

**COLLEGE COUNCIL**

**AGENDA  
& ATTACHMENTS**

**WEDNESDAY, MARCH 15, 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**

March 15, 2023 – 1:40 pm

- I. Adoption of the Agenda
- II. Approval of the Minutes of the February 23, 2023 College Council (Attachment A), **Pg.4**
- III. Approval of Members of the College Council Committees (Attachment B), **Pg.7**
- IV. Report from the Undergraduate Curriculum and Academic Standards Committee (Attachments C1-C9) – Interim Dean of Academic Programs Andrew Sidman

**Programs**

- C1. Proposal to Add the Distance Learning format to Certificates in Translation and Interpretation in Spanish, **Pg.23**
- C2. CJA Dual Admission Articulation Agreements with QBCC for the AS in Biology, Chemistry, Science for Forensics and Liberal Arts: Sciences to BS at John Jay Cell and Molecular Biology and Toxicology, **Pg.32**
- C3. CJA Dual Admission Articulation Agreements with BMCC for the AS in Science to BS at John Jay Cell and Molecular Biology and Toxicology, **Pg.62**

**New Courses**

- C4. ISP 1XX (135) True Crime and Popular Culture (Flex Core: Creative Exp), **Pg.69**

**Course Revisions**

- C5. LIT 219 Word as Weapon (College Option: Com), **Pg.84**
- C6. ENG 253 Technical Writing in Computer Science, Math and Science (College Option: Com), **Pg.100**
- C7. ENG 335 Advanced Writing for Management, Business and Public Administration, **Pg.118**
- C8. SOC 312 Classical Sociological Theory, **Pg.133**
- C9. SOC 315 Contemporary Sociological Theory, **Pg.136**

- V. Report from the Committee on Graduate Studies (Attachments D1-D2) – Interim Dean of Academic Programs Andrew Sidman

**New Program Proposals**

- D1. Proposal for Computer Science and Information Security BS to Digital Forensics and Cybersecurity MS Dual Admission Accelerated Program, **Pg.139**

**Degree Program Revisions**

- D2. Emergency Management, Master of Science, **Pg.152**

- VI. Resolution to Dissolve the Communications and Theatre Arts Department (Attachment E), **Pg.155**
- VII. Proposed Amendments to Charter and Bylaws – Second Reading (Attachment F), **Pg.156**
- VIII. New Business

**IX.** 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

February 23, 2023

The College Council held its fifth meeting of the 2022-2023 academic year on Thursday, February 23, 2023. The meeting was called to order at 1:48 p.m. and the following members were present:

In-Person: Adam Wandt, Elton Beckett, Janice Bockmeyer, Jonathan Gray, Jonathan Epstein, Ned Benton, Peter Diaczuk, Ray Patton, Robert Robinson, Silvia Dapia, Susan Pickman, Liza Steele, Thalia Vrachopoulos, Veronica Johnson, Sung-Suk Violet Yu, Kelvin Pineda, Yusuf Khaled, Shania Roseborough, Savannah Smith, Myrwaldy Lucien, Samuel Ajao, Andy Veras, Hazel Ortega, Catherine Alves, Janet Winter, Rulisa Galloway-Perry, Allison Pease, Andrew Sidman, Brian Kerr, Karol Mason, Mark Flower, Janice Johnson-Dias, Angela Crossman\*, Emily Haney-Caron\*, Marie-Helen Maras\*, Mohammed Islam\*.

Remotely: Maki Haberfeld, Francis Sheehan, Maureen Richards, Brian Montes, Zhun Xu, Amy Green, Edward Kennedy\*, Jennifer Lorenzo\*.

Absent: Karen Kaplowitz, Anru Lee, Catherine Kemp, Frank Chen, Heath Grant, Jessica Gordon-Nembhard, Joseph Maldonado, Raisa Castillo, Serguei Cheloukhine, Alisa Thomas, Anthony Carpi\*, Helen Keier\*.

Guests: Tony Balkissoon, Jill Maxwell, Kathy Killoran, Anna Austenfeld, Demi Cheng (R), Alex Alexandrou (R), Michael Pfeifer (R), David Munns (R), Robert Till (R), Alexander Bolesta (R), David Shapiro (R), Shavonne McKiever (R), Jonathan Hannon, Claudia Calirman, Syrone Salvador, Samantha Majic, Yashvi Patel.

\* Alternates

#### I. Adoption of the Agenda

The motion was assumed by the chair and approved unanimously.

#### II. Approval of the Minutes of the December 8, 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 with the following addition:

- Lisandro Perez will serve on the UCASC as a representative for the Department of Latin American and Latinx Studies for Spring semester.

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

**Programs**

The motion was assumed by the chair and approved unanimously to adopt a program revision marked C1. Proposal to Revise the BA in Global History.

**New Courses**

The motion was assumed by the chair to vote on the new courses marked C2. ART 2XX (254) Political Art and Social Activism (FC: Creative Exp), C5. MUS 1XX (108) Music of the Harlem Renaissance (FC: US Exp in its Diversity), and C6. MUS 2XX (213) Music and Social Activism (FC: World Cultures), as a slate. The motion was approved unanimously. The motion was assumed by the chair to adopt the new courses marked C2, C5, and C6. The motion was approved unanimously.

The motion was assumed by the chair to vote on the new courses marked C3. BIO 3XX (375) Human Anatomy and Physiology 1, and C4. BIO 3YY (376) Human Anatomy and Physiology 2, as a slate. The motion was approved unanimously. The motion was assumed by the chair to adopt the new courses marked C3 and C4. The motion was approved unanimously.

The motion was assumed by the chair and approved unanimously to adopt a new course marked C7. POL 3XX (335) Celebrity and Politics.

The motion was assumed by the chair and approved unanimously to adopt a new course marked C8. SEC 2XX (215) Introduction to Research Methods.

**Course Revisions**

The motion was assumed by the chair and approved unanimously to approve a course revision marked C9. ACC 251 Managerial Accounting.

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. SEC 7XX Research Methods and Data Analysis.

**Degree Program Revisions**

The motion was assumed by the chair and approved unanimously to approve a degree program revision marked D2. International Crime and Justice M.A.

The motion was assumed by the chair and approved unanimously to approve a degree program revision marked D3. Security Management M.S.

The motion was assumed by the chair and approved unanimously to approve a degree program revision marked D4. Emergency Management M.S.

