of the discipline of ethnomusicology to explore, compare/contrast Asian, North American, African, and Latin American musical cultures.
5. Analyze the significance of women’s rights movements that have shaped the world's societies.
6. Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies through music.

**Code of Courtesy**

Arrive on time with your cell phone silenced. Please do not use your cell phone, Blackberry or iPhone during class time. Bring the appropriate book. Give the professor your full attention. **Do not chat, text, or surf the Internet.** Remain in the room until the lecture or section ends. Conduct yourself in a manner respectful to all present. Never hesitate to ask a question, to express a doubt, or to request clarification.

### Assigned Texts

There is one assigned textbook for this course:

- Friedman, Jonathan, ed. 2017. *The Routledge History of Social Protest in Popular Music*. Routledge Press: New York.

**All additional readings will be available on Blackboard. It is each student's responsibility to bring printed copies of the weekly readings to class.**

### Assignments and Percentages of Final Grade

#### Participation in Class Discussions (10%)

I expect students to come to class on time, having completed the assigned reading and ready to participate. While each week some class time will be dedicated to lecture, students are encouraged to ask questions.

#### Response Postings on Discussion Board (50%)

There will be three essay questions presented on Blackboard, in the Discussion Board. You must answer these questions and respond to two other student postings. The questions will be directed at class readings from the textbook and/or blackboard, as well as audio, and audio-visual materials that are part of each unit and posted with links in Blackboard. For example, looking at the Reggae unit: after reading the textbook, watching the videos, and completing the listening, you will be asked to answer questions about how different Jamaican artists addressed specific social and political issues in their music.

You will be assessed on the quality of your response to the questions and to your peers. Responses to questions should be 250-500 words (30%); responses to peers should be 100-250 words (20%). All postings must be completed by 11:00pm, the day it is due, responses to peers are due the following class..

#### Bibliography of 5-7 sources and Topic Proposal (15%)

#### Final Essay (25%)

Citing at least 5-7 peer-reviewed scholarly studies, you will write a short essay (based on the sources that you have selected) about the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation have been expressed in protest music in a country of your choice outside the United States. The essay will be 2-4 pages in length, in addition to your reference page. The first part of this assignment is to hand in your sources and write a topic proposal of 250-400 words. You will expand the topic proposal into the essay be handed in at the end of the semester.

**ALL ASSIGNMENTS MUST BE SUBMITTED ELECTRONICALLY THROUGH BLACKBOARD. NO PHYSICAL COPIES PLEASE.**

### Expectations

- Students are expected to attend class on time, participate actively, and refrain from disruptive behavior such as talking, passing notes and text messaging while class is in session.
- Reading assignments are to be completed before class on the day for which they are assigned. Written assignments are to be turned in at the beginning of class on the day for which it is assigned.

Papers should be typed, double spaced, and stapled. BE SURE TO PROOFREAD YOUR WORK. Sloppy and careless grammar will lower your grade.

- The CUNY Policy on Academic Integrity will be strictly enforced. Any violation of these regulations, including acts of plagiarism or cheating will be dealt with on an individual basis according to the severity of the misconduct. If you are unsure about what constitutes plagiarism please consult with me before handing in written work.
- It is your responsibility to be alert and pay attention to announcements in this class. The syllabus, the sequence of lectures and the nature of the assigned work is all subject to change.

### Class Calendar

<b>Week 1</b>	Handouts: Course Description; Syllabus; Key themes of course outlined; Textbook: "Introduction"  Audio/Video: Week #1, Introduction YouTube Playlist on Blackboard
<b>Week 2</b>	Early forms of popular protest music (USA); Negro Spirituals, Abolitionist movements  Textbook: <i>Chs. 1,2</i> Audio/Video: Week #2, Negro Spirituals, Abolitionist Movements Playlist on Blackboard
<b>Week 3</b>	Race becomes a social movement (USA); Federation Song  Textbook: <i>Chs. 4; BB: "Garabedian"</i> Audio/Video: Week #3, Billie Holiday, Ethel Waters, Leadbelly, Big Bill Broonzy Playlist on Blackboard: <b>Assignment: DB#1 on Blackboard DUE 9/19; Peer Response Due by 9/21</b>
<b>Week 4</b>	R&B, Soul and the Black Freedom Struggle (USA)  Textbook, Ch.9 Audio/Video: Week #4, Curtis Mayfield, James Brown, Nina Simone, Marvin Gaye Playlist on Blackboard
<b>Week 5</b>	Defining the human complex; Jewish voices, anti-Semitism, and the move to eradicate Otherness (USA); "West Side Story"  Textbook: Ch. 5; BB: "Negron-WSS" Audio/Video: Week #5, American Nazi Rally in MSG, Broadway Musicals Jewish Agency, Porgy and Bess, Cedar Will Rock, West Side Story Playlist on Blackboard
<b>Week 6</b>	Indigenous Protest Music (USA)  Textbook: <i>Ch. 19</i> Audio/Video: Week #6, Buffy Sainte-Marie, Robert Mirabal, Floyd Westerman, Wab Kinew Playlist on Blackboard
<b>Week 7</b>	Reggae: International Protest Music (Jamaica) Textbook: <i>Ch. 18</i>

	Audio/Video: Week #7, Bob Marley, Peter Tosh, Manley/Seaga Playlist on Blackboard <b>Assignment DB#2 on Blackboard DUE 10/24; Peer Response Due by 10/26</b>
<b>Week 8</b>	Rock and Protest in China  Blackboard: <i>“Denisoff”</i> ; Textbook: <i>Ch. 27</i> Audio/Video: Week #8, Luo Daiyou, Cui Jian, He Yong, Playlist on Blackboard
<b>Week 9</b>	Protest Music in Brasil (Brasil)  Textbook: <i>Ch. 21</i> Audio/Video: Week #9, Gilberto Gil, Tom Ze, Chico Buarque, Caetano Veloso, Edu Lobo in Playlist on Blackboard
<b>Week 10</b>	How the Other Half Lives: Women aren’t gonna take it any more!!  Blackboard: <i>“Hurner” and “Suffrage Songs”</i> Audio/Video: Week #10, Song of the Women, Keep Women in their Sphere, The New America, Suffrage Songbook in Playlist on Blackboard
<b>Week 11</b>	How the Other Half Lives II: Women aren’t gonna take it anymore!!  Textbook: <i>Ch. 13, 14</i> Audio/Video: Week #11, Queen Latifah, Missy Elliot, Nicki Minaj, Riot Grrrl Movement, Bikini Kill, Pussy Riot on Blackboard Playlist <b>Assignment DB#3 on Blackboard DUE 11/12; Peer Response Due by 11/14</b>
<b>Week 12</b>	Push and Pull of Hip-Hop; Hip-Hop in social justice education; Kendrick Lamar: Poetics of Identity  Blackboard: <i>“Trapp”, “Rashid”, “KRS”, “KendrickLamar”</i> Audio/Video: Week #12, Tupac, The Primeridian in Playlist on Blackboard <b>Final Essay Introduction and Overview/Library Session</b>
<b>Week 13</b>	International Social movements and music I; Music inspires Revolution; South Africa and Apartheid  Textbook: <i>Ch. 17, 22; BB: “Nkosi” and “Township Rebellion”</i> Audio/Video: Week #13, Thomas Mapfumo, Khaked, Nkosi Sikeli, Hip-Hop against apartheid in Playlist on Blackboard <b>Final Essay Project: Submit list of sources and topic proposal</b>
<b>Week 14</b>	International Social movements and music II; Fela Kuti and Nigeria;  Textbook: <i>Ch. 23</i> Audio/Video: Week #14, King Sunny Ade, Fela Kuti Playlist on Blackboard
<b>Finals Week</b>	<b>FINAL ESSAY &amp; ANNOTATED BIBLIOGRAPHY DUE (SUBMITTED THROUGH BLACKBOARD)</b>

**\*\*ALL ASSIGNED READINGS SHOULD BE PREPARED FOR DISCUSSION IN ADVANCE FOR THE CORRESPONDING CLASS DATES**

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

**New Course Proposal Form**

Date Submitted: 10/27/22

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu) .

1. a. **Department(s) or program(s)** proposing this course: Political Science

b. **Name** and contact information of proposer(s):

Name: Samantha Majic

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

Phone number(s) \_office: 212-237-8439; mobile: 347-331-8509

2. a. **Title of the course:** Celebrity and Politics

b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): Celebrity & Politics

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

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

This course examines the presence and impact of entertainment, sports, and other celebrities on electoral politics, as well as how elected and other political actors mobilize various techniques of celebrity to capture public attention and shape laws and policies. To understand how celebrity operates in these and myriad other ways in the politics, students must be knowledgeable about legislative institutions and processes (particularly in the US) and the role and influence of key actors (lawmakers, interest groups, etc.) therein. They should also be familiar with the role and influence of unelected political actors (e.g. protesters, social movement leaders, etc.) and the media's role in politics. Generally, students obtain this foundational knowledge through more preliminary (100 and 200 level) courses in the major, such as POL 101 (Introduction to American Government), POL 214 (Parties Interest Groups and Social Movements), POL 215 (Congress), and POL 232 (Media and Politics), among others.

In addition, this course adds to the 300-level course offerings in POL, which are currently rather sparse.

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

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

As events ranging from the 2016 U.S. presidential election to #MeToo indicate, celebrities—persons well known for their artistic, athletic, or other endeavors— are highly visible in political life in the United States and abroad. Consequently, scholars and activists are increasingly interrogating their actions: a special issue of *Perspectives on Politics*, a flagship journal of the American Political Science Association, on celebrity and politics (2020, Vol. 18.1) that I guest edited received nearly 40 submissions from scholars across the globe. Given the growing scholarly interest on the topic, as well as the growing celebrity presence in politics, John Jay should offer this course so students may learn more about and critically interrogate how “celebrity” operates in the contemporary polity.

This critical interrogation is important for two key reasons. First, from a scholarly perspective, studying celebrity draws students’ attention to the role of culture and performance in political life. Celebrities are popular because their performances on stages, screens, or stadiums capture public attention. Similarly, in legislative and other political spaces, elected officials’ and other stakeholders’ myriad political messages, opinions, and claims are not merely narrated but staged and dramatized to capture public attention and sway political opinions. Yet while such performances (or aspects thereof) may be integral to politics, they have not been a major focus of analysis in mainstream political science, where the rise and dominance of quantitative positivism has prized “rationality,” while drama and any analysis thereof is often disparaged. Studying how celebrity operates in politics, then, will help students see how democratic struggles for power are not solely determined by demography or even substantive issues, but by the symbolic and cultural constructs performed to voters and other audiences.

Second, at a college focused on educating for justice, a course about celebrity and politics will help students understand and question the growing role and influence of unelected elites in our increasingly unequal society. Among these elites, who include business leaders, social entrepreneurs, and philanthropists, celebrities have positioned themselves as what scholar Chris Rojek terms “big citizens”, who independently mobilize their resources to represent issues and populations to the public and political leaders alike. They do this in a broader political context that rewards and invites their efforts—namely, a mediatized, neoliberal, post-political, or, post-democratic moment, defined by significant inequality, where powerful elites’ efforts to make the political and economic system work for them surpass those of the masses. Introducing students to how celebrity operates in politics, then, will position them to better challenge and hold accountable these increasingly influential-yet-unelected political actors and the other political representatives who rely on their support.

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

This course considers how celebrities – persons who are well known for their artistic, athletic or other endeavors - operate in political life. Following an introduction to the concept of celebrity and its emergence in politics, students examine how elected officials mobilize various techniques of celebrity (e.g. using social media) to capture public attention and shape laws and policies. The course then considers the presence and impact of entertainment, sports, and other celebrities in various issue areas, including but not limited to feminist, environmental, humanitarian, and racial justice politics.

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

ENG 201 AND POL 101

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

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

  X   No              Yes. If yes, then please provide:

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

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

- Students will apply key theories explaining celebrities' roles and influence in politics and culture.
- Students will engage in intellectually grounded debates as they analyze celebrities' involvement in electoral politics.
- Students will make reasoned judgments from developing and presenting independent research that evaluates celebrities' advocacy regarding various policy issues including, but not limited to, gender equality, racial justice, environmentalism, and humanitarianism.



These learning outcomes relate to the POL program's in the following ways:

As students learn about and assess celebrities' role in formal political institutions and various areas of issue advocacy through in-class activities and written assignments, they will be "required to ground [their] positions and arguments in scholarly research," which contributes in part to POL Outcome #1 (*Students will initiate, develop, and present independent research [Independent Research]*), and more significantly to POL Outcome #2 (*Students will write effectively, engage in intellectually grounded debate, and form and express cogent arguments [Effective Writing]*).

By learning theories of celebrities' ascendance and success (or lack thereof) in various aspects of political life and applying them to various contemporary examples of celebrities' political engagement, students will gain "knowledge of and the ability to apply the major theories or approaches," which relates to Outcome #3 (*Students will become knowledgeable members of the community capable of reasoned judgments on political issues and ideas [Reasoned Judgments]*).

As students learn about celebrities' engagement in American and international politics, in both electoral politics and issue advocacy, they will have to draw from and "Demonstrate the attainment of factual knowledge in subfields" such as American and Urban Politics and Policy, which emphasizes the role of political institutions in shaping solutions to contemporary urban problems; and Comparative/International Politics and Human Rights, which explores the global dimensions of politics and governance. All of this is related to Outcome #4 (*Students will demonstrate knowledge of the major subfields of political science, as represented by the major's foundation requirements and concentrations [Subfield Knowledge]*).

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

\_\_\_\_\_ No                        X   Yes

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

This course will be included as one of the 300 level POL electives, of which students are required to complete three for the major (Part IV. Political Science Electives).

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

No   X                        Yes \_\_\_\_\_                      If yes, please indicate the area:

11. How will you **assess student learning**?

I will assess student learning through the following range of low and higher stakes assignments.

1. Participation: in addition to taking attendance, I will track the extent to which students engage in class discussions and other related participatory activities.
2. Reading quizzes: to ensure that students complete the readings each week and understand key theories and concepts explaining celebrities' roles and influence in politics and culture, prior to class, I will offer weekly reading quizzes. These quizzes, which will be administered on Blackboard, will cover the readings assigned for the class, be open book, and be comprised of no more than 5 true/false, multiple choice and/or short answers questions. Students will have 15 minutes to complete each quiz.
3. Midterm test: to assess their grasp of central theoretical and historical concepts that we will apply when we examine more specific examples of celebrities' political engagement, students will complete a midterm test in class.
4. Article assessments: to gauge the extent to which students are critically engaging with the readings, over the course of the semester students will write short (two double spaced pages) reviews of two scholarly articles assigned for class. These articles are marked on the syllabus with an asterisk (\*) and students may assess any two of their choosing. For this assignment, students will have to identify the article's central argument, explain how the author(s) supported this, and then discuss whether and to what extent the article was compelling to them, as readers. This assignment is due by 11:59pm on the day their chosen article is covered in class via Blackboard.
5. Final research paper: drawing from and applying key theories and concepts covered earlier in the course, students will write 10-page research paper that critically assesses the efficacy of a particular celebrity who engages in some aspect of politics.

This assignment will allow students to demonstrate their capacity to make reasoned judgments through their development and presentation of independent research. To do this, students will select a particular celebrity and, in their papers, draw from theories and concepts covered in the course to first explain why and how s/he is a celebrity. Next, they will present and analyze the celebrity's type of political activity. Finally, they will assess the effects of their political activity.

For example, the student may select LeBron James and explain why he is a celebrity (he is well known for his athletic endeavors). Then, she may consider James's engagement in efforts to end racist policing practices, explaining here how this is a form of advocacy politics. Finally, she would assess the extent to which James's advocacy here is effective by, for exempling, considering the extent to which it has changed policy and/or reduced police violence.

The assignment would be scaffolded as follows (see the sample syllabus, below, for more specific dates): 1) students submit a brief (1 paragraph) that names the celebrity they have chosen for study and explains why they chose him or her; 2) library visit to

collect primary and secondary resources about the celebrity and his/her political activity; 3) in class check-in session (professor meets briefly with each student, during class time, to learn about their progress on the assignment and answer and questions); 4) in-class peer editing for first draft of paper; and 5) students submit final, revised draft to professor for grading.

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

No \_\_\_\_\_ Yes X

If yes, please state the librarian's name: Kathleen Collins and Maureen Richards \_\_\_\_\_

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/ijoer>  
<https://johnjayoer.common.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes X

Are there adequate resources in the library to support students' work in the course?  
 (Please check all that apply):

X OneSearch (the library discovery tool)  
X eBooks

**Subject specific library databases:**

X Academic Search Complete      \_\_\_\_\_ Gale Reference Sources  
X NexisUni      \_\_\_\_\_ PsycInfo  
 \_\_\_\_\_ Criminal Justice Abstracts      X Sociological Abstracts

Other (list them here) \_\_\_\_\_  
 \_\_\_\_\_

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No \_\_\_\_  
 Yes X

Communications and Media Studies

<https://guides.lib.jjay.cuny.edu/c.php?g=288315&p=1922298>

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

It would be very helpful if the college had a subscription to the journal *Celebrity Studies*, as the students and I will need a number of articles from there (it is the premier journal for scholars of celebrity across disciplines).

I discussed the possibility of acquiring this journal with Maureen Richards, and she informed me of the following (email correspondence, 10/6/2022):

“Budgets have been very tight and it looks like the annual cost [of *Celebrity Studies*] is about \$874. In the meantime, please use ILL to get any articles you need. We track our spending through ILL and sometimes that results in a decision to subscribe to a journal.”

So, even though the college may not be able to purchase this journal, my students and I will still be able to find the articles we need.