VI. Proposed Amendments to Charter and Bylaws (Attachment E)

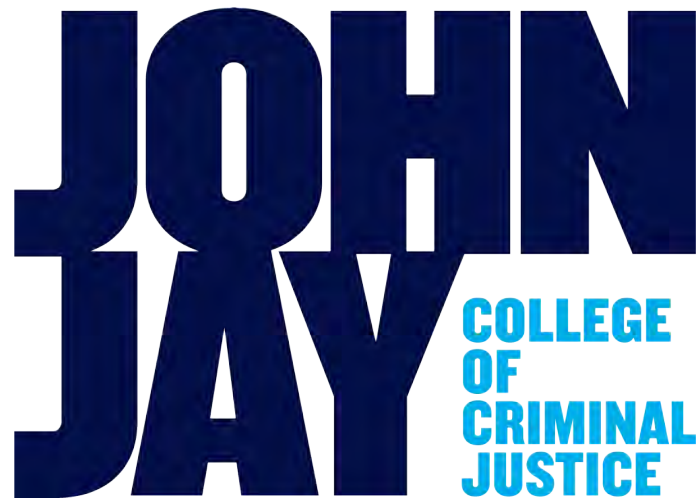
The Executive Counsel stated that the process for adopting the amendments requires two readings. Today was the first reading that included a presentation and discussion. The vote will take place at the next regularly scheduled meeting of the College Council. The

Counsel pointed out that the Bylaws and 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 there is at least an absolute majority of affirmative votes. Then Faculty Senate President presented the proposal and described each amendment and their rationale to the Council, and answered questions.

VII. New Business

No new business was presented.

The meeting was adjourned at 2:28p.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) Haberbeld |

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   | Lisandro Perez        |
| 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 Mathew
  - 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) Habersfeld
  - 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 Lanzzone<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<br>(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 <ol style="list-style-type: none"> <li>1. Heath Grant</li> <li>2. Vacant</li> </ol>         |                        |
| • Chair of the Council of Chairs   | Robert Garot           |
| • Two (2) representatives chosen by the Council of Chairs <ol style="list-style-type: none"> <li>1. Demi Cheng</li> <li>2. Evan Mandery</li> </ol> |                        |
| • President of the Higher Education Officers Council   | Catherine Alves        |
| • Two (2) student representatives: <ol style="list-style-type: none"> <li>1. Joe Rivera</li> <li>2. Anthony Thomas</li> </ol>                      |                        |

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) Habersfeld  
 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

*Aída Martínez-Gómez, Ph.D.  
Associate Professor  
Department of Modern Languages*

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amartinez-gomez@jjay.cuny.edu*

**2/17/2023**

**Application to add the Distance Education format to the  
Certificate programs in Spanish Legal Translation and/or Interpreting**

The Department of Modern Languages and Literatures is submitting this application to add the Distance Education format to the following three programs:

Certificate in Spanish Legal Interpretation (18 credits)  
Certificate in Spanish Legal Translation (18 credits)  
Certificate in Spanish Legal Translating and Interpreting (24 credits)

**Rationale:**

Translators and Interpreters are professionals in high demand throughout the United States, and particularly in large urban areas (such as New York City), according to data from the Bureau of Labor Statistics. This Bureau also points to even higher demand for translators and interpreters of Spanish who have expertise in the legal and medical fields.<sup>1</sup>

Our Certificate programs at John Jay are unique in the country, as the only ones that specialize in Spanish legal translation and interpreting – specifically the areas that the BLS identifies as most promising for students' future career prospects. The Department of Modern Languages has experienced significant demand for distance education courses from current and prospective students since 2017, which led to our offering of online sections of all our 200-level courses since Fall 2018. This demand has increased in the past few years, as students have become more familiar with distance education. Our Department consistently receives inquiries from prospective students whose geographical location and/or other professional responsibilities preclude them from attending regular on-campus courses. We expect this population to double our current enrolment if the programs are offered fully in a distance education format.

All our Certificate courses have already been taught and are offered in an online format and we have the faculty expertise to continue doing so.

Approved by the Curriculum Committee of the Department of Modern Languages and Literatures on  
2/17/23

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<sup>1</sup> <https://www.bls.gov/ooh/media-and-communication/interpreters-and-translators.htm>



**THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234**

## Application to Add the Distance Education Format To a New or Registered Program<sup>1</sup>



This application should NOT be used to add the Distance Education Format to the following types of programs or proposals:

- Programs Preparing Teachers, Educational Leaders, and Other School Personnel

The application materials for those types of proposals can be found at:

<http://www.nysed.gov/college-university-evaluation/register-or-change-program>

Doctoral programs: please [contact](#) the Office of College and University Evaluation.

### **Directions for submission of application:**

1. For an application to add the distance education format to an **existing general academic (non-licensure) program**:

Create a **single** PDF document that includes the following completed forms:

- Application to Add the Distance Education Format
- CEO (or Designee) Approval Form

Attach the PDF document to an e-mail and send to:

[OCUERevAdmin@nysed.gov](mailto:OCUERevAdmin@nysed.gov)

When submitting to the mailbox, include the following elements in the subject line of the e-mail:

Institution Name, Distance Education Format, Degree Award, and Program Title

E.g., Subject: AAA College, Distance Education Format, Master of Science,  
English Literature

2. For an application to add the distance education format to a **proposed general academic (non-licensure) program**:

Complete the form and include it in the application PDF document.

3. For proposals to add distance education to a proposed or existing program in a [licensed profession](#) or a related field, complete this distance education form but submit it to the [Office of the Professions](#).

<sup>1</sup> CUNY and SUNY institutions: contact System Administration for application submission process.  
March 2015, accessible 11/29/2018



**Task 1 Institution and Program Information: Complete this task for applications to add the distance education format to an existing program.**

Institution Information	
<b>Institution Name:</b>  Institution Code (6 digits):  <i>The name and code of the institution should reflect the information found on the <a href="#">Inventory of Registered Programs</a></i>	City University of New York-John Jay College of Criminal Justice  333000
Institution Address:	524 W. 59 <sup>th</sup> St.
City:	New York
State/Country:	NY
Zip:	10019
<a href="#">Regents Regions:</a>	New York City Region
Specify campus(s) of the institution where program is offered, if other than the main campus:  <i>The name and code of the location(s) should reflect the information found on the <a href="#">Inventory of Registered Programs</a></i>	Main campus
Specify any other additional campus(s) where the program is offered besides the ones selected above:	N/A
If any courses will be offered off campus, indicate the location and number of courses and credits:	N/A
If the program will be registered jointly with another institution, please provide the partner institution's name:	N/A

**Program Information for Existing Programs:** *Program information should reflect the information found on the [Inventory of Registered Programs](#)*

Program Code: (for <a href="#">registered programs</a> only)	35975 Certificate in Spanish Legal Interpretation 35976 Certificate in Spanish Legal Translation 35977 Certificate in Spanish Legal Translating and Interpreting
Program Title:	Certificate in Spanish Legal Interpretation (18 credits) Certificate in Spanish Legal Translation (18 credits) Certificate in Spanish Legal Translating and Interpreting (24 credits)
Degree Award:	N/A
<a href="#">HEGIS code:</a>	1101.00

Contact Information	
Name of contact person	Katherine Killoran
Title of contact person:	Associate Dean of Academic Programs
Telephone	212-237-8263
Fax:	
Email:	kkilloran@jjay.cuny.edu

Instructions	
Guidance for this task can be found by clicking here: <a href="#">Review Process for Approval of Programs in the Distance Education Format</a>	
1. Anticipated enrollment in distance program	
Initial Enrollment: 24	Maximum by year 3: 48
2. Program Information	
a). <b>Term length</b> (in weeks) for the distance program: Three terms of 15 weeks each	
b). <b>Is this the same as term length for the classroom program?</b> X Yes <input type="checkbox"/> No	
c). <b>How much “instructional time” is required per week per credit for a distance course in this program</b> (do not include time spent on activities that would be done outside “class time”, such as research, writing assignments, or chat rooms)	
Answer: 1 hour per week per credit, 3 hours per week for 3 credit courses.	
d). <b>What proportion of the program will be offered in Distance Education format?</b>	
Answer: 100 percent	
e). <b>What is the maximum number of students who will be enrolled in an online course section?</b>	
Answer: For 200 & 300-level courses: 28; for 400-level courses: 24	

**Part A: Institution-wide Issues:** Submit this part for the **first** Distance Education program proposed by your institution. This will be kept in a master file, and will not need to be resubmitted for each new proposed online program, unless there are changes.

**Part A is not needed, John Jay College has already been approved to offer Distance Learning programs.**

I. Organizational Commitment
1. Describe your institution’s planning process for Distance Education, including how the need for distance access was identified, the nature and size of the intended audiences, and the provisions for serving those audiences.
Answer: N/A
2. Describe your institution’s resources for distance learning programs and its support services to ensure their effectiveness. What course management system does your institution use?
Answer: N/A
3. Describe how faculty are trained and supported in developing and teaching online courses, including the pedagogical and communication strategies to function effectively. Describe the qualifications of those who train faculty, or are otherwise in charge of online education.
Answer: N/A

4. If your institution uses courses or academic support services from **another provider**, describe the process used (with faculty participation) to evaluate their quality, academic rigor, and suitability for the award of college credit and a degree or certificate.

Answer: N/A

5. Does your institution have a clear **policy on ownership of course materials** developed for its distance education courses? How is this policy shared with faculty and staff?

Answer: N/A

## II. Learner Support

1. Describe how your institution provides distance students with **clear information** on:

- Program completion requirements, including which courses, if any, **must** be taken in an on-ground, face-to-face format
- The nature of the learning experience
- Any specific student background, knowledge, or technical skills needed
- Expectations of student participation and learning
- The nature of interaction in the courses.
- Any technical equipment or software required or recommended
- Scheduling of online and on-ground sections of the same course

Answer: N/A

2. Describe how your institution provides distance learners with adequate **academic and administrative support**, including academic advisement, technical support, library and information services, and other student support services normally available on campus. Do program materials clearly define how students can access these support services?

Answer: N/A

3. Describe how **administrative processes** such as admissions and registration are made available to distance students, and how program materials inform students how to access these services.

Answer: N/A

4. What **orientation** opportunities and resources are available for students of distance learning?

Answer: N/A

**Part B: Program-Specific Issues:** Submit this part for **each new request** to add Distance Education Format to a registered program.

## III. Learning Design

1. How does your institution ensure that the **same academic standards and requirements** are applied to the program on campus and through distance learning? If the curriculum in the Distance Education program differs from that of the on-ground program, please identify the differences.

Answer: This program will offer distance Education format versions of courses already taught on-campus. Distance education students will register for the fully online section of each course, based on enrollment availability. John Jay College-CUNY Guidelines and Standard Practices for Online Learning guarantees the quality of online offerings is equivalent and consistent with any other academic offering of our institution. The program will ensure the same academic standards and requirements by following the same educational processes and procedures regardless of the instructional delivery method. The procedures for determining

the faculty who will teach distance format courses will be the same as in-person courses. Online teaching training will be required. In addition, the expectations for high-quality academic experiences will be the same. The course goals and learning objectives will be the same too, regardless of the modality. Required course and program reviews and evaluations by the coordinator and the Modern Languages and Literatures Department will ensure the same standards and requirements are applied to Distant Education format. To do so, syllabi for each course will follow the same assessment categories, and the same rubrics will be used for evaluation.

- 2. Are the courses that make up the distance learning program offered in a sequence or configuration that allows **timely completion of requirements**?**

Answer: The certificates will take a minimum of three sequential semesters, starting in Fall. The Spanish Major Coordinator oversees the course matrix and schedule to ensure that course offerings are varied and inclusive of required courses for completion of the degree or certificate in a timely manner.

### Certificate in Spanish Legal Translating and Interpreting **(24 credits)**

#### **Fall 1**

SPA 230 Translating I

SPA 231 Interpreting I

SPA 250 Spanish for Criminal Investigation

#### **Spring 1**

SPA 330 Translating II

SPA 333 Interpreting II

SPA 340 Legal Interpreting I

#### **Fall 2**

SPA 435 Legal Translating

SPA 440 Legal Interpreting II

### Certificate in Spanish Legal Translation (18 credits)

#### **Fall 1**

SPA 230 Translating I

SPA 231 Interpreting I

SPA 250 Spanish for Criminal Investigation

#### **Spring 1**

SPA 330 Translating II

SPA 333 Interpreting II

#### **Fall 2**

SPA 435 Legal Translating

### Certificate in Spanish Legal Interpretation (18 credits)

#### **Fall 1**

SPA 230 Translating I  
SPA 231 Interpreting I  
SPA 250 Spanish for Criminal Investigation

### **Spring 1**

SPA 333 Interpreting II  
SPA 340 Legal Interpreting I

### **Fall 2**

SPA 440 Legal Interpreting I

- 3. How do faculty ensure that **the technological tools** used in the program are appropriate for the content and intended learning outcomes?**

Answer: Faculty members at John Jay College-CUNY use our common learning management system with standard tools that support class communication and content delivery. New versions of tools are reviewed and piloted periodically. Training and support documentation are provided to faculty. Blackboard is regularly updated. Training and interactive workshops on best practices using updated features are routinely offered every semester. In addition, each course section in the Program has been developed by full-time faculty at the department, with the latest technological tools, and has been assessed for compliance with best practices in distance learning by the Department of Online Education and Support.