13. **Syllabus – see attached**
14. Date of **Department curriculum committee** approval: 10/27/2022
15. **Faculty - Who** will be assigned to teach this course? Samantha Majic
16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

No

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

Some may argue that my proposed course is somewhat similar to SEC 344, “Celebrity, Executive and Event Security,” which the course catalogue describes below. However, upon reading the description, the only similarity between SEC 344 and my proposed course, “Celebrity and Politics,” is that they both have “celebrity” in the title. SEC 344 very clearly focuses on how to make spaces secure for celebrities; it does not study celebrities themselves, or the concept thereof. In contrast, my course critically interrogates both the idea of celebrity, and the celebrity figure, in various aspects of political life. Given these stark differences, I did not find it necessary to meet with anyone who teaches this course.

SEC 344 COURSE DESCRIPTION: This course introduces and comprehensively analyzes standard and advanced protocols relating to security protection for special events and special categories of people, namely executives, celebrities and political figures. How to secure a large-scale public setting to insure or minimize the potential for harm and injury within a large event, such as a sporting or entertainment affair, is a central course aim. The second phase of the course is

dedicated to the standards and practice of professional executive protection. Protection of person, property, transport, use of decoy and deception, intelligence gathering and usage, are a few of the topics considered in this vital area of security. Other topics include risk assessments for sport and entertainment venues, the importance of public-private interface in high profile protection, case studies on real world situations and tactics to mitigate harm and risk.

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

Not applicable

No


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

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

No

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

19. Approvals:



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Susan Kang, Chair, Political Science Department

**POL 3XX-0X: Celebrity and Politics**

John Jay College  
524 W 59<sup>th</sup> St  
New York, NY 10019

**SEMESTER:** TBD  
**CLASSROOM:** TBD

**Professor:** Dr. Samantha Majic  
**Office:** 9.65.13 New Building  
**Email:** [smajic@jjay.cuny.edu](mailto:smajic@jjay.cuny.edu)  
**Phone:** 212-237-8439

Office Hours: TBD

**Course Description**

This course considers how celebrities – persons who are well known for their artistic, athletic or other endeavors - operate in political life. Following an introduction to the concept of celebrity and its emergence in politics, students examine how elected officials mobilize various techniques of celebrity (e.g. using social media) to capture public attention and shape laws and policies. The course then considers the presence and impact of entertainment, sports, and other celebrities in various issue areas, including but not limited to feminist, environmental, humanitarian, and racial justice politics.

**Learning Objectives**

- Students will apply key theories explaining celebrities' roles and influence in politics and culture.
- Students will engage in intellectually grounded debates as they analyze celebrities' involvement in electoral politics.
- Students will make reasoned judgments from developing and presenting independent research that evaluates celebrities' advocacy regarding various policy issues including, but not limited to, gender equality, racial justice, environmentalism, and humanitarianism.

**Course Prerequisites:** ENG 201 and POL 101

**Required Texts**

Wheeler, Mark. 2013. *Celebrity politics : image and identity in contemporary political communications*. Cambridge: Polity. ISBN: 9780745652481

- Text is available for purchase from the College's online bookstore

**Other course readings:** available on the POL 3XX Blackboard site (under "content") OR from the websites provided on the syllabus.

As a reminder, John Jay no longer has a physical bookstore. All required course materials for this course can be found at the John Jay Online Bookstore ([www.JohnJayBooks.com](http://www.JohnJayBooks.com)). Shopping at the school-sanctioned online bookstore ensures that you order the correct book for my class. Log in to [www.JohnJayBooks.com](http://www.JohnJayBooks.com) using your CUNYfirst account to see all required materials for my class, along with all other courses you are enrolled in. The bookstore recommends placing your order for Spring 1-2 weeks before the start of classes.

If you have issues logging in with your CUNYfirst credentials, please contact DoIT at 212-237-8200. If you have any questions about your order, contact the bookstore customer service line at 1-800-887-6459 or [help@textbookx.com](mailto:help@textbookx.com)

### Course Assignments, Grading & Due Dates

Requirement	Value	Due Dates TBD
Syllabus Quiz on Blackboard	1%	
Attendance	4%	Every class
Participation	5%	Every class
Reading quizzes	20%	Students must complete at least 10 quizzes, at their discretion, by the end of the semester.
Midterm test	20%	
Article assessments (2 x 10% each)	20%	By 11:59pm on Blackboard, on the day the article is assigned. (See articles on the reading list marked with an asterisk (*) on the reading list.)
Final paper	30%	Dec X: hard copy due in class for peer editing Dec Y: final draft due via Blackboard by 5 pm for grading.

### Attendance and Participation

You are expected to arrive on time and engage in the class. Because life happens, you may miss up to 2 classes without penalty to your attendance and participation grade (remember that when classes run as double periods, missing 2 class is equivalent to missing 4 classes, i.e. almost 20% of the semester).

For your third and subsequent absences, you will lose 1% from your attendance grade for each missed class, unless you provide me with a reason for your absence (medical issue, religious holiday, family issue, etc.).

In addition to taking attendance and encouraging students to participate to the best of their abilities in the class discussions, students must complete a range of participatory activities during the class period.

In all cases, if you miss class, *contact someone who has attended and check the announcements on Blackboard*. Although the syllabus sets out the readings and topics covered in the course, various circumstances might necessitate changes, which will be announced in class or posted on Blackboard.

### **Classroom conduct**

A successful learning experience requires mutual respect on the part of the student and the professor. Accordingly, neither the professor nor students should be subjected to others' behavior that is rude, disruptive, intimidating, or demeaning, both in and outside of the classroom. Any such behavior will be reported to the Department of Public Safety and/or the Dean of Students.

There is a long history of dialogue and activism around how we address one another, with respect to both names and pronouns. Students should be referred to by the name they prefer, and with the proper pronunciation, by all members of the classroom community - faculty and other students. I will gladly honor your request to address you by the name you prefer and gender pronouns that correspond to your gender identity. Please advise me of your name's proper pronunciation, and any name or pronouns not reflected by CUNYFirst. Students are expected to use the appropriate names and pronouns of their classmates and professor.

### **Course Assignments: collection policy and brief explanation**

I will provide separate, detailed handouts that explain each assignment; these will also be available on Blackboard, under "assignments"

### **Collection Policy (general)**

I provide ample notice in advance for all assignments: the due dates are listed in the table above and below, in the "Course Readings and Outline" section of this syllabus. Insert these dates in your calendars immediately!

My assignment collection policy is as follows:

1. If you submit your assignment **on time**, you will earn **10 bonus points for your assignment grade**.
2. If you cannot submit your assignment on time, you will then have 48 hours to submit your assignment, without penalty.
3. After 48 hours, you will **lose 10 points, followed by an addition 10 points for every day late thereafter**, from your assignment grade.



## Reading Quizzes

Weekly reading quizzes are worth 20% of your final grade. These quizzes encourage you to complete the readings prior to, and for, each class.

The quizzes will be administered on Blackboard, cover the readings assigned for the class, and be open book and comprised of no more than 5 true/false, multiple choice and/or short answers questions worth 1 point each.

You will have 15 minutes to complete each quiz.

**Quizzes will be posted on or before [DAY TBD] at 12:01 am, and you must complete them by or before class begins.**

**You must complete at least 10 quizzes over the course of the semester, at your discretion, but the more quizzes you do, the better** Why? Your final quiz grade is based on your 10 highest quiz scores (I will drop the lowest scores). Therefore, if you do not do well on one or more quizzes, completing others may help to improve your final grade.

To access the quizzes, see the Quiz folder under "Assignments" in the left menu on BB.

## Grading Feedback

The professor will offer feedback on and grades for assignments and other course work within the following time frames:

1. Reading quizzes: these are graded instantly, through Blackboard
2. Tests and written assignments: feedback and grades within 1.5 weeks of the due date

### John Jay College's grade scale

A	93-100	C-	70-72.9
A-	90-92.9	D+	67.1-69.9
B+	87.1-89.9	D	63-67
B	83-87	D-	60-62.9
B-	80-82.9	F	Below 60
C+	77.1-79.9		
C	73-77		

### Policies re: Writing Assignments

#### Plagiarism

The following is from the John Jay College Undergraduate Bulletin:

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

require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation."

To read more, please consult the CUNY Policy on Academic Integrity at <http://www.jjay.cuny.edu/disclaimer/academicintegrity.pdf>.

All instances of cheating and plagiarism that occur in this class will be dealt with as severely as permitted under the policy. At minimum, a student who cheats or plagiarizes should expect to receive a 0 for the assignment in question, and in most cases will receive an F for the course.

**IN THIS COURSE: if the instructor detects plagiarism, the student's course grade is F**

Students must upload their written assignments to turnitin.com. The following is the College's official policy with respect to this service.

John Jay College of Criminal Justice is committed to the fundamental values of preserving academic integrity as defined in CUNY and John Jay College policies. John Jay College has contracted with turnitin.com, a plagiarism prevention system that uses proprietary search technology to check assignments against Internet resources, proprietary databases, and previously submitted student assignments. Faculty members reserve the right to use this and other electronic means to detect and help prevent plagiarism. By registering for courses offered by the College, students consent that all assignments are subject to submission for textual similarity review to www.turnitin.com. Assignments submitted to www.turnitin.com may be included in www.turnitin.com's restricted access database solely for the purpose of detecting plagiarism. The faculty member may require students to submit their assignments electronically to www.turnitin.com, or the faculty member may submit all or some student assignments to www.turnitin.com. The terms that apply to the College's use of the www.turnitin.com service are further described on the www.turnitin.com website.

**IN THIS COURSE: if the instructor detects plagiarism, the student's course grade is F**

#### **Turnitin.com and this course**

1. For this course, all students must submit selected written assignment to turnitin.com. All work submitted is subject to review by this service.
2. Submitting to turnitin.com is NOT the same as submitting papers for a grade; as noted below, students must also submit hard copies in class for this.

3. Students are NOT allowed to use their own work previously or concurrently submitted to turnitin.com for other courses: doing this may result in plagiarizing yourself.
4. If a Turnitin.com report provides evidence of plagiarism, the student has a right to see that report, if he/she does not already have access to it.

**Directions for submitting papers to turnitin.com:**

1. Visit <http://www.turnitin.com>
2. If you are a new user, click “New User” in the box in the top right corner
  - a. Scroll down to “New Students Start Here” and follow the directions
    - i. **Class ID: TBD**
    - ii. **Class enrollment password: TBD**

**To avoid plagiarism, please cite all references to/paraphrases of other work using the APA citation format (see the guide on Blackboard)**

**Cheating**

The following is from the John Jay College Undergraduate Bulletin:

“Students are prohibited from using books, notes, and other reference materials during examinations except as specifically authorized by the instructor. Students may not copy other students' examination papers, have others take examinations for them, substitute examination booklets, submit papers written by others, or engage in other forms of academic dishonesty.”

**IN THIS COURSE: if the instructor detects cheating, the student's course grade is F**

**Resources**

The Writing Center, located in 1.68 New Building, is a service that provides free tutoring to students of John Jay. The Center has a staff of trained tutors who work with students to help them become more effective writers, from planning and organizing a paper, to writing and then proofreading it. The Writing Center is a valuable resource for any student of writing, and I encourage you to use it.

If you are given a Referral form to the Writing Center, you must attend to get further instruction on the specific items addressed on the form. This is not optional. For more information, please visit <http://web.jjay.cuny.edu/~writing/homepage.htm>

**Before the end of the semester, you must visit the College's Writing Center (in person or virtually) at least once during the semester:**

<http://jjcweb.jjay.cuny.edu/writing/homepage.htm>

To make an appointment, visit [THIS LINK](#)

Your visit may be for any service that is helpful to you, and examples of services include (but are not limited to) the following:

- proofreading a draft of an assignment
- attending a workshop on a particular topic
- receiving help with citation

You must submit proof of attendance (usually a note signed by a tutor or another Writing Center staff member) to Dr. Majic, through Blackboard (under "Assignments") by the end of the semester.

***Students who visit the Center will earn 10 bonus points on their final assignment grade.***

### **Other Course Policies**

#### **Cell phones & other electronic devices**

The policy is simple: turn **OFF** your electronic devices in class. If your cell phone or other device interrupts the class, I reserve the right to ask you to leave the class and grade you as absent for the day. Taking notes with laptop computers is acceptable if the noise does not bother other students in the vicinity.

For all in class tests: students must leave their electronic devices at the front of the room, with the professor, until they have completed the test.

#### **Emails**

Occasionally, I will post class announcements on Blackboard. To receive the announcements immediately, students must have a valid John Jay College email address. I will not be responsible for tracking down and/or responding to emails sent from other accounts.

***\*\*If you do not use your John Jay account, please have emails from it forwarded to your primary account and/or check Blackboard frequently so you receive the announcements\*\****

I will respond to emails within 48 hours. If you do not hear from me as quickly as you might like, please remember to also check the syllabus/assignment guidelines/Blackboard site for answers to your questions.

\*NOTE: I will NOT respond to emails that ask questions for which answers can be found on the syllabus and/or assignment guidelines.

I also strongly suggest you visit me during my office hours to discuss your questions with me in person, especially if you have a conceptual question about the readings or lectures, or if you would like to discuss an upcoming assignment.

#### **Incomplete Grade Policy**

According to the JJ College Bulletin (2011-2012, p.230) "An Incomplete Grade may be given only to those students who would pass the course if they were to satisfactorily complete course

requirements. It is within the discretion of the faculty member as to whether or not to give the grade of Incomplete.”

- In this course, the instructor will only grant incomplete grades in the most *extenuating circumstances*, defined as your own extended hospital stay or death, or the death of an immediate family member. Students must provide official documentation (e.g. from a medical doctor) to the instructor that indicates that such an incident prevented the student from completing the course.

“Degree candidates should be aware that an INC grade received during their last semester in courses required for graduation will result in the postponement of graduation” (2022-23 Bulletin, see <http://jjay.smartcatalogiq.com/2022-2023/Undergraduate-Bulletin/Academic-Standards-and-Policies/Grades/Other-Grades/INC-Incomplete>)

### **Extra Credit Work During the Semester**

Since students know the due dates for every assignment, from the first day of the semester, Professor Majic DOES NOT offer “extra credit work”.

According to the JJ College Bulletin (2022-23, see <http://jjay.smartcatalogiq.com/2022-2023/Undergraduate-Bulletin/Academic-Standards-and-Policies/Grades/Extra-Work-During-the-Semester>), “Any extra credit coursework opportunities during the semester for a student to improve his or her grade must be made available to all students at the same time. Furthermore, there is no obligation on the part of any instructor to offer extra credit work in any course. The term “extra credit work” refers to optional work that may be assigned by the instructor to all students in addition to the required work for the course that all students must complete. It is distinguished from substitute assignments or substitute work that may be assigned by the instructor to individual students, such as make-up assignments to accommodate emergencies or to accommodate the special circumstances of individual students.”

### **Grade Appeals**

#### **Assignment grades**

When I return an assignment, I will not respond to questions about your grade for 48 hours; during this time, please review the comments, and if you still have questions, follow these steps:

1. If there is calculation error, please show me the assignment and I will make the grade correction, if necessary.
2. If you disagree with your grade for more subjective reasons, follow these steps:
  - a. Compose a 1 page statement (double spaced, 12 point font, 1 inch margins) that explains your disagreement
  - b. Submit this to me, in hard copy, within 7 days of receiving the assignment (I will not accept the appeal after this time period).

### **Your final grade**

This is not a surprise: your grades for each assignment are posted on Blackboard, under Gradebook, and I also provide a grade calculation sheet to help you track your progress. Furthermore, you are also entitled to meet with the professor during the semester to discuss your progress in the course and determine how to improve your grades. ***In short, your final grade is not determined at random and therefore should not be a surprise.***

However, if at the end of the semester you believe your final grade is incorrect, you must follow these steps:

1. Before contacting the professor, review all of your assignments, the feedback you received, and the final grade calculation sheet.
2. If you remain convinced that your grade is incorrect, please contact the professor to set up a meeting (bring all of your assignments to this meeting).
3. After the meeting, if you still think that your final grade was issued erroneously, you may file a grade appeal to the departmental grade appeals committee.

For more information on grade appeals, visit <http://jjay.smartcatalogiq.com/2022-2023/Undergraduate-Bulletin/Academic-Standards-and-Policies/Grades/Grade-Appeal-Process>

### **English Language Support**

For students for whom English is not their first language, please visit the Writing Center. For more information, please visit <https://www.jjay.cuny.edu/esl-support-services>

### **Students with Disabilities**

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact the Office of Accessibility Services at **(212) 237-8031 (L.66.00 New Building, accessibilityservices@jjay.cuny.edu)**. The office provides support services and counseling for students who are physically challenged, have learning disabilities and/or medical conditions that affect their performance in the classroom setting.

Students should inform the Professor promptly (i.e. during the first week of class) about their status. I will make the appropriate accommodations, in accordance with the guidelines established by the Disability Services Office.

For more information, visit <http://www.jjay.cuny.edu/accessibility>

### **Wellness**

Students experiencing any personal, medical, financial or familial distress, which may impede their ability to fulfill the requirements of this course, are encouraged to visit the Wellness Center (L.65 NB). Available resources include Counseling Services, Health Services, Food Bank, and legal and tax aid through Single Stop.

For more information, visit <http://www.jjay.cuny.edu/wellness-resources>

**Advising in the Law & Society and Political Science majors and the Political Science minor:**

Advisors are available to meet with students to discuss degree requirements, academic planning, graduate study, and careers after graduation. Advising and other information can be found at the Political Science Department homepage: <http://www.jjay.cuny.edu/department-political-science>.

Advising questions should be sent to [poladvising@jjay.cuny.edu](mailto:poladvising@jjay.cuny.edu).

Questions on the **Human Rights Studies minor** should be sent to Prof. Charlotte Walker-Said in the Department of Africana Studies ([cwalker-said@jjay.cuny.edu](mailto:cwalker-said@jjay.cuny.edu)).