- 4. How does the program provide for appropriate and flexible interaction between faculty and students, and among students?**

Answer: Faculty members at John Jay College CUNY use our common learning management system with standard communication capabilities for student-to-faculty and student-to-classmate interaction. All professors teaching in these certificates are experienced in the distance learning format, with particular attention to appropriate and flexible interaction.

- 5. How do faculty teaching online courses verify that students are doing their own work?**

Answer: John Jay College-CUNY has systems in place to verify the identity of students in compliance with recommendations from the Middle States Association of Colleges and Schools. Blackboard requires all students to sign on with an individual account and secure password. Our student information system only permits access to courses from students officially registered in these courses. Additional efforts that support authentic coursework include a University policy on Academic Integrity that students are held to and course design principles that employ multiple and alternative means of assessment as determined by the faculty member.

## **IV. Outcomes and Assessment**

- 1. Distance learning programs are expected to produce the **same learning outcomes** as comparable classroom-based programs. How are these learning outcomes identified -- in terms of knowledge, skills, or credentials -- in course and program materials?**

Answer: All programs and courses, in-person, hybrid, or online, are subject to the same processes and procedures for developing and approving learning outcomes. Instructors design outcomes in coordination with the certificates coordinator and Department curriculum committee, following accreditor recommendations when appropriate. School curriculum committees approve these outcomes. Courses will use the OSQR rubric (Online Course Quality Review Rubric) developed by SUNY and adopted by John Jay College. This rubric includes assessment of overview and general information, technology and tools, design and layout, content and activities, interaction, and assessment and feedback.

2. Describe how the **means chosen for assessing student learning** in this program are appropriate to the content, learning design, technologies, and characteristics of the learners.

Answer: Assessment and evaluation methods are selected by the faculty members, in conjunction with the Assessment coordinator and the Certificates coordinator, in compliance with the department and college requirements, to align with the learning objectives for the course. This is consistent with traditional in-person courses at John Jay College-CUNY. Faculty members use the means most appropriate for their course, and this often includes multiple methods, including graded discussion, presentations, practices, writing assignments, projects, and quizzes and exams.

## V. Program Evaluation

1. What process is in place to monitor and **evaluate the effectiveness** of the distance learning program on a regular basis?

Answer: Distant Education certificate courses will be evaluated using the same academic processes as traditional in-person courses and programs. Course evaluations will be reviewed every semester. Teaching observations are required, as per John Jay College and CUNY requirements. Course effectiveness will also be measured as part of a regular ongoing academic program review process including annual assessment of student learning, a self-study, and a site visit by external evaluators. Online evaluation results for online courses will be compared with evaluation results for courses taken in person.

2. How will the evaluation results will be used for **continuous program improvement**?

Answer: The semester review process emanating from student and faculty evaluations, along with the ongoing program self-study and assessment, will yield information to adjust and improve the courses as appropriate.

3. How will the evaluation process assure that the **program results in learning outcomes appropriate to the rigor and breadth** of the college degree or certificate awarded?

Answer: The learning objectives for the distance education format certificates will be identical to the traditional in-person version of the certificates. Students will also be required to meet high standards. All students, courses, faculty, and programs are reviewed on an ongoing basis by the certificate coordinator in compliance with the Office of Undergraduate Studies and Middle States to ensure that objectives are being implemented and met. In addition, the certificates undergo self-evaluation every five years. This approach provides consistent rigor and breadth of the certificates.

## ARTICULATION AGREEMENT

### A. SENDING AND RECEIVING INSTITUTIONS

*Sending College:* Queensborough Community College  
*Program:* Biology  
*Degree:* Associate in Science (A.S.)

*Receiving College:* John Jay College of Criminal Justice  
*Department:* Science  
*Program:* Toxicology OR Cell and Molecular Biology  
*Degree:* Bachelor of Science (B.S.)

### B. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

- Successful completion of a freshman composition course, its equivalent, or a higher-level English course.
- Successful completion of a 3-credit college-level math course
- A.S. Degree in Science and a minimum GPA of 2.5 in math and science courses

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the John Jay baccalaureate degree: 120

### C. SUMMARY OF TRANSFER CREDITS FROM QCC AND CREDITS TO BE COMPLETED AT JOHN JAY

	Total Credits for the Baccalaureate	Transfer Credits from QCC	Credits to be completed at John Jay
General Education Requirements	36	33	3
Major Requirements			
Electives			
Total	120	60	60



## D. TRANSFER CREDITS AWARDED

Queensborough Community College (QCC) graduates who complete the Associate of Science in Biology (A.S) will receive 60 credits toward the Bachelor of Science (B.S) degree Toxicology at John Jay College of Criminal Justice (John Jay) as indicated below.

**COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED: SCIENCE A.S.**

<b>Sending College Queensborough Community College</b>		<b>Receiving College Equivalent John Jay College</b>	<b>Credit Granted</b>
<b>General Education</b>			
ENG 101 English Composition I	3	ENG 101 Comp I Expl & Auth	3
ENG 201 Introduction to Literature	3	ENG 201 Comp II Discip Inves	3
Mathematics and Quantitative Reasoning MA 441 Analytic Geometry and Calculus	4	Mathematics and Quantitative Reasoning MAT 151 Calculus I	4
Life and Physical Sciences BI 201 General Biology I	4	Life and Physical Sciences BIO 103 Modern Biology I	4
<b>Flexible Core</b>			
World Cultures and Global Issues	3	World Cultures and Global Issues	3
US Experience in Its Diversity SP 211 Speech Communication	3	US Experience in Its Diversity	3
Creative Expression	3	Creative Expression	3
Individual and Society	3	Individual and Society	3
Scientific World CH 151 General Chemistry I CH 152 General Chemistry II	9	Scientific World CHE 103 General Chemistry I CHE 104 General Chemistry II	8 + 1bl
<b>Program Requirements</b>			
Program Core			
BI 202 General Biology II	4	BIO 104 Modern Biology II	4
BI 203 Cell Biology	4	BIO 205 Eukaryotic Cell Biology	4
<b>Science Electives: Complete 7-16 credits</b>			
BI 235 Human Anatomy	4	BIO 356 Human Anatomy	2
BI 356 Principles of Genetics	4	BIO 315 Genetics	3 + 1bl
BI 357 Bioinformatics/Computational Biology	4	BIO Blanket Elective	4
BI 421 Human Physiology	4	BIO 355 Human Physiology	4
BI 453 Biotechnology	4	BIO Blanket Elective	4
BI 456 Introduction to Biological Research	4	BIO Blanket Elective	4
BI 554 Research Laboratory Internship	5	BIO Blanket Elective	5
BI 461 General Microbiology	4	BIO 211 Microbiology	3 +1 bl
<b>Additional Requirements</b>			
MA 119 College Algebra	3	MAT 105 College Algebra	3+1 bl
MA 121 Elementary Trigonometry	1		
MA 440 Pre-calculus Mathematics	4	MAT 141 Pre Calculus	3
HE 101 Personal Health and Wellness OR HE 102 Health, Behavior, and Society	1-2	PED Elective	1-2
Dance 100 Series OR Physical Education 400 Series OR Physical Education 500 Series	1	PED Elective	1

E.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
CHE 201	Organic Chemistry I	4
CHE 202	Organic Chemistry II	4
PHY 101	PHY 101 College Physics I	4
PHY 102	PHY 102 College Physics II	4
Subtotal		19
<b>Part Two: Toxicology Core</b>		
BIO 355	Human Physiology	0-3
CHE 315	Biochemistry	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
TOX 425	Techniques of Analytical Toxicology	3
TOX 426	Analytical and Quantitative Toxicology Laboratory	2
TOX 430	Principles of Pharmacological Toxicology	3
Subtotal		15-18
<b>Part Three: Electives choose two courses, one in each category</b>		
<b>Category A</b>		
TOX 336	Principles of Forensic Toxicology	3
TOX 338	Cellular and Molecular Toxicology	4
TOX 340	Clinical Toxicology	3
<b>Category B</b>		
BIO 205	Eukaryotic Cell Biology	0-3
BIO 211	Microbiology	0-3
BIO 315	Genetics	0-3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
CHE 220	Quantitative Analysis	4
CHE 361	Inorganic Chemistry	3
CHE 302	Physical Chemistry II	3
Subtotal		3-8
<b>Part Four: Capstone choose one</b>		
TOX 401	Capstone Experience in Toxicology	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		40-48
General Electives (Consult with an Advisor )		6-17
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

Remaining Credits for the Degree: Toxicology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
CHE 201	Organic Chemistry I	4
CHE 202	Organic Chemistry II	4
PHY 101	PHY 101 College Physics I	4
PHY 102	PHY 102 College Physics II	4
Subtotal		19
<b>Part Two: Biology Core</b>		
BIO 205	Eukaryotic Cell Biology	0-3
BIO 315	Genetics	0-3
BIO 412	Molecular Biology	4
CHE 315	Biochemistry	4
Subtotal		11-14
<b>Part Three: Biology Electives Choose 12-14 credits, including at least 1 course with a lab component</b>		
BIO 211	Microbiology	0-3
BIO 212	Microbiology Lab	2
BIO 255/GEN 255	Biology of Gender & Sexuality	3
BIO 355	Human Physiology	0-3
BIO 356	Human Anatomy and Physiology Laboratory	0-2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
BIO 380	Selected Topics in Biology	3
BIO 382	Selected Topics in Biology with Laboratory	4
BIO 413	Forensic DNA Analysis and Interpretation	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
Subtotal		12-14
<b>Part Four: Capstone choose one</b>		
BIO 488	Cell and Molecular Biology Capstone Course	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		45-50
General Electives (Consult with an Advisor )		4-12
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

Remaining Credits for the Degree: Cell and Molecular Biology, B.S.

F. COURSE EQUIVALENCIES

To maximize transfer of courses, Science majors at QCC may be advised to enroll in a selection of the following courses to prepare for the Toxicology or Cell and Molecular Biology majors at John Jay College:

QCC Course		JJAY Course	
BI 301	Anatomy & Physiology I	BIO 356	Human Anatomy and Physiology Laboratory
BI 356	Principles of Genetics	BIO 315	Genetics
BI 461	General Microbiology	BIO 211	Microbiology
BI-421	Human Physiology	BIO 355	Human Physiology
BIO 201	Biology I	BIO 103	Modern Biology I
BIO 202	Biology II	BIO 104	Modern Biology II
CH 151	General Chemistry I	CHE 103	General Chemistry I
CH 152	General Chemistry II	CHE 104	General Chemistry II
CHE 251	Organic Chemistry I	CHE 201	Organic Chemistry I
CHE 252	Organic Chemistry II	CHE 202	Organic Chemistry II
MA 440	PreCalculus Mathematics	MAT 141	Pre-Calculus
MA 441	Analytic Geometry and Calculus I	MAT 151	Calculus I
PH 301	College Physics I	PHY 101	College Physics I (Liberal Arts Physics)
PH 302	College Physics II	PHY 102	College Physics II (Liberal Arts Physics)

#### G. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURE

1. *Procedures for reviewing, updating, modifying or terminating agreement:*

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by representatives from each institution's respective departments, selected by their chairpersons/program directors.

2. *Procedures for evaluation agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:*

Each semester John Jay will provide QCC with the following information: a) the number of QCC students who applied to the program; b) the number of QCC students who were accepted into the program; c) the number of QCC students who enrolled; and d) the aggregate GPA of these enrolled students.

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

This articulation agreement will be publicized on the QCC website, and on John Jay's website. Transfer advisors at QCC will promote this agreement with eligible students.

Effective Date: Fall 2023

Queensborough Community College

John Jay College of Criminal Justice

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Dr. Date  
Provost and Vice President  
for Academic Affairs

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Dr. Allison Pease  
Provost and Vice President for  
Academic Affairs

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Dr. Shu-Yuan Cheng  
Chairperson, Department of Sciences

## ARTICULATION AGREEMENT

### D. SENDING AND RECEIVING INSTITUTIONS

*Sending College:* Queensborough Community College  
*Program:* Chemistry  
*Degree:* Associate in Science (A.S.)

*Receiving College:* John Jay College of Criminal Justice  
*Department:* Science  
*Program:* Toxicology OR Cell and Molecular Biology  
*Degree:* Bachelor of Science (B.S.)

### E. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

- Successful completion of a freshman composition course, its equivalent, or a higher-level English course.
- Successful completion of a 3-credit college-level math course
- A.S. Degree in Chemistry and a minimum GPA of 2.5 in math and science courses

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the John Jay baccalaureate degree: 120

### F. SUMMARY OF TRANSFER CREDITS FROM QCC AND CREDITS TO BE COMPLETED AT JOHN JAY

	Total Credits for the Baccalaureate	Transfer Credits from QCC	Credits to be completed at John Jay
General Education Requirements	36	33	3
Major Requirements	67-73		41-42
Electives	15-16	0-1	14-15
Total	120	60	60

## D. TRANSFER CREDITS AWARDED

Queensborough Community College (QCC) graduates who complete the Associate of Science in Chemistry (A.S) will receive 60 credits toward the Bachelor of Science (B.S) degree Toxicology at John Jay College of Criminal Justice (John Jay) as indicated below.

**COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED: Chemistry A.S.**

<b>Sending College Queensborough Community College</b>		<b>Receiving College Equivalent John Jay College</b>	<b>Credit Granted</b>
<b>General Education</b>			
ENG 101 English Composition I	3	ENG 101 Comp I Expl & Auth	3
ENG 201 Introduction to Literature	3	ENG 201 Comp II Discip Inves	3
Mathematics and Quantitative Reasoning MA 441 Analytic Geometry and Calculus	4	Mathematics and Quantitative Reasoning MAT 151 Calculus I	4
Life and Physical Sciences CH 151 General Chemistry I	4	Life and Physical Sciences CHE 103 General Chemistry I	4
<b>Flexible Core</b>			
World Cultures and Global Issues Recommended: HIST 110, 111, or 112	3	World Cultures and Global Issues	3
US Experience in Its Diversity SP 211 Speech Communication	3	US Experience in Its Diversity	3
Creative Expression	3	Creative Expression	3
Individual and Society	3	Individual and Society	3
Scientific World BI 201 General Biology I CH 152 General Chemistry II	9	Scientific World BIO 103 General Biology I CHE 104 General Chemistry II	8 + 1bl
<b>Program Requirements</b>			
Program Core			
BI 201 General Biology I	4	BIO 103 Modern Biology I	4
CH 152 General Chemistry II	4	CHE 104 General Chemistry II	4
<b>Program Core</b>			
MA 442 Analytic Geometry and Calculus II	4	MAT 152 Calculus II	4
CH 251 Organic Chemistry I	5	CHE 201 Organic Chemistry I	4 + 1bl
CH 252 Organic Chemistry II	5	CHE 202 Organic Chemistry II	4 + 1bl
BI 202 General Biology II	4	BIO 104 General Biology II	4
<b>Additional Requirements</b>			
MA 119 College Algebra	0-3	MAT 105 College Algebra	0-3+1 bl
MA 121 Elementary Trigonometry	0-1		
MA 440 Pre-calculus Mathematics	0-4	MAT 141 Pre Calculus	0-3 + 1bl
HE 102 Health, Behavior, and Society	2	PED Elective	2
Foreign Language OR Liberal Arts and Sciences Electives	1	PED Elective	1



## E. Remaining Credits for the Degree: Toxicology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	3-6
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
PHY 101	PHY 101 College Physics I	4
PHY 102	PHY 102 College Physics II	4
Subtotal		11
<b>Part Two: Toxicology Core</b>		
BIO 355	Human Physiology	3
CHE 315	Biochemistry	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
TOX 425	Techniques of Analytical Toxicology	3
TOX 426	Analytical and Quantitative Toxicology Laboratory	2
TOX 430	Principles of Pharmacological Toxicology	3
Subtotal		18
<b>Part Three: Electives choose two courses, one in each category</b>		
<b>Category A</b>		
TOX 336	Principles of Forensic Toxicology	3
TOX 338	Cellular and Molecular Toxicology	4
TOX 340	Clinical Toxicology	3
<b>Category B</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 211	Microbiology	3
BIO 315	Genetics	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
CHE 220	Quantitative Analysis	4
CHE 361	Inorganic Chemistry	3
CHE 302	Physical Chemistry II	3
Subtotal		5-8
<b>Part Four: Capstone choose one</b>		
TOX 401	Capstone Experience in Toxicology	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		37-40
General Electives (Consult with an Advisor )		14-20
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
PHY 101	College Physics I	4
PHY 102	College Physics II	4
Subtotal		11
<b>Part Two: Biology Core</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 315	Genetics	3
BIO 412	Molecular Biology	4
CHE 315	Biochemistry	4
Subtotal		14
<b>Part Three: Biology Electives Choose 12-14 credits, including at least 1 course with a lab component</b>		
BIO 211	Microbiology	3
BIO 212	Microbiology Lab	2
BIO 255/GEN 255	Biology of Gender & Sexuality	3
BIO 355	Human Physiology	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
BIO 380	Selected Topics in Biology	3
BIO 382	Selected Topics in Biology with Laboratory	4
BIO 413	Forensic DNA Analysis and Interpretation	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
Subtotal		12-14
<b>Part Four: Capstone choose one</b>		
BIO 488	Cell and Molecular Biology Capstone Course	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		39-42
General Electives (Consult with an Advisor )		12-18
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

Remaining Credits for the Degree: Cell and Molecular Biology, B.S.

F. **COURSE EQUIVALENCIES**

To maximize transfer of courses, Science majors at QCC may be advised to enroll in a selection of the following courses to prepare for the Toxicology or Cell and Molecular Biology majors at John Jay College:

QCC Course		JJAY Course	
BI 301	Anatomy & Physiology I	BIO 356	Human Anatomy and Physiology Laboratory
BI 356	Principles of Genetics	BIO 315	Genetics
BI 461	General Microbiology	BIO 211	Microbiology
BI-421	Human Physiology	BIO 355	Human Physiology
BIO 201	Biology I	BIO 103	Modern Biology I
BIO 202	Biology II	BIO 104	Modern Biology II
CH 151	General Chemistry I	CHE 103	General Chemistry I
CH 152	General Chemistry II	CHE 104	General Chemistry II
CHE 251	Organic Chemistry I	CHE 201	Organic Chemistry I
CHE 252	Organic Chemistry II	CHE 202	Organic Chemistry II
MA 440	Pre-Calculus Mathematics	MAT 141	Pre-Calculus
MA 441	Analytic Geometry and Calculus I	MAT 151	Calculus I
MA 442	Analytic Geometry and Calculus II	MAT 152	Calculus II
PH 301	College Physics I	PHY 101	College Physics I (Liberal Arts Physics)
PH 302	College Physics II	PHY 102	College Physics II (Liberal Arts Physics)

#### G. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURE

##### 3. *Procedures for reviewing, updating, modifying or terminating agreement:*

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by representatives from each institution's respective departments, selected by their chairpersons/program directors.