## COURSE OUTLINE

*All material below must be read in advance of class.*

Readings that are NOT in the textbook are available online and/or through the BB site.  
*All readings marked with an asterisk (\*) are eligible for the Article Assessment assignment.*

### 1 Introductory class

- Review syllabus and course requirements and policies
- No assigned readings

### 2 Defining “celebrity” (in politics)

- Selection from Mills, C Wright. 1956, 2000. *The Power Elite*. New York: Oxford University Press.
- Selection from Dyer, Richard. 2004. *Heavenly bodies: film stars and society*. 2nd ed. London ; New York: Routledge.
- Majic, Samantha, Michael Bernhard, and Daniel O'Neill. 2020. "From the Editors: Celebrity and Politics." *Perspectives on Politics* 18 (1):1-9.

### 3 How does celebrity “work”?

- Textbook, Chapter 3
- Rojek, Chris. 2015. *Presumed intimacy: parasocial interaction in media, society and celebrity culture*. Cambridge, UK; Malden, MA: Polity Press.
- Selection from Gunter, Barrie. 2014. *Celebrity capital: assessing the value of fame*. New York: Bloomsbury.
- Selection from Edwards, Erica R. 2012. *Charisma and the fictions of Black leadership*. Minneapolis: University of Minnesota Press.

### 4 Celebrity and politics: historical emergence

- Textbook, Chapter 2

### 5 Celebrity and politics: beyond the studio system

- Paul Robeson and Earth Kitt chapters in Jackson, Sarah J. 2014. *Black celebrity, racial politics, and the press : framing dissent, Routledge transformations in race and media*. New York, NY: Routledge

### 6 Celebrity and politics: on the international stage

- \*Yrjölä, Riina. 2011. "From Street into the World: Towards a Politicised Reading of Celebrity Humanitarianism." *The British Journal of Politics and International Relations* 14 (3):357-374.
- Hozic, Aida, Samantha Majic, and Ibrahim Yahaya. 2018. "“It is not about me...but it kind of is.” Celebrity Humanitarianism in Late Modernity." In *Race, Gender, and Culture in International Relations: Postcolonial Perspectives*, edited by Randolph Persaud and Alina Sajed. Routledge.

### 7 Celebrities in electoral politics I: celebrities as candidates

- Textbook, Chapter 4
- \*Street, John. 2004. "Celebrity Politicians: Popular Culture and Political Representation." *British Journal of Politics and International Relations* 6:435-452.

### 8 Celebrities in electoral politics II: assessing efficacy

- Street, John. 2012. "Do Celebrity Politics and Celebrity Politicians Matter?" *The British Journal of Politics and International Relations* 14 (3):346-356.
- \*Demaine, Linda. 2009. "Navigating Policy by the Stars: The Influence of Celebrity Entertainers on Federal Lawmaking." *The Journal of Law and Politics* 25 (2):83-143.



### 9-10 Celebrities and the 2022 midterm elections

During these two classes, students will work in small groups to find examples of celebrity participation in the 2022 midterm elections, assess the effects of their participation here (drawing from the course readings to date to do this), and present their findings to the class.

- *Counts towards participation grade*

### 11 Celebrities in international politics

- Textbook, Chapter 6
- Wheeler, Mark. 2011. "Celebrity diplomacy: United Nations' Goodwill Ambassadors and Messengers of Peace." *Celebrity Studies* 2 (1):6-18.
- \*Bell, Katherine. 2013. "Raising Africa?: Celebrity and the Rhetoric of the White Saviour." *Portal Journal of Multidisciplinary International Studies* 10 (1):1-24.

### 12 Midterm review

### 13 Midterm

### 14 Celebrity power today: context

- Brockington, Dan, and Spensor Henson. 2014. "Signifying the public: Celebrity advocacy and post-democratic politics." *International Journal of Cultural Studies* 18 (4):1-18.
- \*Partzsch, Lena. 2017. "Powerful Individuals in a Globalized World." *Global Policy* 8 (1):5-13.

### 15 Celebrity power today: activism and advocacy

- Textbook, Chapter 5
- Farrell, Nathan. 2019. "The political economy of celebrity activism." In *Popular culture and world politics*. Abingdon, Oxon; New York, NY: Routledge.
- **DUE:** final paper statement (one paragraph explaining the celebrity whose political activity you will research for the final paper and why you have chosen him/or her)

### 16 Celebrity power today: social media

- \*Brooks, Gillian, Jenna Drenten, and Mikolaj Jan Piskorski. 2021. "Influencer Celebrification: How Social Media Influencers Acquire Celebrity Capital." *Journal of Advertising* 50 (5):528-547.
- Marwick, Alice, and danah boyd. 2011. "To See and Be Seen: Celebrity Practice on Twitter." *Convergence: The International Journal of Research into New Media Technologies* 17 (2):139-158.

### 17 Library session

- Students meet in the library classroom to find resources for their final research paper

### 18 Feminism

- Hobson, Janell. 2017. "Celebrity Feminism: More than a Gateway." *Signs* 42 (4):999-1007.
- \*Weidhase, Nathalie. 2015. "'Beyoncé feminism' and the contestation of the black feminist body." *Celebrity Studies* 6 (1):128-131.
- Gay, Roxane. 2014. "Emma Watson? Jennifer Lawrence? These aren't the feminists you're looking for." *The Guardian*, April 19.
- **Sign up for checking in meetings (next two classes) on Blackboard**

## 19 Racial justice

- Alrababa’H, Ala’, William Marble, Salma Mousa, and Alexandra A. Siegel. 2021. "Can Exposure to Celebrities Reduce Prejudice? The Effect of Mohamed Salah on Islamophobic Behaviors and Attitudes." *American Political Science Review* 115 (4):1111-1128.
- \*Towler, Christopher C., Nyron N. Crawford, and Robert A. Bennett. 2019. "Shut Up and Play: Black Athletes, Protest Politics, and Black Political Action." *Perspectives on Politics* 18 (1):111-127

## 20 Environmentalism

- Hogan, Kate. ‘We are at a Tipping Point:’ Celebrities Who are Saving the Earth (and how They’re Doing it). Available at <https://people.com/celebrity/celebrities-who-care-about-climate-change/>
- \*Olmedo, Alegría, E. J. Milner-Gulland, Daniel W. S. Challender, Laure Cugnière, Huong Thi Thu Dao, Linh Bao Nguyen, Ana Nuno, Emelyne Potier, Martin Ribadeneira, Laura Thomas-Walters, Anita Kar Yan Wan, Yifu Wang, and Diogo Veríssimo. 2020. "A scoping review of celebrity endorsement in environmental campaigns and evidence for its effectiveness." *Conservation Science and Practice* 2 (10).

## 21 Animal rights

- \*Jeffreys, Elaine. 2016. "Translocal celebrity activism: shark-protection campaigns in mainland China." *Environmental Communication* 10 (6):763-776.
- “Stars attend Mercy for Animals Gala” <https://www.looktothestars.org/news/20616-stars-attend-mercy-for-animals-gala>

## 22 Human trafficking

- Chapter from Majic, S. *Lights! Camera! Feminism? Celebrities and Anti-Trafficking Politics*
- \*Majic, S. A. (2018). Real men set norms? Anti-trafficking campaigns and the limits of celebrity norm entrepreneurship. *Crime, Media, Culture*, 14(2), 289–309

## 23 Covid-19

- \*Cohen, Elizabeth L. 2020. "Stars—They’re Sick Like Us! The Effects of a Celebrity Exemplar on COVID-19-Related Risk Cognitions, Emotions, and Preventative Behavioral Intentions." *Science Communication* 42 (5):724-741.
- Abdul-Jabbar, Kareem. 2021. "We Should Let Some N.B.A. Players Jump the Vaccine Queue." *The New York Times*, February 2, 23, A.

## 24 Human rights

- Thrall, Trevor, and Dominik Stecula. 2017. All the World’s a Stage: The rise of celebrity advocacy for human rights. In *The Routledge Companion to Media and Human Rights*, edited by Silvio Tumber and Silvio Waisbrod. New York: Routledge.
- Budabin, Alexandra, and Lisa Ann Richey. 2018. "Advocacy Narratives and Celebrity Engagement: The Case of Ben Affleck in Congo." *Human Rights Quarterly* 40:260-286.

## 25 Final paper check-in meetings

- During class time, students will meet individually with Dr. Majic, in her office, to discuss their progress on the final assignment.
- If you are not scheduled to meet with Dr. Majic today, please use your time wisely at the library!

## 26 Final paper check-in meetings

- During class time, students will meet individually with Dr. Majic, in her office, to discuss their progress on the final assignment.
- If you are not scheduled to meet with Dr. Majic today, please use your time wisely at the library!

**27 Celebrity and politics: does it make a difference?**

- US Weekly Staff, 2022. "Celebrity Charity: Stars Who Use Their Influence to Give Back." Available at <https://www.usmagazine.com/celebrity-news/pictures/stars-who-care-2012207/>
- Brockington, Dan. 2015. "Towards an international understanding of the power of celebrity persuasions: a review and a research agenda." *Celebrity Studies* 6 (4):486-504.
- \*Knoll, Johannes, and Jörg Matthes. 2016. "The effectiveness of celebrity endorsements: a meta-analysis." *Journal of the Academy of Marketing Science* 45 (1):55-75. doi: 10.1007/s11747-016-0503-8.

**28 Final class: peer editing for final paper.**

- Students must bring **two copies** of their final paper (draft 1) to class for peer review.
- **NOTE:** Failure to arrive in class, on time, with your draft copies will result in a 30 point deduction from your final assignment grade.

**29 Final exam period:** (revised) final paper due on Blackboard for grading by 11:59pm.

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

**New Course Proposal Form**

**Date Submitted: 3/5/2022**

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1. a. **Department(s) or program(s)** proposing this course: **Security, Fire, and Emergency Management (SFEM)**

b. **Name** and contact information of proposer(s): **Alex Alexandrou**

Email address(es) **aalexandrou@jjay.cuny.edu**

Phone number(s) **917-279-6986**

2. a. **Title of the course: Introduction to Research Methods**

b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): **Intro to Research Methods**

c. **Level** of this course: \_\_\_\_ 100 Level **X** **200 Level** \_\_\_\_ 300 Level \_\_\_\_ 400 Level

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

**This Research method course is offered at the 200-level to reach students early in their academic career, provide critical skills in the empirical research process, evaluate evidence, and form research questions.**

**Moreover, the course will provide students with the knowledge and resources needed to prepare for 400-level courses, especially the senior capstone in Security, Fire, and Emergency Management (SFEM) department. Particularly the capstone courses: SEC 405 Seminar in Security Problems and FIS 401 Seminar in Fire Protection Problems. All undergraduates must complete a *capstone course* at SFEM majors to graduate.**

**Additionally, assessment results from capstone research papers indicated that students need to gain the essential skills required to conduct independent research. The SFEM department believes that the *200-level Introduction to Research Method* course will significantly benefit students and instructors before taking the final capstone course. **This *course will lay the groundwork* to prepare students for the final capstone course in the program.****

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

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

**A 200-level course in research methods is an accepted component of undergraduate education. Previously, the department had relied on cumulative core courses to prepare students for the capstone course. Unfortunately, the curriculum does not adequately prepare students for the final capstone research paper. Likewise, our undergraduate students receive limited exposure to data analysis.**

**The creation of this course will strengthen research and analytic skills among students. By teaching this Introduction to Research course at the 200-level, students will encounter these concepts and become proficient earlier, with benefits for performance in the overall curriculum and improving the ability to focus on developing a high-quality research paper in the capstone course.**

**The course will also expose students to statistical software and give them experience in performing literature reviews and identifying and evaluating scholarly and gray literature commonly encountered in the Security, Fire, and Emergency Management (SFEM) fields.**

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

**This course introduces research methods and aims to enhance students' knowledge of quantitative, qualitative, and mixed methods. Course coverage includes the language of research, literature review, ethical principles and challenges, and the elements of the research process. The course will expose students to statistical research tools and their use for basic statistics and fundamental data analysis techniques. Students will evaluate and analyze the scholarship on a research topic, identify scholarly, peer-reviewed journal articles, and learn how to write a literature review.**

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

ENG 101; SEC 101 or ESA 101

6. Number of:
- |                |              |
|----------------|--------------|
| a. Class hours | <u>  3  </u> |
| b. Lab hours   | <u>  0  </u> |
| c. Credits     | <u>  3  </u> |

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

**No**                       **Yes**. If yes, then please provide:

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

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

Students will:

- **Explain and apply the research process including research hypothesis construction and basic study design.**
- **Evaluate scholarly articles and compare online information sources for accuracy, relevance, and bias.**
- **Use and practice literature review techniques and management of academic citation tools.**
- **Describe quantitative, qualitative, and mixed methods approaches to research.**
- **Perform basic descriptive statistical techniques and apply them to data using statistical software.**

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

**No**                       **Yes**

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

The SFEM Department will be adding this course as a core requirement to all three of their undergraduate majors: Security Management, Emergency Services Administration, Fire Science.

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

**No**  **Yes**  If yes, please indicate the area:

11. How will you **assess student learning**?

Learning will be assessed by an exam, homework exercises, a final paper/project and a presentation.

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

No \_\_\_ Yes  X

If yes, please state the librarian's name:  Ellen Sexton

Did you check the existing **OER** (Open Educational Resources) to support the teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/jjoer>  
<https://johnjaoer.commons.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes  X

Are there adequate resources in the library to support students' work in the course?  
 (Please check all that apply):

X  OneSearch (the library discovery tool)  
 X  eBooks

**Subject-specific library databases:**

X  Academic Search Complete      \_\_\_ Gale Reference Sources  
 X  NexisUni                                \_\_\_ PsycInfo  
 X  Criminal Justice Abstracts      \_\_\_ Sociological Abstracts

Other (list them here)  National Emergency Training Center Library Catalog   
<https://www.lib.jjay.cuny.edu/databases/security-management>

Are there existing library Research Guides to support your class?  
<https://guides.lib.jjay.cuny.edu/>

No \_\_\_\_\_  
 Yes  X

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

none

13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval: **3/2/2022**

15. **Faculty - Who** will be assigned to teach this course?

**Dr. Alex Alexandrou, Dr. Lauren Shapiro, Dr. Julia von Ferber, Dr. Chelsea Binns, Dr. Susan Pickman, Dr. Lucia Velotti, Dr. Hung-Lung Wei and Adjuncts.**

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

No

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

This course is similar to POL 225 Research in Political Science in coverage and design. However, it differs in that examples and exercises will focus on topics related to the security, fire and emergency services administration disciplines.

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

**Not applicable**

No

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

Yes, we met with the author of POL 225, Prof. Andrew Sidman who was very supportive of our creation of this course and shared some of his online instructional materials.

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

**No**

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

19. Approvals: Robert Till, Chair, Department of Security, Fire and Emergency Management





The City University of New York (CUNY)  
899 10<sup>th</sup> Avenue  
New York, NY 10019

## SEC 215 Introduction to Research Methods

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**Professor's name:**

**Office location:**

**Contact hours:**

**Phone:**

**E-mail address:**

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### Course Description

This course introduces research methods and aims to enhance students' knowledge of quantitative, qualitative, and mixed methods. Course coverage includes the language of research, literature review, ethical principles and challenges, and the elements of the research process. The course will expose students to statistical research tools and their use for basic statistics and fundamental data analysis techniques. Students will evaluate and analyze the scholarship on a research topic, identify scholarly, peer-reviewed journal articles, and learn how to write a literature review.

### Learning outcomes

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

- Explain and apply the research process including research hypothesis construction and basic study design.
- Evaluate scholarly articles and compare online information sources for accuracy, relevance, and bias.
- Use and practice literature review techniques and management of academic citation tools.
- Describe quantitative, qualitative, and mixed methods approaches to research.
- Perform basic descriptive statistical techniques and apply them to data using statistical software.

## Course Pre-requisites

- ENG 101- Composition I
- SEC 101-Introduction to Security or ESA 101- Introduction to Emergency Management

## Course Policies

- The schedule for the course is posted on Blackboard. It is your responsibility to keep up with the schedule and not miss any deadlines. Late work will not be accepted. Writing Assignments (proofing, grammar, spelling, etc.): Students are responsible for submitting work that has been proofread and spell-checked. For students who need extra support for writing, please contact the **Writing Center**.  
<https://jjcweb.jjay.cuny.edu/writing/homepage.htm>
- This is a very fast-paced course and failure to contribute to discussions and complete any assigned work in class will result in a loss of points (a grade of zero for the day's participation). You must be an active participant in every class. If you show up to class late or leave before class finishes, participation points will be reduced. If you have more than 3 unexcused absences, you will receive a zero for participation and attendance in the class, which is worth 10% of your grade. If you are late to class 3 times, this will count as ONE absence.
- You must submit all work no later than the due date for each assignment or NO points will be given. I do not *accept* late assignments or make-up work unless an emergency exists for which proof can be provided.
- NOTE: Blackboard-supported documents are Word (DOC, DOCX), PowerPoint (PPT, PPTX), Excel (XLS, XLSX), and PDF (PDF). If the file uploaded is not one of the above file types, the instructor will not be able to view/grade the attached file. If you use Google Doc, please convert the document, save and submit it to Blackboard. **The Microsoft Office 365 ProPlus suite is free for all current CUNY students.**
- All references should follow the **American Psychological Association (APA) Guide seventh Edition, 2019**. Please use reliable sources. Web postings with a .gov suffix (posted by the United States government) are both current and reliable. Web postings with the .edu suffix, when they represent a college or university, are likewise reliable.

### Reference Pages

- On a separate page, center the word References, capitalizing only the “R”. The word “References” is NOT in bold, underlined, or in a bigger font.
- For more information, refer to A Guide to the APA Documentation style at

**John Jay Library:** [https://guides.lib.jjay.cuny.edu/citing\\_sources](https://guides.lib.jjay.cuny.edu/citing_sources)  
<https://apastyle.apa.org/style-grammar-guidelines>

**APA style from Purdue:**

[https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html)

### Required Textbooks:

- Wilson, J. (2021). *Understanding Research for Business Students: A Complete Student' Guide* SAGE.
- Huff, D. (1993). *How to Lie with Statistics*. WW Norton & Company.

### Optional Textbooks:

Available for free download through the Lloyd Sealy Library.

- Mukherjee, S. P. (2019). *A guide to research methodology: An overview of research problems, tasks and methods*. CRC Press.  
<https://www-taylorfrancis-com.ez.lib.jjay.cuny.edu/>
- Hirano, H., & Roberson, C. (2017). *Criminal justice research methods: Theory and practice*. Routledge.  
<https://doi-org.ez.lib.jjay.cuny.edu/10.4324/9781439894880>

### Grading Procedures

#### A. Lectures

Important material from the textbooks and outside sources will be covered in class. You should plan to take notes as not all material is covered in the text.

#### B. In-class discussions/participation

Your responsibility is to ask questions, think critically about your research paper, and offer suggestions/ideas to help your classmates dive deeper into their research topics. This is a great opportunity for you to learn about interesting topics and refine your own research and writing skills by participating in a conversation with other students. You will not receive points if you do not participate in the classroom discussions. **(5%)**.

#### C. Weekly assignment

Each week, students will be attending class and reading materials in the “*Weekly Course Readings*” section and completing an assignment related to the creation of an original literature review paper. You must complete the weekly assigned readings/tasks before you come to class. The readings will be discussed in class, questions will be asked, and you will be called upon to contribute to the class discussions. A portion of the research paper will be due at various points in the course, as indicated on the course calendar. Your grade for weekly assignments will come from the following:

- Topic selection (5%)
- Library search exercise (5%)
- Article critique (10%)
  - There will be two peer review journal article critique assignments that will help students prepare for the assigned research paper. Please see the course outline for additional information.
- Research questions and thesis statements (5%)
- Microsoft Excel exercises (15%)

#### D. Exam

One online exam will be given, a midterm exam. The review will be provided during the class before the exam day. The exam will be a combination of definitions, multiple choice, and short answers. Please check your course calendar for exact dates. (20%)

#### E. Final literature review paper

A literature review is a comprehensive summary of previous research on a particular topic. The purpose of this assignment is to learn the significant knowledge and ideas that have been established on a topic. Particularly, you will need to compare and connect research findings that were identified when reviewing scholarly work. More specifically:

- Abilities to research a topic of study and explain what you have learned after exploring your topic in depth.
- Apply knowledge on critiquing peer scholarly articles that you've learned in class.
- Analyze information found in journal articles
- Synthesize new knowledge into a written literature review paper.

For this assignment, you are asked to complete a literature review paper on a topic of your choice. This paper will be a 3–4-page literature review document on the articles you've selected. (25%)

##### **Instructions**

- Each student will submit his/her own research paper.
- The research uses scholarly sources, such as periodical and journal articles, government reports, studies, and scholarly books.
- The literature review paper has an **introduction, body, conclusion/implications, and reference list** that are clearly labeled.
- It should consist of at least **7 sources**. More specifically, you should have **5 scholarly/peer-reviewed articles** and 2 Gray (or grey) literature (e.g.,

government documents, white papers, research and committee reports, Clinical Trials, Policy Information, Regulatory Data, etc.). Peer-reviewed journal articles are research papers that have been accepted for publication after having undergone a rigorous editorial review process.

- The **research** is required to be written in **APA style**.
- **Avoid extended direct quotations.** You will want to paraphrase all the material you present in a literature review.
- The literature review paper is at least **3-4 pages long, not including the title page and reference pages.**
- This **research** is **double-spaced, in 12-point font, Times New Roman**, with a separate title and reference pages.
- Please use **1-inch margins at the top, bottom, left, and right** of every page.
- Page Numbers - content at the top right of each page, except the title page.

#### F. Final presentation

In addition to the final research project, you will prepare a 5-minute PowerPoint presentation with **5 slides based on your research proposal (elevator talk)**. This is an excellent way to present your research and discuss the importance of your topic with your classmates. Your presentation must be submitted to Blackboard on the day of your presentation. The due dates for the presentation are included in the **course schedule section in this syllabus** and will be posted on Blackboard. **(10%)**.

GRADING		FINAL LETTER GRADE	TOTAL POINTS
In-class discussions/participation	5%	A (Excellent)	4.0   93.0–100.0
		A-	3.7   90.0–92.9
Weekly Assignment	40%	B+	3.3   87.1–89.9
		B	3.0   83.0–87.0
Midterm Exam	20%	B-	2.7   80.0–82.9
		C+	2.3   77.1–79.9
Literature review paper	25%	C	2.0   73.0–77.0
		C-	1.7   70.0–72.9
Final PowerPoint Project (Oral grading-5% /quality of presentation-5%)	10%	D+	1.3   67.1–69.9
		D	1.0   63.0–67.0
Total	100%	D-	0.7   60.0–62.9
		F	0.0   Below 60.0

**College-wide policies for undergraduate courses:** (see the most current *Undergraduate Bulletin* at: <http://jjay.smartcatalogiq.com/en/current/Undergraduate-Bulletin>.)

### A. Incomplete Grade Policy

Incompletes are only granted in extreme cases such as illness or other family emergency. A student's procrastination in completing his/her homework, or the presentation is not a basis for an Incomplete. Policy on Incomplete Grades: Refer to John Jay College of Criminal Justice Undergraduate Bulletin.

<https://jjay.smartcatalogiq.com/en/2021-2022/Graduate-Bulletin/Academic-Requirements/Grades/Grade-of-INC-Incomplete>

### B. Americans with Disabilities Act (ADA) CUNY Accommodations Policy

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

<http://www.jjay.cuny.edu/accessibility>

### C. Wellness and Student Resources

Students experiencing any personal, medical, financial, or familial distress, which may impede on their ability to fulfill the requirements of this course, are encouraged to visit the **Wellness Center (L.68 NB)**. Available resources include Counseling Services, Health Services, Food Bank, and legal and tax aid through Single Stop." <http://www.jjay.cuny.edu/wellness-resources>

### D. Academic Integrity

The following information is excerpted from the CUNY Policy on Academic Integrity. The complete text of the CUNY Policy on Academic Integrity can be accessed at <http://www.cuny.edu/about/administration/offices/legal-affairs/policies-resources/academic-integrity-policy/>

Academic dishonesty is prohibited at The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion from the institution

## E. Plagiarism

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

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

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

**Internet plagiarism** includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has free guides designed to help students with problems of documentation at: [http://guides.lib.jjay.cuny.edu/citing\\_sources](http://guides.lib.jjay.cuny.edu/citing_sources)

## F. Plagiarism detection software

This course utilizes plagiarism detection software through Blackboard. **Turnitin.com** will analyze all assignment submissions for plagiarism violations.

## Course Calendar

These readings are available through Blackboard

Week	Topics-Material	Readings and Assignments
▶ W1	<ul style="list-style-type: none"> <li>– Introductions and Course Overview</li> <li>– Syllabus</li> <li>– Assignment's requirements</li> </ul>	<p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Post your area of research interest.</li> <li>– Choose a topic that you are interested in!</li> </ul>
▶ W2	<ul style="list-style-type: none"> <li>– <b>Lecture 1:</b> Introduction to Research and the Research Process.</li> <li>– <b>Research discussion</b></li> <li>– <b>How to write an article critique?</b></li> </ul>	<p><b>Text:</b> Wilson, J. (2021). <i>Understanding Research for Business Students: A Complete Student's Guide</i> SAGE.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 1: Introduction to Business Research (pp. 1-17).</li> <li>– Chapter 2: Getting Started: Choosing your research direction. (pp. 21-43)</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Article critique assignment #1</li> </ul>
▶ W3	<ul style="list-style-type: none"> <li>– <b>Lecture 2:</b> Research Ethics and Integrity</li> <li>– <b>Research discussion</b></li> </ul>	<p><b>Text:</b> Wilson, J. (2021). <i>Understanding Research for Business Students: A Complete Student's Guide</i> SAGE.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 7: Plagiarism and ethics in business research (pp. 165-191).</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Post your research topic</li> </ul>
▶ W4	<ul style="list-style-type: none"> <li>– <b>Lecture 3:</b> Getting started: choosing your research direction</li> <li>– <b>Research discussion</b></li> </ul>	<p><b>Text:</b> Wilson, J. (2021). <i>Understanding Research for Business Students: A Complete Student's Guide</i> SAGE.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapters 2: Getting started: choosing your research direction (pp. 21-43).</li> <li>– Chapter 3: Writing your research proposal (pp. 45-79).</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Article critique assignment #2</li> </ul>



<p>▶ <b>W5</b></p>	<ul style="list-style-type: none"> <li>– <b>Lecture 4:</b> Literature Review/ Use the library/Google scholar efficiently.</li> <li>– <b>Research discussion</b></li> <li>– <b>Introduction to Lloyd Sealy Library.</b> <a href="https://www.lib.jjay.cuny.edu/databases/security-management">https://www.lib.jjay.cuny.edu/databases/security-management</a></li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 4: Searching and critically reviewing the literature (pp.81-107).</li> <li>– Chapter 10: Using secondary data (pp. 252-273).</li> <li>– Chapter 11: social media for research (pp. 275-302).</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Library search exercise</li> </ul>
<p>▶ <b>W6</b></p>	<ul style="list-style-type: none"> <li>– <b>Lecture 5:</b> Research philosophies and research design.</li> <li>– <b>Research discussion</b></li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 5: Research philosophies, approaches, and strategies. (pp.111-134)</li> <li>– Chapter 6: Formulating the research design. (pp.137-163)</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Research questions and thesis statements</li> </ul>
<p>▶ <b>W7</b></p>	<ul style="list-style-type: none"> <li>– <b>Lecture 6:</b> Sampling techniques.</li> <li>– <b>Research discussion</b></li> <li>– <b>Intro to qualitative and quantitative survey software</b></li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 9: Sampling techniques (pp. 223-248).</li> </ul> <p><b>Weekly assignment</b></p>
<p>▶ <b>W8</b></p>	<ul style="list-style-type: none"> <li>– <b>Lecture 7:</b> Data Collection</li> <li>– <b>Research discussion</b></li> <li>– <b>Midterm exam review</b></li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 12: Interviews and focus groups (pp. 305-331)</li> <li>– Chapter 13: Observational research (pp. 333-356).</li> <li>– Chapter 14: Questionnaires (pp. 359-385).</li> </ul>

▶ <b>W9</b>	<ul style="list-style-type: none"> <li>– <b>Lecture 8:</b> Different types of research (descriptive, quantitative, qualitative historical, and mixed methods).</li> <li>– <b>Research discussion</b></li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 15: Analyzing and managing qualitative data (pp. 387-411).</li> <li>– Chapter 16: Analyzing and managing quantitative data (pp.415-457).</li> </ul> <p><b>Midterm Exam</b></p>
▶ <b>W10</b>	<ul style="list-style-type: none"> <li>– <b>Lecture 9:</b> Introduction to Microsoft Excel.</li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>– Chapter 2: Getting a Feel for Your Data (pp.23-44).</li> <li>– Chapter 3: Looking for Relationships (pp.47-80).</li> </ul> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Microsoft Excel exercises</li> </ul>
▶ <b>W11</b>	<ul style="list-style-type: none"> <li>– <b>Lecture 10:</b> Learning basic data-analysis techniques</li> </ul>	<p><b>Text:</b> <i>Wilson, J. (2021). Understanding Research for Business Students: A Complete Student's Guide SAGE.</i></p> <p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Microsoft Excel exercises</li> </ul>
▶ <b>W12</b>	<ul style="list-style-type: none"> <li>– <b>Lecture 11:</b> Introducing Excel tables and importing data from external sources</li> </ul> <p><b>Introduction to databases:</b></p> <ul style="list-style-type: none"> <li>– NYC Planning-Data and tools <a href="https://popfactfinder.planning.nyc.gov/explorer/cities/NYC">https://popfactfinder.planning.nyc.gov/explorer/cities/NYC</a></li> <li>– Federal Bureau of Investigation Crime Data Explorer <a href="https://crime-data-explorer.fr.cloud.gov/pages/home">https://crime-data-explorer.fr.cloud.gov/pages/home</a></li> <li>– CDC-Data and Statistics <a href="https://www.cdc.gov/datastatistics/index.html">https://www.cdc.gov/datastatistics/index.html</a></li> </ul>	<p><b>Weekly assignment</b></p> <ul style="list-style-type: none"> <li>– Microsoft Excel exercises</li> </ul>

▶ <b>W13</b>	– <b>Lecture 12:</b> Analyzing data using statistics.	<b>Weekly assignment</b> – Microsoft Excel exercises
▶ <b>W14</b>	– Final presentations	– <b>Research Presentations</b>
▶ <b>W15</b>	– Final presentations	– <b>Research Presentations</b> – <b>Final literature review paper due</b>

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

## Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus. (Please note: for significant content changes you may be asked to complete a New Course Proposal Form). **For inclusion in the CUNY Pathways General Education program at John Jay please include a syllabus and the CUNY Common Core or John Jay College Option Form.**

Date Submitted: Dec 5, 2022

1. Name of Department or Program: Public Management & Fraud Examination and Financial Forensics Major

2. Contact information of proposer(s):

Name(s): David Shapiro  
 Email(s): dshapiro@jjay.cuny.edu  
 Phone number(s): 212-393-6882

3. Current number and title of course: **ACC 251 Managerial Accounting**

4. Current course description:

This course introduces financial and managerial accounting, with an emphasis on managerial reporting. It provides students with the necessary skills to interpret, analyze and research financial statement information. Students will acquire a basic understanding of how financial accounting affects the managerial accounting process and how to use financial statements to monitor budgets. Students will apply these skills to supervise daily operations, plan future operations and develop overall organizational strategies. The course prepares students for ACC 307 Forensic Accounting 1.

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: ENG 101

5. Describe the nature of the revision (what are you changing?): Add ACC 250 Intro to Accounting as a prerequisite with ENG 101.

6. Rationale for the proposed change(s): Adding the prerequisite of ACC 250 will better prepare our students to succeed in the course.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description: N/A

b. Revised course title: N/A

c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!): N/A

d. Revised learning outcomes: N/A

e. Revised assignments and activities related to revised outcomes: N/A

f. Revised number of credits: N/A

g. Revised number of hours: N/A

h. Revised prerequisites: **ENG 101 and ACC 250 Intro to Accounting**

8. Enrollment in past semesters: Approximately 10-15 students per semester

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

No

Yes

If yes, please indicate the area:

10. Does this change affect any other departments?

No

Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: Dec 2, 2022

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:  
Warren Eller, Chair, Department of Public Management, David Shapiro, Major Coordinator,  
Fraud Examination and Financial Forensics

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

**PROPOSAL FOR A NEW GRADUATE COURSE**

When completed and approved by the appropriate graduate degree program, this proposal should be submitted to the Office of Academic Programs for the consideration of the Committee on Graduate Studies. The proposal form, along with a syllabus and bibliography, should be submitted via email as a **single attachment** to Anna Austenfeld in the Office of Academic Programs at [aaustenfeld@jjay.cuny.edu](mailto:aaustenfeld@jjay.cuny.edu).

**Date submitted to the Office of Academic Programs:**

Date of Program Approval by MS SEC curriculum committee: 10/20/2022

Reviewed by Librarian: Ellen Sexton, 10/27/2022

Date of CGS Approval: 12/12/2022

**1. Contact information of proposer(s):**

<b>Name(s)</b>	<b>Email(s)</b>	<b>Phone number(s)</b>
Dr. Alex Alexandrou and Dr. Julia von Ferber	aalexandrou@jjay.cuny.edu jvonferber@jjay.cuny.edu	

**2. Course details:**

<b>Program Name</b>	Master of Science in Security Management (MS SEC)
<b>Course Prefix &amp; Number</b>	SEC 7xx (suggested 716)
<b>Course Title</b>	Research Methods and Data Analysis
<b>Catalog Course Description</b>	This course introduces research methods and data analysis techniques within Security Management. Identifying and examining questions pertaining to the field through qualitative, quantitative, and mixed methods develops students' skills for strategic problem-solving and communication. The course equips students with the tools of academic research to review literature, formulate research questions and hypotheses, and write a structured research proposal, as well as prepares students to apply software for statistical analysis to interpret data and present information.
<b>Pre- and/or Corequisites</b> (specify which are pre, co, or both)	None
<b>Credits</b>	3

<b>Contact Hours (per week)</b>	
<b>Lab Hours</b>	

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

Our graduate students come from increasingly diverse backgrounds and have much life experience. Many of our students enrolled in our graduate program because they need to advance at the workplace or they want to switch careers. Like traditional students, financial struggles, family obligations, and full-time jobs are some of the barriers they face.

The [M.S. in Security Management program](#) is an online program focused primarily on the Security industry. This online program is suitable for security professionals and those seeking opportunities in the global security industry. Like every graduate program, we have our strengths and weaknesses. The MS SEC lacks a robust academic Research Method and statistic course.

The proposed *new SEC-xxx Research Methods and Data Analysis course* will offer our students the opportunity to learn the research process by designing qualitative and quantitative research questions, developing hypotheses, data collection, and analysis, particularly regarding security research.

This new course will equip students with the essential research skills for quality academic learning.

**4. Degree requirements satisfied by the course:** Master of Science in Security Management (MS SEC)

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

Yes \_\_\_\_\_ No  \_\_\_\_\_

If yes, please provide the following:

- I. Semester(s) and Year(s):
- II. Teacher(s):
- III. Enrollment(s):
- IV. Prerequisite(s):

**6. Course-level student learning outcomes and associated assessment methods:** (include as many course-specific student learning outcomes as appropriate, one outcome

and associated assessment method(s) per row. For guidance on developing course-level student learning outcomes and selecting associated assessment methods, click [HERE](#).