##### 4. *Procedures for evaluation agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:*

Each semester John Jay will provide QCC with the following information: a) the number of QCC students who applied to the program; b) the number of QCC students who were accepted into the program; c) the number of QCC students who enrolled; and d) the aggregate GPA of these enrolled students.

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

This articulation agreement will be publicized on the QCC website, and on John Jay's website. Transfer advisors at QCC will promote this agreement with eligible students.

Effective Date: Fall 2023

Queensborough Community College

John Jay College of Criminal Justice

Dr. Date

Dr. Allison Pease

Date

Provost and Vice President  
for Academic Affairs

Provost and Vice President for  
Academic Affairs

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Dr. Shu-Yuan Cheng      Date  
Chairperson, Department of Sciences

## ARTICULATION AGREEMENT

### G. SENDING AND RECEIVING INSTITUTIONS

*Sending College:* Queensborough Community College  
*Program:* Science for Forensics  
*Degree:* Associate in Science (A.S.)

*Receiving College:* John Jay College of Criminal Justice  
*Department:* Science  
*Program:* Toxicology OR Cell and Molecular Biology  
*Degree:* Bachelor of Science (B.S.)

### H. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

- Successful completion of a freshman composition course, its equivalent, or a higher-level English course.
- Successful completion of a 3-credit college-level math course
- A.S. Degree in Chemistry and a minimum GPA of 2.5 in math and science courses

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the John Jay baccalaureate degree: 120

### I. SUMMARY OF TRANSFER CREDITS FROM QCC AND CREDITS TO BE COMPLETED AT JOHN JAY

	Total Credits for the Baccalaureate	Transfer Credits from QCC	Credits to be completed at John Jay
General Education Requirements	36	30	6
Major Requirements	67-73	36	32-34
Electives	11-17	0	23-25
Total	120	66	60

### D. TRANSFER CREDITS AWARDED

Queensborough Community College (QCC) graduates who complete the Associate of Science in Chemistry (A.S) will receive 60 credits toward the Bachelor of Science (B.S) degree Toxicology at John Jay College of Criminal Justice (John Jay) as indicated below.

**COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED: Chemistry A.S.**

<b>Sending College Queensborough Community College</b>		<b>Receiving College Equivalent John Jay College</b>	<b>Credit Granted</b>
<b>General Education</b>			
ENG 101 English Composition I	3	ENG 101 Comp I Expl & Auth	3
ENG 201 Introduction to Literature	3	ENG 201 Comp II Discip Inves	3
Mathematics and Quantitative Reasoning MA 441 Analytic Geometry and Calculus	4	Mathematics and Quantitative Reasoning MAT 151 Calculus I	4
Life and Physical Sciences CH 151 General Chemistry I	4	Life and Physical Sciences CHE 103 General Chemistry I	4
<b>Flexible Core</b>			
World Cultures and Global Issues	0-3	World Cultures and Global Issues	3
US Experience in Its Diversity	0-3	US Experience in Its Diversity	3
Creative Expression	0-3	Creative Expression	3
Individual and Society	0-3	Individual and Society	3
Scientific World BI 201 General Biology I CH 152 General Chemistry II	9	Scientific World BIO 103 General Biology I CHE 104 General Chemistry II	8 + 1bl
<b>Program Requirements</b>			
Program Core			
BI 201 General Biology I	4	BIO 103 Modern Biology I	4
CH 152 General Chemistry II	4	CHE 104 General Chemistry II	4
<b>Program Core</b>			
MA 442 Analytic Geometry and Calculus II	4	MAT 152 Calculus II	4
CH 251 Organic Chemistry I	5	CHE 201 Organic Chemistry I	4 + 1bl
CH 252 Organic Chemistry II	5	CHE 202 Organic Chemistry II	4 + 1bl
BI 202 General Biology II	4	BIO 104 General Biology II	4
PH 441 General Calculus Physics A	5	PHY 203 General Physics I	4 + 1bl
PH 422 General Calculus Physics B	5	PHY 204 General Physics II	4 + 1bl

E. Remaining Credits for the Degree: Toxicology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
Subtotal		3
<b>Part Two: Toxicology Core</b>		
BIO 355	Human Physiology	3
CHE 315	Biochemistry	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
TOX 425	Techniques of Analytical Toxicology	3
TOX 426	Analytical and Quantitative Toxicology Laboratory	2
TOX 430	Principles of Pharmacological Toxicology	3
Subtotal		18
<b>Part Three: Electives choose two courses, one in each category</b>		
<b>Category A</b>		
TOX 336	Principles of Forensic Toxicology	3
TOX 338	Cellular and Molecular Toxicology	4
TOX 340	Clinical Toxicology	3
<b>Category B</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 211	Microbiology	3
BIO 315	Genetics	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
CHE 220	Quantitative Analysis	4
CHE 361	Inorganic Chemistry	3
CHE 302	Physical Chemistry II	3
Subtotal		5-8
<b>Part Four: Capstone choose one</b>		
TOX 401	Capstone Experience in Toxicology	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		26-29
General Electives (Consult with an Advisor )		21-25
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>



## Remaining Credits for the Degree: Cell and Molecular Biology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
Subtotal		3
<b>Part Two: Biology Core</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 315	Genetics	3
BIO 412	Molecular Biology	4
CHE 315	Biochemistry	4
Subtotal		14
<b>Part Three: Biology Electives Choose 12-14 credits, including at least 1 course with a lab component</b>		
BIO 211	Microbiology	3
BIO 212	Microbiology Lab	2
BIO 255/GEN 255	Biology of Gender & Sexuality	3
BIO 355	Human Physiology	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
BIO 380	Selected Topics in Biology	3
BIO 382	Selected Topics in Biology with Laboratory	4
BIO 413	Forensic DNA Analysis and Interpretation	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
Subtotal		12-14
<b>Part Four: Capstone choose one</b>		
TOX 401	Cell and Molecular Biology Capstone Course	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		32-34
General Electives (Consult with an Advisor )		20-25
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