**The course will have the following graded activities:**

<b>1. CITI Certificate: Protection of human research participants computer-based training (CBT). (Please see syllabus).</b>	<b>5%</b>
<b>2. Discussion Forums</b>	<b>10%</b>
<b>3. Excel Exercises</b>	<b>20%</b>
<b>4. Research Proposals (1-4)(Please see syllabus)</b>	<b>20%</b>
<b>5. Final Research Proposal</b>	<b>20%</b>
<b>6. Quizzes (2)</b>	<b>10%</b>
<b>7. Final Exam</b>	<b>15%</b>

**The following is the list of course learning outcomes and the activities used to assess each:**

- 1. Demonstrate knowledge of the scientific method and research approaches in security management.** (Discussion Forums/ Final Research Proposal).
- 2. Understand research philosophies and ethical considerations for conducting research.** (CITI Certificate).
- 3. Evaluate strategies to conduct research and design appropriate research approaches.** (Research Proposals)
- 4. Utilize academic resources to prepare and organize informed assessments.** (Research Proposals).
- 5. Understand research concepts such as hypotheses, measurement levels, analysis units, statistical significance, and subjectivity versus objectivity.** (Final Research Proposal).
- 6. Perform fundamental univariate and bivariate analyses in Excel and effectively communicate results.** (Excel Exercises).

**7. Program-level student learning outcomes supported by this course** (please list as an enumerated list. For guidance on aligning course-level student learning outcomes with program-level student learning outcomes, click [HERE](#).)

**The Master of Science in Security Management (MS SEC) program aims to build on existing skills and knowledge and provide an intellectual stimulus for advanced learning in Security management.**

**As a graduate program within John Jay College, the MS SEC is committed to implementing a rigorous curriculum to support the development of candidates who share core knowledge and can apply research methods and analysis to security challenges and problems.**



**Based on previous assessments, the following program learning outcomes supported by the research method course are as follows (course learning outcomes that map to each program outcome are in parentheses, using the numbering from question 6)**

- **Demonstrate writing skills in a level and style found in academic journals. (1, 3)**
- **Understand and adequately use styles of citing, referencing, and formatting. (2)**
- **Demonstrate the ability to collect and analyze data from classrooms and other databases. (6)**
- **Demonstrate advanced research skills (design and execute a research project). (3, 5)**
- **Conduct a literature review in Security Management to inform decision-making. (4)**
- **Ethically conduct scholarly research. (2)**
- **Demonstrate the ability to identify Security Management research problems and find innovations to address issues. (3, 5)**

### **8. Proposed texts and supplementary readings (including ISBNs):**

Creswell, J.W. & Creswell, J. D. (2018). *Research design. Qualitative, quantitative, and mixed methods approaches (5th edition)*. Los Angeles, CA: Sage Publications. 1506386709

**Library resources for this course:** Please consult with a member of the Library faculty before completing the following sections of this question. Please provide the name of the Librarian consulted below.

### **9. Identify and assess the adequacy of available library resources**

#### **a. Databases**

<https://www.lib.jjay.cuny.edu/databases/security-management> e.g. Business Sources Complete, IEEE Xplore Digital Library

#### **b. Books, Journals and eJournals**

Creswell, J.W. & Creswell, J. D. (2018). *Research design. Qualitative, quantitative, and mixed methods approaches (5th edition)*. Los Angeles, CA: Sage Publications.

### **10. Identify recommended additional library resources**

- Curini, & Franzese, R. (2020). *The SAGE handbook of research methods in political science and international relations*. (Curini & R. Franzese, Eds.). SAGE Publications Ltd. <https://sk-sagepub-com.ez.lib.jjay.cuny.edu/reference/the-sage-handbook-of-research-methods-in-political-science-and-ir>

- Greenfield, & Greener, S. (2016). Research methods for postgraduates (Greenfield & S. Greener, Eds.; Third edition.). Wiley.  
<https://ebookcentral.proquest.com/lib/johnjay-ebooks/reader.action?docID=4644084>
- Kusleika, D. (2021). Data Visualization with Excel Dashboards and Reports. John Wiley & Sons, Incorporated  
<https://onlinelibrary-wiley-com.ez.lib.jjay.cuny.edu/doi/book/10.1002/9781119698814>
- Mligo. (2016). Introduction to research methods and report writing : a practical guide for students and researchers in social sciences and the humanities. Resource Publications.  
<https://ebookcentral.proquest.com/lib/johnjayebooks/reader.action?docID=4835551&pg=148>
- O’Gorman, & MacIntosh, R. (2015). Research methods for business & management : a guide to writing your dissertation (Second edition.). Goodfellow Publishers Ltd.  
<https://ebookcentral.proquest.com/lib/johnjay-ebooks/reader.action?docID=4531612>

**11. Estimate the cost of recommended additional library resources (For new courses and programs):**

None

**12. Please list any specific bibliographic indices/databases to which students will be directed for this course.** (Please check the list of databases licensed by the library before answering this question).

- <https://www.lib.jjay.cuny.edu/databases/security-management> e.g. Business Sources Complete, IEEE Xplore Digital Library
- <https://apastyle.apa.org/style-grammar-guidelines>

**13. Are current College resources (e.g. Computer labs, facilities, equipment) adequate to support this course?**

Yes \_\_\_\_\_ No \_\_\_\_\_ X \_\_\_\_\_

If no, what resources will be needed? With whom have these resource needs been discussed? No resources needed.

**14. Proposed instructors:**

Dr. Julia von Ferber jvonferber@jjay.cuny.edu

**15. Other resources needed to offer this course:**

None

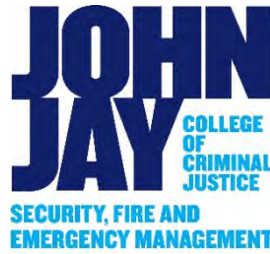
**16. If the subject matter of the proposed course may conflict with existing or proposed courses in other programs, indicate action taken:**

None

**17. Syllabus**

Attach a sample syllabus for this course, which should be based on the College's model syllabus, found at: [CGS curriculum website]

The syllabus should include grading schemas and course policies. A class calendar with the following elements: a week-by-week listing of topics, readings with page numbers and all other assignments must be included. If this course has been taught on an experimental basis, an actual syllabus may be attached



The City University of New York  
899 10<sup>th</sup> Avenue  
New York, NY 10019

## SEC 715 – Research Methods and Data Analysis

*(Eight-week asynchronous online)*  
Spring 2023

<b>Instructor:</b>	<i>Dr. Julia von Ferber</i>
<b>Contact:</b>	<i>jvonferber@jjay.cuny.edu</i>
<b>Office Hours:</b>	<i>\$office-hours</i>
<b>Class format:</b>	Asynchronous online
<b>Classroom:</b>	Blackboard

### Course Description

This course introduces research methods and data analysis techniques within Security Management. Identifying and examining questions pertaining to the field through qualitative, quantitative, and mixed methods develops students' skills for strategic problem-solving and communication. The course equips students with the tools of academic research to review literature, formulate research questions and hypotheses, and write a structured research proposal, as well as prepares students to apply software for statistical analysis to interpret data and present information.

## Learning Objectives

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

- Demonstrate knowledge of the scientific method and research approaches in security management.
- Understand research philosophies and ethical considerations for conducting research.
- Evaluate strategies to conduct research and design appropriate research approaches.
- Utilize academic resources to prepare and organize informed assessments.
- Understand research concepts such as hypotheses, measurement levels, analysis units, statistical significance, and subjectivity versus objectivity.
- Perform fundamental univariate and bivariate analyses in Excel and effectively communicate results.

## Course Policies

- **Access to class materials**

All class materials and the textbook will be available online on Blackboard and through the John Jay Library. Your responsibility is to manage your time and keep up with the course schedule. Contact the instructor if you do not have access to resources. For technical issues on Blackboard, contact [blackboardstudent@jjay.cuny.edu](mailto:blackboardstudent@jjay.cuny.edu).

You should use your John Jay email as your primary contact in Blackboard to receive all announcements and communicate with the instructor.

- **Attendance**

As this is a fully online class, your attendance will be assessed through participation and submitting assignments on Blackboard. Failing to participate in class by the ***\$VOE-roster- submission deadline*** will result in your removal from the course.

- **Participation**

Your interactions in the course should be respectful and polite. Be mindful that written communication might be perceived differently, lacking cues. Avoid typing in caps lock, as it might be perceived as yelling.

– **Due dates and make-up work**

It is your responsibility to submit assignments prior to the deadline. Late work will not be accepted unless you can provide proof of exigent circumstances prior to the deadline. Incomplete grades are only provided under the rarest circumstances and if there is a reasonable expectation that you will complete the course requirements.

– **File formats**

All your submissions should be in Blackboard-supported file formats: Word (.DOC, .DOCX), PowerPoint (.PPT, .PPTX), Excel (.XLS, .XLSX), or PDF. Links to Google Docs or similar services will not be accepted, and when using such services, you should convert your document to one of the formats listed above before uploading it.

– **References and Writing**

You should proofread all submissions and check for grammar and spelling errors. All references should follow the style of the American Psychological Association (APA) Guide seventh edition (2019). APA-style guidelines are available at the following resources:

○ ***John Jay Library:***

- [https://guides.lib.jjay.cuny.edu/citing\\_sources](https://guides.lib.jjay.cuny.edu/citing_sources)
- <https://apastyle.apa.org/style-grammar-guidelines>

○ ***Purdue:***

- [https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html)

– **Grading**

Grades follow the standard CUNY grading scale outlined as a percentage of total points:

<b>A</b>	<b>93.0 – 100</b>	<b>C</b>	<b>73.0 – 77.0</b>
<b>A-</b>	90.0 – 92.9	<b>C-</b>	70.0 – 72.9
<b>B+</b>	87.1 – 89.9	<b>D+</b>	67.1 – 69.9
<b>B</b>	83.0 – 87.0	<b>D</b>	63.0 – 67.0
<b>B-</b>	80.0 – 82.9	<b>D-</b>	60.0 – 62.9
<b>C+</b>	77.1 – 79.9	<b>F</b>	Below 60

## College-Wide Policies for Graduate Courses

*See Graduate Bulletin, Academic Requirements, and Regulations*

<https://jjay.smartcatalogiq.com/2022-2023/Graduate-Bulletin/Academic-Requirements>

### **Americans with Disabilities Act (ADA) CUNY Accommodations Policy**

Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS, which is located at L66 in the new building (212-237-8031). The student must initiate contact with the office and follow the established procedures to send the accommodation notice to the instructor. <http://www.jjay.cuny.edu/accessibility>

### **Wellness and Student Resources**

Students experiencing any personal, medical, financial, or familial distress, which may impede their ability to fulfill the requirements of this course, are encouraged to visit the Wellness Center (L.68 NB). Available resources include Counseling Services, Health Services, Food Bank, and legal and tax aid through Single Stop.” <http://www.jjay.cuny.edu/wellness-resources>

### **CUNY Policy on Academic Integrity**

The following information is excerpted from the CUNY Policy on Academic Integrity. The complete text of the CUNY Policy on Academic Integrity can be accessed at <http://www.cuny.edu/about/administration/offices/legal-affairs/policies-resources/academic-integrity-policy/>

Academic dishonesty is prohibited at The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion.

**Plagiarism:**

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

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

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

**Internet plagiarism** includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation at: [http://guides.lib.jjay.cuny.edu/citing\\_sources](http://guides.lib.jjay.cuny.edu/citing_sources)

**Plagiarism detection software**

This course utilizes plagiarism detection software through Blackboard. Turnitin will analyze all assignment submissions for plagiarism violations.



## Textbook

- Creswell, J.W. & Creswell, J. D. (2018). *Research design. Qualitative, quantitative, and mixed methods approaches (5th edition)*. Los Angeles, CA: Sage Publications.
  
- Additional textbooks are available online through the John Jay Library:
  - Curini, & Franzese, R. (2020). *The SAGE handbook of research methods in political science and international relations*. (Curini & R. Franzese, Eds.). SAGE Publications Ltd.  
<https://sk-sagepub-com.ez.lib.jjay.cuny.edu/reference/the-sage-handbook-of-research-methods-in-political-science-and-ir>
  - Greenfield, & Greener, S. (2016). *Research methods for postgraduates* (Greenfield & S. Greener, Eds.; Third edition.). Wiley.  
<https://ebookcentral.proquest.com/lib/johnjay-ebooks/reader.action?docID=4644084>
  - Kusleika. D. (2021). *Data Visualization with Excel Dashboards and Reports*. John Wiley & Sons, Incorporated  
<https://onlinelibrary-wiley-com.ez.lib.jjay.cuny.edu/doi/book/10.1002/9781119698814>
  - Mligo. (2016). *Introduction to research methods and report writing : a practical guide for students and researchers in social sciences and the humanities*. Resource Publications.  
<https://ebookcentral.proquest.com/lib/johnjay-ebooks/reader.action?docID=4835551&ppg=148>
  - O’Gorman, & MacIntosh, R. (2015). *Research methods for business & management : a guide to writing your dissertation (Second edition.)*. Goodfellow Publishers Ltd.  
<https://ebookcentral.proquest.com/lib/johnjay-ebooks/reader.action?docID=4531612>
  
- Additional journal articles and materials, including handouts and videos, will be available on Blackboard in the weekly course content sections.

## Grading and Assessments

<i>Assignment</i>	<i>Percentage of Final Grade</i>
<i>CITI Certificate</i>	5%
<i>Discussion Forums</i>	10%
<i>Excel Exercises</i>	20%
<i>Research Proposal :</i>	
• <i>Proposal Part 1</i>	5%
• <i>Proposal Part 2</i>	5%
• <i>Proposal Part 3</i>	5%
• <i>Proposal Part 4</i>	5%
• <i>Final Proposal</i>	20%
<i>Quizzes</i>	10%
<i>Final Exam</i>	15%

### *CITI Certificate*

As part of the practical exercises of this course, students complete the CITI Certificate: Protection of human research participants computer-based-training (CBT). Detailed information on how to access the training are listed on Blackboard.

### *Discussion Forums*

In the discussion forums, students respond to questions and exchange their insight into topics related to class materials. These discussions will deepen the students' understanding of the materials by applying the concepts covered in the course.

### *Excel Exercises*

The assignments aim to deepen students' understanding of the materials in practical Excel exercises. The goal is to prepare students to work with the software to prepare and analyze data, present results effectively, and generate appropriate data visualization. Each exercise is worth 5% of the final grade.

- Excel Exercise 1: Knowing Excel, software layout, and functions.
- Excel Exercise 2: Entering and managing data in Excel
- Excel Exercise 3: Univariate descriptive statistics
- Excel Exercise 4: Bivariate analysis

### *Research Proposal*

Throughout the course, students prepare a mixed methods research proposal related to a Security Management topic. Students complete different sections of the proposal based on the course content and finalize the proposal in the final week of the course. The proposal sections are briefly outlined below. More details are available on the Research Proposal menu item on Blackboard.

- **Proposal Part 1:**  
Formulate a research question, write a literature review, and propose a hypothesis.
- **Proposal Part 2:**  
Propose a mixed methods research design to test your hypothesis described in part 1
- **Proposal Part 3:**  
Detail the qualitative part of your research proposal by elaborating on your sampling and qualitative instruments.
- **Proposal Part 4:**  
Detail the quantitative part of your research proposal elaborating on your sampling and qualitative instruments.
- **Final Research Proposal:**  
The final research proposal combines the parts completed throughout the course in one coherent and structured research proposal paper. The paper must be at least 12 pages following APA style and include a minimum of 10 credible sources.

### **Quizzes and Final Exam**

The quizzes test students' familiarity with the respective week's core concepts through multiple-choice and short-answer questions. The course's final exam follows the same format as the quizzes but concerns the materials of the entire course. Quizzes and the final exam are timed and open-book.

## Course Schedule

Week	Topic	Objectives	Assignments
0	Introduction	<ul style="list-style-type: none"> <li>- Course introduction, outline, and strategy</li> </ul>	<p><b>Discussion Forum 1</b></p> <hr/> <p><i>Reading:</i></p> <ol style="list-style-type: none"> <li>1. Mligo (2016): <ul style="list-style-type: none"> <li>• Chapter 1: Meaning and Importance of Research</li> </ul> </li> </ol>
1	The Research Process	<ul style="list-style-type: none"> <li>- Introducing the structured research approach.</li> <li>- Documentation</li> <li>- Research ethics</li> </ul>	<p><b>Discussion Forum 2</b></p> <p>CITI Certificate</p> <hr/> <p><i>Readings:</i></p> <ol style="list-style-type: none"> <li>1. Creswell &amp; Creswell (2018): <ul style="list-style-type: none"> <li>• Chapter 4: Writing strategies and ethical considerations</li> </ul> </li> <li>2. Greenfield &amp; Greener (2016): <ul style="list-style-type: none"> <li>• Chapter 2: The research journey</li> <li>• Chapter 4: Documenting your work</li> </ul> </li> <li>3. Mligo (2016): <ul style="list-style-type: none"> <li>• Chapter 7: Rules of the Academic Game</li> </ul> </li> </ol>
2	Starting a Research Project	<ul style="list-style-type: none"> <li>- Identifying library resources</li> <li>- Plagiarism</li> <li>- Conceptualization</li> <li>- Research questions and hypothesis</li> <li>- Literature review</li> </ul>	<p><b>Proposal Part 1</b></p> <p><b>Discussion Forum 3</b></p> <p><b>Quiz 1</b></p>

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**Readings:**

1. Greenfield & Greener (2016):
  - Chapter 6: Plagiarism
  - Chapter 10: Information and Library Services
2. Curini & Franzese (2020):
  - Chapter 1: Asking Interesting Questions
  - Chapter 2: From Questions to Research Projects
3. Creswell & Creswell (2018):
  - Chapter 7: Research Question and Hypothesis
4. O’Gorman, & MacIntosh, R. (2015):
  - Chapter 3: The Literature Review

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<b>3</b>	<b>Designing a Research Project</b>	<ul style="list-style-type: none"> <li>- Research philosophies</li> <li>- Qualitative, quantitative, and mixed methods</li> <li>- Formulating a research strategy</li> </ul>	<p><b>Proposal Part 2</b></p> <p><b>Discussion Forum</b></p> <p><b>4</b></p> <p><b>Quiz 2</b></p>
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**Readings:**

1. O’Gorman, & MacIntosh, R. (2015):
    - Chapter 4: Mapping Research Methods
  2. Creswell & Creswell (2018)
    - Chapter 1: Selection of a research approach
    - Chapter 5: Designing Research
  3. Mligo (2016):
-

- 
- Chapter 3: Selecting Suitable  
Research Design

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<b>4</b>	<b>Qualitative Methods</b>	<ul style="list-style-type: none"> <li>- Sampling</li> <li>- Data collection</li> <li>- Data management</li> <li>- Data analysis tools</li> </ul>	<p style="color: green; margin: 0;"><b>Excel Exercise 1</b></p> <p style="color: purple; margin: 0;"><b>Proposal Part 31</b></p>
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***Readings:***

1. Creswell & Creswell (2018):
  - Chapter 9: Qualitative Methods
2. O’Gorman & MacIntosh (2015):
  - Chapter 7: Qualitative Data  
Gathering Techniques
3. Excel Handout 1
4. Video Tutorials 1

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<b>5</b>	<b>Quantitative Methods</b>	<ul style="list-style-type: none"> <li>- Sampling</li> <li>- Data collection</li> <li>- Data management</li> <li>- Levels of measurement</li> </ul>	<p style="color: green; margin: 0;"><b>Excel Exercise 2</b></p> <p style="color: purple; margin: 0;"><b>Proposal Part 4</b></p>
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***Readings:***

1. Creswell & Creswell (2018):
    - Chapter 8: Quantitative Methods
    - Chapter 10: Mixed Methods
  2. O’Gorman & MacIntosh (2015):
    - Chapter 9: Quantitative Data  
Gathering Techniques
  3. Kusleika (2021)
    - Chapter 1: Dashboard Basics
    - Chapter 2: Organizing Data for  
Dashboards
-

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		4. Excel Handout 2	
		5. Video Tutorials 2	

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<b>6</b>	<b>Univariate Analysis</b>	<ul style="list-style-type: none"> <li>- Data cleaning and coding</li> <li>- Calculating and interpreting measurements of dispersion</li> <li>- Graphs and charts</li> </ul>	<p><b>Discussion Forum 5</b></p> <p><b>Excel Exercise 3</b></p>
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**Readings:**

1. UNECE (2009) Making Data Meaningful Part 1, 2 &3.
2. Kusleika (2021):
  - Chapter 4: The Fundamentals of Effective Visualization
  - Chapter 7: Visualizing Performance Comparisons
  - Chapter 8: Visualizing Parts of a Whole
  - Chapter 9: Visualizing Changes over Time
3. Excel Handout 3
4. Video Tutorial 3

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<b>7</b>	<b>Bivariate Analysis</b>	<ul style="list-style-type: none"> <li>- Chi-square</li> <li>- Correlation</li> <li>- T-test</li> <li>- ANOVA</li> <li>- Regression</li> </ul>	<b>Excel Exercise 4</b>
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**Readings:**

1. Excel Handout 4
2. Video Tutorial 4

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<b>8</b>	<b>Finalizing a Research Proposal</b>	<ul style="list-style-type: none"> <li>- Research paper structures</li> <li>- Writing an introduction</li> <li>- Writing an abstract and executive summary</li> <li>- Identifying research limitations</li> </ul>	<p><b>Discussion Forum</b></p> <p><b>6</b></p> <p><b>Final Research Proposal</b></p>
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***Readings:***

1. Mligo (2016):
  - Chapter 6: Writing a Research Report
2. Greenfield & Greener (2016):
  - Chapter 35: Writing the Thesis
  - Chapter 36: The Logic of a Research Report
  - Chapter 39: Reporting Research

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**Finals week**

**Final Exam**

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**PROGRAM IN INTERNATIONAL CRIME AND JUSTICE****JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
The City University of New York**PROPOSED CHANGES IN A DEGREE PROGRAM**

The following is the revised curriculum for International Crime and Justice leading to the MA Degree.

**Program Name and Degree Awarded:** International Crime and Justice, MA

**HEGIS Code:**

**NY State Program Code:**

**Effective term:** Spring, 2023

**Date of Program Approval:** March 25, 2022

**Date of CGS approval:** **December 12, 2022**

**Rationale for proposed changes:** The International Crime and Justice MA program students have recently requested that the program consider adding elective courses to the list of approved electives for the program. The ICJ MA faculty have generously developed several new courses for our students to meet this demand. The most recent course includes ICJ765 (Gender Justice and the Rome Statute). We, therefore, request that this course be added as an approved elective for the International Crime and Justice Masters Program.

**ICJ765. Intelligence in National Security and Policing.** This course will address both the theory and application of state intelligence services in both National Security and Law Enforcement. It will explain the roles and functions of intelligence services within the United States and then examine the challenges and opportunities for the unique function of intelligence in illuminating and intervening in issues related to transnational organized crime. The course will apply lessons learned from intelligence practice by developing a finished intelligence product and a collection requirement that identifies guidance for collection elements. The course will also examine the application of advancements made in Artificial Intelligence and those potential impacts on the business of intelligence as well as the ethical challenges associated with balancing civil liberties and the need for governments to maintain secrets.

<b>FROM</b>		<b>TO</b>	
<b>List of Course (Prefix, Number, and Name)</b>	<b>Crs</b>	<b>List of Course (Prefix, Number, and Name)</b>	<b>Crs</b>
<p><b>Requirements for the Degree Program:</b>  <del>**strike through</del> what is to be changed.</p> <p><b>Degree Requirements</b></p> <p>The Master of Arts in International Crime and Justice requires 36 credits of coursework, consisting of 24 credits from required courses and 12 credits from elective courses.</p> <p>Electives may be selected from the "International Criminology" or "International Law Enforcement and Crime Control" themes, or from any of the graduate courses offered at John Jay and CUNY, subject to the approval of the program director. Students may use their 12 elective credits to complete courses toward the <a href="#">Advanced Certificate in Transnational Organized Crime Studies</a> or the <a href="#">Advanced Certificate in Terrorism Studies</a>, or students can take a combination of different courses chosen from a list of approved electives. Please see the <a href="#">Graduate Bulletin</a> for the list of approved electives.</p> <p>Students who have completed 15 credits and have a GPA of 3.5 or above are eligible to take the following electives: Internship (6 credits) &amp; Thesis I &amp; Thesis II (6 credits). The thesis elective is taken over a period of two semester sequence ICJ 791 and ICJ 792. The Internship course (ICJ 780) is an online course which is accompanied by a mandatory 280 hours in an internship site. Placements in internship sites are arranged at the initiative of the student in consultation with the Center for Career and Professional Development Center and the program director. Students interested in the internship elective should start their search for an internship site at least a semester in advance. Students are encouraged to pursue one or more internships during their graduate studies, even if they are not taking the Internship elective course, potentially as an Independent Study (3 credits).</p>	<p>Crs</p>	<p><b>Requirements for the Degree Program:</b>  <del>**</del><u>underline</u> the changes.</p> <p><b>Degree Requirements</b></p> <p>The Master of Arts in International Crime and Justice requires 36 credits of coursework, consisting of 24 credits from required courses and 12 credits from elective courses.</p> <p>Electives may be selected from the "International Criminology" or "International Law Enforcement and Crime Control" themes, or from any of the graduate courses offered at John Jay and CUNY, subject to the approval of the program director. Students may use their 12 elective credits to complete courses toward the <a href="#">Advanced Certificate in Transnational Organized Crime Studies</a> or the <a href="#">Advanced Certificate in Terrorism Studies</a>, or students can take a combination of different courses chosen from a list of approved electives. Please see the <a href="#">Graduate Bulletin</a> for the list of approved electives.</p> <p>Students who have completed 15 credits and have a GPA of 3.5 or above are eligible to take the following electives: Internship (6 credits) &amp; Thesis I &amp; Thesis II (6 credits). The thesis elective is taken over a period of two semester sequence ICJ 791 and ICJ 792. The Internship course (ICJ 780) is an online course which is accompanied by a mandatory 280 hours in an internship site. Placements in internship sites are arranged at the initiative of the student in consultation with the Center for Career and Professional Development Center and the program director. Students interested in the internship elective should start their search for an internship site at least a semester in advance. Students are encouraged to pursue one or more internships during their graduate studies, even if they are not taking the Internship elective course, potentially as an Independent Study (3 credits).</p>	<p>Crs</p>

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<b>Sub-total:</b> 24 credits <b>Electives:</b> 9 credits <b>Total credits required:</b> 36 credits		<b>Sub-total:</b> 24 credits <b>Electives:</b> 9 credits <b>Total credits required:</b> 36 credits	

Note: The proposal should show the complete text of existing requirements and of proposed requirements. The State Education Department requires that all program changes include a complete listing of required courses.

**Does this change affect any other program?**

No       Yes

If yes, what consultation has taken place?

**PROGRAM IN Master of Science Security Management (MS SEC)****JOHN JAY COLLEGE OF CRIMINAL JUSTICE**

The City University of New York

**PROPOSED CHANGES IN A DEGREE PROGRAM**

The following is the revised curriculum for the Master of Science in Security Management leading to the MS Degree.

**Program Name and Degree Awarded: MS SEC****HEGIS Code: 0599.00****NY State Program Code: 36158****Effective term: Fall 2023****Date of Program Approval:****Date of CGS approval: 12/12/2022****The rationale for proposed changes:**

We are proposing to replace PAD 750, Security of Information Technology, with ICJ/SEC 760, Information Technology and Cybercrime, in Part Two of the Security Management M.S. program. ICJ/SEC 760 is a newer course, developed by a faculty member in Security, Fire, and Emergency Management, which is the home department of this program. The program faculty would prefer students take this course.

FROM		TO	
List of Courses (Prefix, Number, and Name)	Crs.	List of Courses (Prefix, Number, and Name)	Crs.
<p><b>Requirements for the Degree Program:</b>  **<del>strike through</del> what is to be changed.</p> <p><b>Part One: Core Requirements (12 Credits)</b>  SEC 701-Introduction to Protection Management Systems  SEC 731-Risk, Threat, and Critical Infrastructure  SEC 732-Privatization: Models and Applications for Private Justice  SEC 733-Legal, Regulatory, and Administrative Issues in Private Sector Justice</p> <p><b>Part Two: Required Management Analytic Courses (12 Credits)</b>  SEC 715-Analytical Methods in Protection Management  PAD 705-Organization Theory and Management  PAD 744-Capital and Operational Budgeting  <del>PAD 750-Security of Information Technology</del></p> <p><b>Part Three: Electives (12 Credits)</b>  SEC 703-Analysis of Building and Fire Codes  SEC 711-Introduction to Emergency Management  SEC 712-Theory and Design of Fire Protection Systems  SEC 730-Private Security Function and Role in Homeland Defense  SEC 740-Safety and Security in the Built Environment  SEC 753-Theory and Design of Security Systems  SEC 754-Contemporary Issues in Security Management  SEC 762-Business Continuity Planning  SEC 781-Risk Analysis and Loss Prevention</p>		<p><b>Requirements for the Degree Program:</b>  **<u>underline</u> the changes.</p> <p><b>Part One: Core Requirements (12 Credits)</b>  SEC 701-Introduction to Protection Management Systems  SEC 731-Risk, Threat, and Critical Infrastructure  SEC 732-Privatization: Models and Applications for Private Justice  SEC 733-Legal, Regulatory, and Administrative Issues in Private Sector Justice</p> <p><b>Part Two: Required Management Analytic Courses (12 Credits)</b>  SEC 715-Analytical Methods in Protection Management  PAD 705-Organization Theory and Management  PAD 744-Capital and Operational Budgeting  <u>ICJ/SEC 760 Information Technology and Cybercrime</u></p> <p><b>Part Three: Electives (12 Credits)</b>  SEC 703-Analysis of Building and Fire Codes  SEC 711-Introduction to Emergency Management  SEC 712-Theory and Design of Fire Protection Systems  SEC 730-Private Security Function and Role in Homeland Defense  SEC 740-Safety and Security in the Built Environment  SEC 753-Theory and Design of Security Systems  SEC 754-Contemporary Issues in Security Management</p>	

<p>PAD 748-Project Management SEC 791-Security Management Thesis</p> <p>Note: All students in the MS SEC program must pass a Comprehensive Exam that measures knowledge essential to emergency management and is administered by the program. The exam is offered every six months. The students must complete 24 credits in the program to be eligible to complete the exam. Students who fail the exam have two additional opportunities to retake it in accordance with the regular academic calendar.</p>	<p>SEC 762-Business Continuity Planning SEC 781-Risk Analysis and Loss Prevention PAD 748-Project Management SEC 791-Security Management Thesis</p> <p>Note: All students in the MS SEC program must pass a Comprehensive Exam that measures knowledge essential to emergency management and is administered by the program. The exam is offered every six months. The students must complete 24 credits in the program to be eligible to complete the exam. Students who fail the exam have two additional opportunities to retake it in accordance with the regular academic calendar.</p>	
<p><b>Final GPA greater than or equal to 3.0.</b> Requirements: 24 Electives: 12 <b>Total credits required: 36</b></p>	<p><b>Final GPA greater than or equal to 3.0.</b> Requirements: 24 Electives: 12 <b>Total credits required: 36</b></p>	

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**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**International Crime and Justice Master's Program and The Department of Security, Fire,  
 and Emergency Management**  
**The City University of New York**  
**899 10<sup>th</sup> Avenue**  
**New York, NY 10019**

**SEC 760-899 (49191) INFORMATION TECHNOLOGY & CYBERCRIME**  
**(ASYNCHRONOUS ONLINE 8-WEEK COURSE)**  
**FALL 2022**

<b>PROFESSOR</b>	Dr. Alex Alexandrou	<b>E-MAIL</b>	<a href="mailto:aalexandrou@jjay.cuny.edu">aalexandrou@jjay.cuny.edu</a>
<b>OFFICE LOCATION</b>	Haaren Hall Room: 433.13	<b>OFFICE HOURS</b>	Tuesdays: 11:30 a.m. - 1:00 p.m.
<b>PHONE NUMBER</b>	212-237-8834	<b>VIRTUAL OFFICE HOURS</b>	Thursdays: 6:30 p.m-7:00p.m. (See office hours schedule tab)

**Course Description**

The borderless nature of cybercrime, along with its anonymity and speed provides unique opportunities for criminality. The exponential growth of cybercrime is enabled by the fast adaptations of cybercriminals exploiting cyberspace and new technologies. Regardless of how effective and elaborate the technical layers of security in a system are, the human element will always be the weakest link in the system. Cybercrime is a transnational problem requiring collaboration and training at the global level. This course covers the history, causes, and evolution of cybercrime through the study of surveys, system and human factors, cybercrime laws and policies, and motives and attitudes of cybercriminals. The course additionally covers fundamentals of computer Network Security, principles, and methods used in making informed security decisions. The course offers an interdisciplinary approach that combines criminal justice and cybersecurity.

**LEARNING OBJECTIVES**

The students will be able to:

- Learn to recognize and monitor trends in cybercrime.
- Identify different types of cybercrime and computer crime statutes.
- Acquire knowledge of the major cybercrime threat actors and their tactics, methods and procedure
- Apply theories of criminal behavior that best explain the actions of cybercriminals.



- Understand network security fundamentals, tools, and techniques in detecting and documenting cybercrime.
- Learn the cross-national perspective on fighting cybercrime.

### **OPTIONAL TEXTBOOK**

Alexandrou, A. (2021). *Cybercrime and Information Technology: Theory and Practice: The Computer Network Infrastructure and Computer Security, Cybersecurity Laws, Internet of Things (IoT), and Mobile Devices*. CRC Press. **(No need to purchase this book).**

(The print format copy has been cataloged, and it is in Reserve Room - 3-hour loan; HV6773.A425 2022)

[https://cuny-jj.primo.exlibrisgroup.com/permalink/01CUNY\\_JJ/1nmngs/alma9994456769106128](https://cuny-jj.primo.exlibrisgroup.com/permalink/01CUNY_JJ/1nmngs/alma9994456769106128)

### **TEACHING METHODS**

- I. **Lectures:** Lectures will be made available online. Please see the weekly course materials.
- II. **Video clips/short documentary films:** In addition to lectures, the instructor will upload short video clips and documentary films related to cybercrime and cyber-security issues.
- III. **Weekly Assignments:** Over the course of the semester there will be **five homework article critique assignments (5 assignments @ 36 points each)** and **eight homework assignments based on readings/lectures (8 assignments @ 15 points each)**.
  - **Part 1-homework assignments based on readings/lectures:** All the questions are based on material covered in the lecture notes.
  - **Part 2-homework assignments (article critique):** Peer review is a process that ensures high-quality of writing and maintains academic standards. A peer-reviewed journal article is not published until it has been reviewed by a panel of other academics or professionals in the field. **There will be five peer review journal article critique assignments**, that will help students prepare for the assigned research paper (see below). All graduate students should learn to comprehend and critique peer review articles. Please see the course outline for additional information.
- IV. **Research Paper:** Write a **4-6-page research paper (12 font, double-spaced)** on emerging cybercrime, and discuss about the emerging trends using literature review articles, to deter and prevent cybercrimes. The cover page and the reference page (which **MUST** be included) **are not part of the minimum page requirement**. Outside research is required for this assignment. The paper must have a minimum of **five scholarly sources** (e.g., periodical or journal articles; government reports and studies; and scholarly books). This assignment is due by **Thursday, October 20<sup>th</sup>, 2022**, and must be posted on Blackboard in the appropriate drop box by **11:59 p.m. on that date**. **This research paper will follow the scientific research article format**. The research must be presented in an orderly, logical manner. Please see the citation and references below.

**CITATION AND REFERENCES**

All references should follow the American Psychological Association (APA) Guide 7th Edition.

- For more information, refer to [A Guide to the APA Documentation style](#).
- APA style from Purdue <https://owl.english.purdue.edu/owl/resource/560/09/>

**ADDITIONAL READING**

You are encouraged to follow the news and articles closely the following blogs

- A Cyber Division at FBI-<https://www.fbi.gov/investigate/cyber>
- BleepingComputer-<https://www.bleepingcomputer.com/>
- The Hacker News-<https://thehackernews.com/>
- International Cybersecurity and Privacy Resources- <https://www.nist.gov/cybersecurity/international-cybersecurity-and-privacy-resources>

**GRADING**

Grades are not subject to change unless there has been a clear error on the instructor’s part, but students are welcome to discuss them. Course Incompletes are granted only in extreme cases, such as illness or other family emergency. A student’s procrastination in completing his/her homework, and/or the presentation is not a basis for an Incomplete. Policy on Incomplete Grades: Refer to John Jay College of Criminal Justice [graduate Bulletin](#).



FINAL GRADES WILL BE DETERMINED AS FOLLOWS		FINAL LETTER GRADE		TOTAL POINTS
<b>Homework assignments (article critique):</b>	<b>180 points</b>	<b>A Excellent</b>	<b>4.0</b>	<b>372-400+</b>
<b>Homework questions based on lecture:</b>	<b>120 points</b>	<b>A-</b>	<b>3.7</b>	<b>360-371.6</b>
<b>Final Research Paper:</b>	<b>100 points</b>	<b>B+</b>	<b>3.3</b>	<b>348.4-359.6</b>
<b>Total:</b>	<b>400 points</b>	<b>B</b>	<b>3.0</b>	<b>332-348</b>
		<b>B-</b>	<b>2.7</b>	<b>320-331.6</b>
		<b>C+</b>	<b>2.3</b>	<b>308.4-319.6</b>
		<b>C</b>	<b>2.0</b>	<b>292-304</b>
		<b>F</b>	<b>0</b>	<b>291.6 ↓</b>

**COURSE POLICIES**

The schedule for the course is posted on Blackboard. It is your responsibility to keep up with the schedule and not miss any deadlines. Bear in mind that the email set up in Blackboard is the primary means of communication. You are responsible for the email listed in Blackboard. If you choose to change your email in Blackboard to a non-John Jay email it is your responsibility to ensure you check it frequently. Late work will not be accepted.

- Writing Assignments (Proofing, Grammar, Spelling, etc.): Students are responsible for submitting work that has been proofread and spell-checked.

### **ASSIGNMENTS**

You must submit all work no later than the due date for each assignment or **NO points will be given.** I do not accept late assignments or make-up work unless an emergency exists for which proof can be provided. Online homework is done through the Blackboard.

**NOTE:** Blackboard-supported documents are **Word (DOC, DOCX), PowerPoint (PPT, PPTX), Excel (XLS, XLSX), and PDF (PDF).** If the file uploaded is not one of the above file types, the instructor will not be able to view/grade the attached file. If you use Google Doc, please convert the document, save, and submit to Blackboard.

### **USE OF BLACKBOARD**

The use of Blackboard is central to course management. Students should open their personal accounts as early as possible and familiarize themselves with Blackboard. It is the student's responsibility to ensure they can use and navigate Blackboard.

- I. **Blackboard:** This course uses Blackboard, a Web-based course management system in which a password-protected site is created for our course. Blackboard will be used to distribute course materials, communicate and collaborate online, to disseminate assignment instructions, post grades, and take online quizzes and surveys.

You will be responsible for checking the Blackboard course site regularly for class work and announcements. As with all computer systems, there are occasionally scheduled downtimes, as well as

unanticipated disruptions. Notification of these disruptions will be posted on the Blackboard login page. Scheduled downtimes are not an excuse for late work. However, if there is an unscheduled downtime for a

significant period of time, I will make an adjustment if it occurs close to the due date. Blackboard is available at <https://bbhosted.cuny.edu/>.

- II. **SafeAssign:** In an effort to detect and prevent plagiarism, instructors will use a tool called SafeAssign within the Blackboard environment to compare a student's work with multiple sources. It then reports a percentage of similarity and provides links to those specific sources. The tool itself does not determine whether or not a paper has been plagiarized. Instead, that judgment must be made by the individual faculty member.

Therefore, please be careful with similarity, **don't copy and paste**. Paraphrase: answer the questions in your own words. Any words in your homework that do not belong to you should be cited. This not only reduces the chances of your homework being plagiarized but also shows that you are a competent writer who has conducted thorough research. When you cite, should be in the form of in-text citations where you cite the source of your information at the end of the sentence that contains the borrowed knowledge (see citation and references above). When you cite your sources, also make sure that you have included a full reference to that citation. Full references are located on a separate last page of your homework.

### **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

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



### **COURSE OUTLINE**

<b>Week</b>	<b>Lectures and Topics</b>	<b>Readings and Assignments</b>
<b>▶ 1 (8/25) TH</b>	<b>Lecture 1-Understanding Essential Computer Concepts</b> – Understand Binary, Hexadecimal ASCII, EBCDIC & UNICODE codes.	<b>Required reading:</b> – Chapter 1- Lectures 1 & 2 – See weekly course materials on the blackboard

	<ul style="list-style-type: none"> <li>– Understand Boolean algebra, logic gates, and truth tables.</li> <li>– Explain color depth, color models and screen resolution.</li> <li>– Understand lossy and lossless compression.</li> <li>– Understand the basics of quantum computing.</li> <li>– Understand the history of computers and the technology surrounding them.</li> </ul>	<ul style="list-style-type: none"> <li>○ Homework #1: Reading assignment (due 9/1/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on the lecture</li> </ul> </li> </ul>
<p><b>► 2</b> <b>(9/1) TH</b></p>	<p><b>Lecture 2-Cybercrime in a Data-Driven and Techno-Centric Society</b></p> <ul style="list-style-type: none"> <li>– Understand the evolution and phases of cybercrime.</li> <li>– Explain the motives that make cybercrime attractive.</li> <li>– Understand the cybercriminal.</li> <li>– Discuss the Internet of Things (IoT) and cybercrime.</li> <li>– Recognize the connections among Cybercrime, Machine Learning and Artificial Intelligence (AI).</li> <li>– Understand the costs of cybercrime and the role of cryptocurrency.</li> <li>– Explain state-sponsored and cyber warfare.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 2 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #2: Reading assignment (due 9/8/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on the lecture</li> <li>b) Article critique</li> </ul> </li> </ul> </li> </ul>
<p><b>► 3</b> <b>(9/8) TH</b></p>	<p><b>Lecture 3-Understanding the US Legal System</b></p> <ul style="list-style-type: none"> <li>– Understand the main barriers to prosecuting cybercriminals.</li> <li>– Understand the legal system in the United States.</li> <li>– Understand the main barriers to prosecuting cybercriminals.</li> <li>– Understand the legal system in the United States.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 3 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #3: Reading assignment (due 9/15/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on a lecture</li> <li>b) Article critique</li> </ul> </li> </ul> </li> </ul>
<p><b>► 4</b> <b>(9/15) TH</b></p>	<p><b>Lecture 4-Laws, standards and regulations affecting Cybercrime</b></p> <ul style="list-style-type: none"> <li>– Understand Anti-Hacking Laws.</li> <li>– Understand Data Security Laws in Critical Infrastructure, Financial Institutions, and Healthcare.</li> <li>– Understand the National Institute of Standards and Technology (NIST) Cybersecurity Framework.</li> <li>– Understand Public &amp; Private Sector Partnerships Laws.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 4 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #4: Reading assignment (due 9/22/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on the lecture</li> <li>b) Article critique</li> </ul> </li> </ul> </li> </ul>

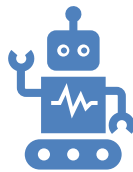
	<ul style="list-style-type: none"> <li>– Understand Surveillance Laws and Privacy Laws.</li> <li>– Internet Surveillance Laws in the U.S.</li> </ul>	
<p>► 5 (9/22) TH</p>	<p><b>Lecture 5-The Networking Environment</b></p> <ul style="list-style-type: none"> <li>– Understand computer networking, its history and its evolution.</li> <li>– Understand essential computer network components and terminology.</li> <li>– Understand different types of networking.</li> <li>– Network Topology</li> <li>– Understand the Open Systems Interconnection (OSI), Transmission Control Protocol/Internet Protocol (TCP/IP ), and User Datagram Protocol (UDP) Models.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 5 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #5: Reading assignment (due 9/29/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on a lecture</li> <li>b) Article critique</li> </ul> </li> </ul> </li> <li>– Select a research paper topic. Choose a topic that you are interested in!</li> </ul>
<p>► 6 (9/29) TH</p>	<p><b>Lecture 6-Computer Security Technology and Principles</b></p> <ul style="list-style-type: none"> <li>– Understand computer security technology, its history, and its evolution.</li> <li>– Understand the CIA Triad Model and NIST's Standards for Security Categorization of Federal Information and Information Systems (FIPS 199).</li> <li>– Recognize the significance of identification, authentication, and authorization in computer security.</li> <li>– Understand different types of cyberattacks.</li> <li>– Recognize computer security prevention mechanisms.</li> <li>– Understand modern encryption methodology.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 6 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #6: Reading assignment (due 10/6/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on a lecture</li> <li>b) Article critique</li> </ul> </li> </ul> </li> </ul>
<p>► 7 (10/6) TH</p>	<p><b>Lecture 7-Internet of Things (IoT)</b></p> <ul style="list-style-type: none"> <li>– Understand the Internet of Things (IoT).</li> <li>– Understand real-world applications.</li> <li>– Illustrate IoT architecture.</li> <li>– Explain different types of IoT protocols and standards.</li> <li>– Describe the IoT ecosystem—bandwidth, interoperability, power usage, and range.</li> <li>– Understand the importance of security in IoT devices.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 7 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #7: Reading assignment (due 10/13/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on a lecture</li> </ul> </li> </ul> </li> </ul>

<p>▶ 8 (10/13) TH</p>	<p><b>Lecture 8-Mobile Devices: The Smartphone</b></p> <ul style="list-style-type: none"> <li>– Brief History and Significant Milestones of Mobile Phones.</li> <li>– Understand the historical significance of mobile phone technology.</li> <li>– Understand the main components, operating systems (OS), applications, and architecture of smartphones. Understand how cellular networks function.</li> <li>– Understand tracking of mobile devices.</li> <li>– Recognize threats to mobile security.</li> </ul>	<p><b>Required readings:</b></p> <ul style="list-style-type: none"> <li>– Chapter 8 Lectures 1 &amp; 2</li> <li>– See weekly course materials on the blackboard <ul style="list-style-type: none"> <li>○ Homework #7: Reading assignment (due 10/19/22 at 11:59 p.m.) <ul style="list-style-type: none"> <li>a) Questions based on the lecture</li> </ul> </li> </ul> </li> </ul>
<p>▶ 9 (10/20) TH</p>	<p style="text-align: center;"><b>Last day of classes</b></p>	<p><b>Final research paper due 10/20/2022 at 11:59 P.M.</b></p>

*“The root of education is bitter, the fruit is sweet”*

(Isocrates)

**Enjoy the Class**



**PROGRAM IN EMERGENCY MANAGEMENT****JOHN JAY COLLEGE OF CRIMINAL JUSTICE**

The City University of New York

**PROPOSED CHANGES IN A DEGREE PROGRAM**

The following is the revised curriculum for Emergency Management leading to the Master of Science Degree.

**Program Name and Degree Awarded:** Emergency Management, Master of Science

**HEGIS Code:** 2101

**NY State Program Code:** 37712

**Effective term:** Fall 2023

**Date of Program Approval:**

**Date of CGS approval:** 12/12/2022

**Rationale for proposed changes:**

We are proposing to replace PAD 750, Security of Information Technology, with ICJ/SEC 760, Information Technology and Cybercrime, in the elective portion of the Emergency Management M.S. program. ICJ/SEC 760 is a newer course, developed by a faculty member in Security, Fire, and Emergency Management, which the home department of this program. The program faculty would prefer students this course.



From		To
<p><b>Requirements for the Degree Program:</b>  <del>**</del> <del>strike through</del> what is to be changed.  <b>Degree Requirements</b></p> <p>The program requires 36 credits of coursework.</p> <p>Students may elect to follow the Emergency Management <b>General Track</b> or <b>Thesis Track</b>.</p> <p><b>General Track - Comprehensive Exam/Project</b></p> <p>All students on the general track must pass one of two examinations. The first option is a comprehensive examination designed to evaluate students’ understanding of key knowledge and their ability to formulate responses to conceptual and practical applications of theories and practices taught in the program, and to express themselves effectively in writing for a professional audience. The Comprehensive Exam/Project is offered once every Fall and Spring term.</p> <p>The second option is to take and pass the written certification examination portion of the International Association of Emergency Managers Associate Emergency Manager (AEM)/Certified Emergency Manager (CEM) program. Students must fulfill the application and other requirements for AEM process, including payment of any fees to IAEM. Upon successful completion of the examination, proof of completion must be submitted to the Program Director.</p>		<p><b>Requirements for the Degree Program:</b>  <del>**</del> <u>underline</u> the changes.  <b>Degree Requirements</b></p> <p>The program requires 36 credits of coursework.</p> <p>Students may elect to follow the Emergency Management <b>General Track</b> or <b>Thesis Track</b>.</p> <p><b>General Track - Comprehensive Exam/Project</b></p> <p>All students on the general track must pass one of two examinations. The first option is a comprehensive examination designed to evaluate students’ understanding of key knowledge and their ability to formulate responses to conceptual and practical applications of theories and practices taught in the program, and to express themselves effectively in writing for a professional audience. The Comprehensive Exam/Project is offered once every Fall and Spring term.</p> <p>The second option is to take and pass the written certification examination portion of the International Association of Emergency Managers Associate Emergency Manager (AEM)/Certified Emergency Manager (CEM) program. Students must fulfill the application and other requirements for AEM process, including payment of any fees to IAEM. Upon successful completion of the examination, proof of completion must be submitted to the Program Director.</p>

<p><b>Thesis Track</b></p> <p>Permission from the program director is required in order to select the thesis track, which is available to students who meet the following criteria:</p> <ul style="list-style-type: none"> <li>• Completed at least 12 credits with a GPA of 3.5 or higher</li> <li>• Earned a grade of B+ or higher in <a href="#">SEC 715</a> Analytical Methods in Protection Management</li> </ul> <p>The thesis track fulfills 6 credits of the elective requirements.</p> <p><b>Required Courses</b></p> <p><a href="#">PMT 711</a> Introduction to Emergency Management</p> <p><a href="#">PMT 760</a> Emergency Management: Mitigation and Recovery</p> <p><a href="#">PMT 763</a> Emergency Management: Preparedness</p> <p><a href="#">PMT 764</a> Managing Response to Large-Scale Incidents</p> <p>Total Credit Hours:</p> <p><b>Required Management and Analytic Courses</b></p> <p><a href="#">SEC 715</a> Analytical Methods in Protection Management</p> <p><a href="#">PAD 705</a> Organization Theory and Management</p> <p><a href="#">PAD 744</a> Capital and Operational Budgeting and Fiscal Management</p> <p><a href="#">PMT 748</a> Project Management for Emergency Management and Public</p> <p>Total Credit Hours:</p> <p><b>Electives</b></p> <p><i>Select four courses:</i></p>	<p><b>Thesis Track</b></p> <p>Permission from the program director is required in order to select the thesis track, which is available to students who meet the following criteria:</p> <ul style="list-style-type: none"> <li>• Completed at least 12 credits with a GPA of 3.5 or higher</li> <li>• Earned a grade of B+ or higher in <a href="#">SEC 715</a> Analytical Methods in Protection Management</li> </ul> <p>The thesis track fulfills 6 credits of the elective requirements.</p> <p><b>Required Courses</b></p> <p><a href="#">PMT 711</a> Introduction to Emergency Management</p> <p><a href="#">PMT 760</a> Emergency Management: Mitigation and Recovery</p> <p><a href="#">PMT 763</a> Emergency Management: Preparedness</p> <p><a href="#">PMT 764</a> Managing Response to Large-Scale Incidents</p> <p>Total Credit Hours:</p> <p><b>Required Management and Analytic Courses</b></p> <p><a href="#">SEC 715</a> Analytical Methods in Protection Management</p> <p><a href="#">PAD 705</a> Organization Theory and Management</p> <p><a href="#">PAD 744</a> Capital and Operational Budgeting and Fiscal Management</p> <p><a href="#">PMT 748</a> Project Management for Emergency Management and Public</p> <p>Total Credit Hours:</p> <p><b>Electives</b></p> <p><i>Select four courses:</i></p>	
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<p><a href="#">CRJ 744</a> Terrorism and Politics</p> <p><a href="#">CRJ 746</a> Terrorism and Apocalyptic Violence</p> <p><a href="#">PAD 714</a> Organizational Performance Assessment</p> <p><a href="#">PAD 740</a> Public Sector Inspection and Oversight</p> <p><a href="#">PAD 750</a> Security of Information Technology</p> <p><a href="#">PMT 701</a> Introduction to Protection Management Systems</p> <p><a href="#">PMT 703</a> Analysis of Building and Fire Codes</p> <p><a href="#">PMT 712</a> Theory and Design of Fire Protection Systems</p> <p><a href="#">PMT 720</a> Geographic Information Systems for Public Safety and Emergency Management</p> <p><a href="#">PMT 725</a> Seminar in Emergency Management and Response</p> <p><a href="#">PMT 761</a> Technology in Emergency Management</p> <p><a href="#">PMT 762</a> Business Continuity Planning</p> <p><a href="#">PMT 770</a> Climate Change Impacts and Emergency Management</p> <p><a href="#">PMT 780</a> Public Health Emergency Management</p> <p><a href="#">PMT 781</a> Risk Analysis and Loss Prevention</p> <p><a href="#">PMT 789</a> Human and Social Vulnerability and Disaster</p> <p><a href="#">SEC 730</a> Private Security: Function and Role in Homeland Defense</p> <p><a href="#">SEC 731</a> Risk, Threat and Critical Infrastructure</p> <p><a href="#">SEC 740</a> Safety and Security in the Built Environment</p> <p><a href="#">SEC 753</a> Theory and Design of Security Systems</p> <p><a href="#">SEC 798</a> Faculty Mentored Research in Security Management</p> <p>Total Credit Hours:</p> <p>* <a href="#">SEC 798</a> requires approval of the program director.</p> <p>Total Credit Hours: 36</p>		<p><a href="#">CRJ 744</a> Terrorism and Politics</p> <p><a href="#">CRJ 746</a> Terrorism and Apocalyptic Violence</p> <p><a href="#">PAD 714</a> Organizational Performance Assessment</p> <p><a href="#">PAD 740</a> Public Sector Inspection and Oversight</p> <p><a href="#">ICJ/SEC 760</a> Information Technology and Cybercrime</p> <p><a href="#">PMT 701</a> Introduction to Protection Management Systems</p> <p><a href="#">PMT 703</a> Analysis of Building and Fire Codes</p> <p><a href="#">PMT 712</a> Theory and Design of Fire Protection Systems</p> <p><a href="#">PMT 720</a> Geographic Info Systems for Public Safety and Emergency Management</p> <p><a href="#">PMT 725</a> Seminar in Emergency Management and Response</p> <p><a href="#">PMT 761</a> Technology in Emergency Management</p> <p><a href="#">PMT 762</a> Business Continuity Planning</p> <p><a href="#">PMT 770</a> Climate Change Impacts and Emergency Management</p> <p><a href="#">PMT 780</a> Public Health Emergency Management</p> <p><a href="#">PMT 781</a> Risk Analysis and Loss Prevention</p> <p><a href="#">PMT 789</a> Human and Social Vulnerability and Disaster</p> <p><a href="#">SEC 730</a> Private Security: Function and Role in Homeland Defense</p> <p><a href="#">SEC 731</a> Risk, Threat and Critical Infrastructure</p> <p><a href="#">SEC 740</a> Safety and Security in the Built Environment</p> <p><a href="#">SEC 753</a> Theory and Design of Security Systems</p> <p><a href="#">SEC 798</a> Faculty Mentored Research in Security Management</p> <p>Total Credit Hours: 12</p> <p>* <a href="#">SEC 798</a> requires approval of the program director.</p> <p>Total Credit Hours: 36</p> <p>or.</p>	
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Sub-total Electives Total credits required: 36		Sub-total Electives Total credits required: 36	
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Note: The proposal should show the complete text of existing requirements and of proposed requirements. The State Education Department requires that all program changes include a complete listing of required courses.

**Does this change affect any other program?**

No     Yes

If yes, what consultation has taken place?

From: Faculty Senate  
 To: College Council  
 Date: January 19, 2023  
 Subject: Agenda Item: Proposed Amendments to *Charter & Bylaws*

The Faculty Senate is proposing 3 Amendments to the *Council Bylaws* and 5 Amendments to the *College Charter*.

- ◆ The Bylaws may be amended by a two-thirds vote of members of the College Council present and voting at a regular meeting of the College Council, as long as there is at least an absolute majority of affirmative votes. Any amendment to the Bylaws shall be proposed and discussed at a regular meeting of the College Council and shall be voted on at the next regular meeting of the College Council.

*Council Bylaws. II*

- ◆ This Charter may be amended by a two-thirds vote of members of the College Council present and voting at a regular meeting of the College Council as long as at least an absolute majority of the membership votes in favor of the amendments. Any amendment to the Charter to be made by action of the College Council shall be proposed and discussed at a regular meeting of the College Council and shall be voted on at the next regular meeting of the College Council. . . . An amendment shall become effective upon approval by the Board of Trustees.

*College Charter. Article V. Section 2*

**Faculty Senate Proposed Amendments to the  
 College Charter and Council Bylaws**

**A. PROPOSED AMENDMENTS TO THE COUNCIL BYLAWS**

**Faculty Senate Proposal #1:**

**Amendment of the College Council Bylaws:** *Eliminate the Committee on Faculty Elections. Change to College Council Bylaws, Article 1, Section 3 (“Special Committees”).*

**Current:**

## A. Committee on Faculty Elections

There shall be a Committee on Faculty Elections which shall conduct faculty elections. The committee shall be comprised of five (5) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter.

**Proposed Change** (additions in red underline, deletions in strikethrough):

[Reserved]

~~A. Committee on Faculty Elections~~

~~There shall be a Committee on Faculty Elections which shall conduct faculty elections. The committee shall be comprised of five (5) full-time members of the faculty, as defined in Article I, Section 3.a.i of the Charter.~~

**Result:**

Special Committees

[Reserved]

**Rationale:**

This committee traditionally counted secret paper ballots cast in college-wide elections in which the faculty was the electorate. These college-wide faculty elections have been changed whereby faculty now cast secret votes electronically, and the Department of Information Technology, using electronic software, provides the election results to the organizers of each election. Thus, there is no longer a role for the Faculty Elections Committee.

**Faculty Senate Proposal #2:**

**Amendment of the College Council Bylaws:** *Conform public access to committee meetings to requirements of State law and provide John Jay community access to all committee meetings. Change to College Council Bylaws, Article 1, Section 1, paragraph vi.*

**Current:**

Subject to the provisions of state law, all College Council committee meetings are open to the public.

**Proposed Change** (additions in red underline, deletions in strikethrough):

~~Subject to the provisions of state law, all~~ College Council committee meetings are open to all current John Jay faculty and staff and all currently enrolled John Jay students ~~the public.~~

**Result:**

College Council committee meetings are open to all current John Jay faculty and staff and all currently enrolled John Jay students.

**Rationale:**

The prior language was intended to state that College Council committee meetings are open to the public “as required” by State law. But State law trumps our bylaws, so that statement wasn’t required. And its wording could instead have been misread to mean that all College Council committee meetings are open to the public, even if not required by State law, unless prohibited by State law. The current changes fix those problems, and additionally provide, as desired, that College Council committee meetings are open to our own community members (which is something we want to do, even if not required by State law).

**Faculty Senate Proposal #3:**

**Amendment of the College Council Bylaws:** *Conform membership in the Committee on Faculty Personnel with our longstanding practice and with CUNY bylaws by removing ineligible student participants. Change to College Council Bylaws, Article I, Section 2E, second paragraph.*

**Current:**

The Student Council may designate up to two (2) students, with at least 30 credits earned at the College, to serve as liaisons to the Review Subcommittees of the Committee on Faculty Personnel. The student liaisons shall be subject to College Council ratification. The role of the student liaisons shall be to review student evaluations of faculty members being considered by the subcommittees for reappointment, promotion and tenure and to summarize the content of those evaluations at a time designated by the Review Subcommittee. Student liaisons are not members of the Committee on Faculty Personnel.

**Proposed Change** (additions in red underline, deletions in strikethrough):

~~The Student Council may designate up to two (2) students, with at least 30 credits earned at the College, to serve as liaisons to the Review Subcommittees of the Committee on Faculty Personnel. The student liaisons shall be subject to College Council ratification. The role of the student liaisons shall be to review student evaluations of faculty members being considered by the subcommittees for reappointment, promotion and tenure and to summarize the content of those evaluations at a time designated by the Review Subcommittee. Student liaisons are not members of the Committee on Faculty Personnel.~~

**Result:**

[No second paragraph]

**Rationale:**

Neither CUNY bylaws nor our Charter permit student participation on this committee, nor has it been our practice. This change updates the bylaws to conform to our practice and governing documents.

## **B. PROPOSED AMENDMENTS TO THE COLLEGE CHARTER**

**Faculty Senate Proposal #4:**

**Amendment of the College Charter:** *Require bylaws for non-departmental majors. Change to Charter, Article 2, Section 3 (currently, "Departmental Bylaws").*



**Current:**

Departmental Bylaws.

Each academic department shall adopt bylaws, which shall be subject to review and approval by the Executive Committee.

**Proposed Change** (additions in red underline, deletions in strikethrough):

~~Departmental~~ Bylaws for Departments and Non-Departmental Programs.

Each academic department shall adopt bylaws, which shall be subject to review and approval by the Executive Committee. The faculty of non-departmental programs shall adopt bylaws, which shall be subject to review and approval by the Committee on Undergraduate Curriculum and Academic Standards and by the Executive Committee of the College Council. The bylaws of each non-departmental program shall include the necessary and sufficient criteria for faculty membership.

**Result:**

Bylaws for Departments and Non-Departmental Programs.

Each academic department shall adopt bylaws, which shall be subject to review and approval by the Executive Committee. The faculty of non-departmental programs shall adopt bylaws, which shall be subject to review and approval by the Committee on Undergraduate Curriculum and Academic Standards and by the Executive Committee of the College Council. The bylaws of each non-departmental program shall include the necessary and sufficient criteria for faculty membership.

**Rationale:**

Most undergraduate majors are administered by departments according to provisions in their departmental bylaws. Non-departmental programs also need governance bylaws so that the faculty teaching in such programs have an agreed-upon set of rules by which to operate.

**Faculty Senate Proposal #5:**

**Amendment of the College Charter:** *Explicitly codify existing practice, and CUNY default, of faculty losing their governance rights upon resignation or notice of non-reappointment. Also explicitly codify the rule, from the Terms and Conditions of*

*Employment for the Executive Compensation Plan, that employees in the ECP titles lose their faculty voting rights. Change to Charter, Article I, Section 3.a.i.*

**Current:**

For purposes of this Charter, the “faculty” consists of those serving full-time in the titles of Distinguished Professor, Professor, Associate Professor, Assistant Professor, Instructor and Lecturer, except those serving in visiting or substitute titles and those on retirement leave.

**Proposed Change** (additions in red underline, deletions in strikethrough):

For purposes of this Charter, the “faculty” consists of those serving full-time in the titles of Distinguished Professor, Professor, Associate Professor, Assistant Professor, Instructor and Lecturer, except those serving in visiting or substitute titles, those who have submitted resignations, those who have received notice of non-reappointment, those in the Executive Compensation Plan, and those on retirement leave.

**Result:**

For purposes of this Charter, the “faculty” consists of those serving full-time in the titles of Distinguished Professor, Professor, Associate Professor, Assistant Professor, Instructor and Lecturer, except those serving in visiting or substitute titles, those who have submitted resignations, those who have received notice of non-reappointment, those in the Executive Compensation Plan, and those on retirement leave.

**Rationale:**

The loss of governance rights is mandated by CUNY Board of Trustees bylaw 8.1 and by the Terms and Conditions of Employment for the Executive Compensation Plan, both of which are binding on us. But the current Charter language makes that less than clear. This change adds clarity by making the rule explicit and close at hand.

**Faculty Senate Proposal #6:**

**Amendment of the College Charter:** *Permit faculty on leave to waive voting eligibility if desired. Change to Charter, Article II, Section 1 (“Departments”), first paragraph.*

**Current:**

Each department shall have control of its own educational policies consistent with the provisions of the College Council, the Bylaws of the CUNY Board of Trustees and the New York State Education Law. Each member of the full-time faculty, as defined in Article I, Section 3.a.i, shall be allowed one (1) vote in all College and departmental elections. Except as specified in this Charter and the Bylaws and policies of the CUNY Board of Trustees, the organization and functioning of the department shall be determined by its members.

**Proposed Change** (additions in red underline, deletions in strikethrough):

Each department shall have control of its own educational policies consistent with the provisions of the College Council, the Bylaws of the CUNY Board of Trustees and the New York State Education Law. Each member of the full-time faculty, as defined in Article I, Section 3.a.i, shall be allowed one (1) vote in all College and departmental elections. A full-time faculty member who is or will be on leave may waive voting eligibility for elections during their leave. Except as specified in this Charter and the Bylaws and policies of the CUNY Board of Trustees, the organization and functioning of the department shall be determined by its members.

**Result:**

Each department shall have control of its own educational policies consistent with the provisions of the College Council, the Bylaws of the CUNY Board of Trustees and the New York State Education Law. Each member of the full-time faculty, as defined in Article I, Section 3.a.i, shall be allowed one (1) vote in all College and departmental elections. A full-time faculty member who is or will be on leave may waive voting eligibility for elections during their leave. Except as specified in this Charter and the Bylaws and policies of the CUNY Board of Trustees, the organization and functioning of the department shall be determined by its members.

**Rationale:**

While many voters who are on leave want to retain their voting rights while on leave, others would prefer not to. Because elections for chairpersons

and P&B committee members require affirmative votes from a majority of all eligible voters, failing to participate counts the same as a “no” vote. That can result in pressure being placed on faculty who are on leave, which is undesirable. This amendment gives faculty on leave the option to retain voting rights or not.

**Faculty Senate Proposal #7:**

**Amendment of the College Charter:** *Update chair election provisions to permit faculty on leave to waive voting eligibility and clarify language regarding margin needed for election to match longstanding practice and CUNY bylaws. Change to Charter, Article II, Section 2 (“Departmental Chairpersons”).*

**Current:**

The chairperson of each department shall be the chief executive officer. He or she must hold professorial rank, and shall be elected by secret ballot for a term of three (3) years by an absolute majority of all voting members of the full-time faculty of the department, as defined in Article I, Section 3.a.i, subject to the approval of the President and the CUNY Board of Trustees. Elections shall be held in May of the year in which the chairperson’s term expires. The new chairperson shall take office as of July 1 of the year in which he or she is elected.

**Proposed Change** (additions in red underline, deletions in strikethrough):

The chairperson of each department shall be the chief executive officer. He or she must hold professorial rank, and shall be elected by secret ballot for a term of three (3) years by an affirmative vote of a majority of all eligible voters in the department~~an absolute majority of all voting members of the full-time faculty of the department, as defined in Article I, Section 3.a.i,~~ subject to the approval of the President and the CUNY Board of Trustees. Eligible voters are members of the full-time faculty of the department, as defined in Article I, Section 3.a.i, but excluding any member who is on leave and who has waived voting eligibility during their leave. Elections shall be held in May of the year in which the chairperson’s term expires. The new chairperson shall take office as of July 1 of the year in which he or she is elected.

**Result:**

The chairperson of each department shall be the chief executive officer. He or she must hold professorial rank, and shall be elected by secret ballot for a term of three (3) years by an affirmative vote of a majority of all eligible voters in the department, subject to the approval of the President and the CUNY Board of Trustees. Eligible voters are members of the full-time faculty of the department, as defined in Article I, Section 3.a.i, but excluding any member who is on leave and who has waived voting eligibility during their leave. Elections shall be held in May of the year in which the chairperson's term expires. The new chairperson shall take office as of July 1 of the year in which he or she is elected.

**Rationale:**

The first change brings the language into conformity with our current and longstanding practice of requiring a majority of all eligible voters, which is also the default rule under the CUNY bylaws. The second change is necessary to allow faculty to waive voting eligibility when they are on certain leaves.

**Faculty Senate Proposal #8:**

**Amendment of the College Charter:** *Update P&B election provisions to permit faculty on leave to waive voting eligibility and clarify language regarding margin needed for election to match longstanding practice and CUNY bylaws. Change to Charter, Article II, Section 4 ("Departmental Committee on Faculty Personnel and Budget").*

**Current:**

Each department shall establish a Committee on Faculty Personnel and Budget which shall be chaired by the chairperson of the department. In addition, the full-time faculty of the department, as defined in Article I, Section 3.a.i, shall elect four (4) full-time members of the faculty, as defined in Article I, Section 3.a.i, each of whom shall serve for one year. At least four (4) of the committee members shall be tenured. If the department has fewer than four (4) tenured faculty members, the committee shall be established as set forth in Article 9.1 of the Bylaws of the CUNY Board of Trustees.

**Proposed Change** (additions in red underline, deletions in strikethrough): Each department shall establish a Committee on Faculty Personnel and Budget which shall be chaired by the chairperson of the department. In addition, the department ~~the full-time faculty of the department, as defined in Article I, Section 3.a.i,~~ shall elect four (4) full-time members of the faculty, as defined in Article I, Section 3.a.i, each of whom shall serve for one year. Election requires an affirmative vote of a majority of all eligible voters in the department. Eligible voters are members of the full-time faculty of the department, as defined in Article I, Section 3.a.i, but excluding any member who is on leave and who has waived voting eligibility during their leave. At least four (4) of the committee members shall be tenured. If the department has fewer than four (4) tenured faculty members, the committee shall be established as set forth in Article 9.1 of the Bylaws of the CUNY Board of Trustees.

**Result:**

Each department shall establish a Committee on Faculty Personnel and Budget which shall be chaired by the chairperson of the department. In addition, the department shall elect four (4) full-time members of the faculty, as defined in Article I, Section 3.a.i, each of whom shall serve for one year. Election requires an affirmative vote of a majority of all eligible voters in the department. Eligible voters are members of the full-time faculty of the department, as defined in Article I, Section 3.a.i, but excluding any member who is on leave and who has waived voting eligibility during their leave. At least four (4) of the committee members shall be tenured. If the department has fewer than four (4) tenured faculty members, the committee shall be established as set forth in Article 9.1 of the Bylaws of the CUNY Board of Trustees.

**Rationale:**

These changes do two things. First, they explicitly codify our existing and longstanding practice of requiring a majority of all eligible voters, which is also the default rule under the CUNY bylaws. Additionally, the changes allow faculty to waive voting eligibility when they are on certain leaves.