## F. COURSE EQUIVALENCIES

To maximize transfer of courses, Science for Forensics majors at QCC should complete the following courses to prepare for the Toxicology or Cell and Molecular Biology majors at John Jay College:

QCC Course		JJAY Course	
BIO 201	Biology I	BIO 103	Modern Biology I
BIO 202	Biology II	BIO 104	Modern Biology II
CH 151	General Chemistry I	CHE 103	General Chemistry I
CH 152	General Chemistry II	CHE 104	General Chemistry II
CHE 251	Organic Chemistry I	CHE 201	Organic Chemistry I
CHE 252	Organic Chemistry II	CHE 202	Organic Chemistry II
MA 440	Pre-Calculus Mathematics	MAT 141	Pre-Calculus
MA 441	Analytic Geometry and Calculus I	MAT 151	Calculus I
MA 442	Analytic Geometry and Calculus II	MAT 152	Calculus II
PH 441	General Calculus Physics A	PHY 203	General Physics I
PH 442	General Calculus Physics B	PHY 204	General Physics II

## G. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURE

### 5. *Procedures for reviewing, updating, modifying or terminating agreement:*

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by representatives from each institution's respective departments, selected by their chairpersons/program directors.

### 6. *Procedures for evaluation agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:*

Each semester John Jay will provide QCC with the following information: a) the number of QCC students who applied to the program; b) the number of QCC students who were accepted into the program; c) the number of QCC students who enrolled; and d) the aggregate GPA of these enrolled students.

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

This articulation agreement will be publicized on the QCC website, and on John Jay's website. Transfer advisors at QCC will promote this agreement with eligible students.

Effective Date: Fall 2023

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Dr. Date  
Provost and Vice President  
for Academic Affairs

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Dr. Allison Pease  
Provost and Vice President for  
Academic Affairs

Date

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Dr. Shu-Yuan Cheng  
Chairperson, Department of Sciences

Date

## ARTICULATION AGREEMENT

### J. SENDING AND RECEIVING INSTITUTIONS

*Sending College:* Queensborough Community College  
*Program:* Liberal Arts and Sciences, Mathematics and Science  
*Degree:* Associate in Science (A.S.)

*Receiving College:* John Jay College of Criminal Justice  
*Department:* Science  
*Program:* Toxicology OR Cell and Molecular Biology  
*Degree:* Bachelor of Science (B.S.)

### K. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

- Successful completion of a freshman composition course, its equivalent, or a higher-level English course.
- Successful completion of a 3-credit college-level math course
- A.S. Degree in Science and a minimum GPA of 2.5 **in math and science courses**

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the John Jay baccalaureate degree: 120

### L. SUMMARY OF TRANSFER CREDITS FROM QCC AND CREDITS TO BE COMPLETED AT JOHN JAY

	Total Credits for the Baccalaureate	Transfer Credits from QCC	Credits to be completed at John Jay
General Education Requirements	36	33	3
Major Requirements			
Electives			
Total	120	60	60

## D. TRANSFER CREDITS AWARDED

Queensborough Community College (QCC) graduates who complete the Associate of Science in Chemistry (A.S) will receive 60 credits toward the Bachelor of Science (B.S) degree Toxicology at John Jay College of Criminal Justice (John Jay) as indicated below.

**COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED: Chemistry A.S.**

<b>Sending College Queensborough Community College</b>		<b>Receiving College Equivalent John Jay College</b>	<b>Credit Granted</b>
<b>General Education</b>			
ENG 101 English Composition I	3	ENG 101 Comp I Expl & Auth	3
ENG 201 Introduction to Literature	3	ENG 201 Comp II Discip Inves	3
Mathematics and Quantitative Reasoning MA 119 College Algebra	4	Mathematics and Quantitative Reasoning MAT 105 College Algebra	4
Life and Physical Sciences (select one) BI 201 General Biology I CH 151 General Chemistry I PHI 201 College Physics I PH 311 College Physics A PH 421 General Calculus Physics A	4	Life and Physical Sciences BIO 103 General Biology I CHE 103 General Chemistry I	4
<b>Flexible Core</b>			
World Cultures and Global Issues Recommended: HIST 110, 111, or 112	3	World Cultures and Global Issues	3
US Experience in Its Diversity SP 211 Speech Communication	3	US Experience in Its Diversity	3
Creative Expression	3	Creative Expression	3
Individual and Society	3	Individual and Society	3
Scientific World BI 201 General Biology I BI 202 General Biology II CH 151 General Chemistry I CH 152 General Chemistry II CH 251 Organic Chemistry I CH 252 Organic Chemistry II MA 442 Analytic Geometry and Calculus II PH 301 College Physics I PH 302 College Physics II PH 311 College Physics A PH 312 College Physics B PH 421 General Calculus Physics A PH 422 General Calculus Physics B	9	Scientific World BIO 103 General Biology I BIO 104 General Biology II CHE 103 General Chemistry I CHE 104 General Chemistry II CHE 201 Organic Chemistry I CHE 202 Organic Chemistry II MAT 152 Calculus II PHY 101 College Physics I PHY 102 College Physics II PHY 101 College Physics I PHY 102 College Physics II PHY 203 General Physics I PHY 204 General Physics II	9
<b>Program Core</b>			
MA 119 College Algebra	0-3	MAT 105 College Algebra	0-3+1 bl
MA 121 Elementary Trigonometry	0-1		
MA 440 Pre-calculus Mathematics	0-4	MAT 141 Pre Calculus	0-3 + 1bl
MA 441 Analytic Geometry and Calculus I	4	MAT 152 Calculus I	4
<b>Major Electives: Complete at least 9 credits</b>			
BI 201 General Biology I BI 202 General Biology II BI 356 Principles of Genetics CH 151 General Chemistry I CH 152 General Chemistry II CH 251 Organic Chemistry I CH 252 Organic Chemistry II MA 442 Analytic Geometry and Calculus II	9	BIO 103 General Biology I BIO 104 General Biology II BIO 315 Genetics CHE 103 General Chemistry I CHE 104 General Chemistry II CHE 201 Organic Chemistry I CHE 202 Organic Chemistry II MAT 152 Calculus II	9

PH 301 College Physics I PH 302 College Physics II PH 311 College Physics A PH 312 College Physics B PH 421 General Calculus Physics A PH 422 General Calculus Physics B		PHY 101 College Physics I PHY 102 College Physics II PHY 101 College Physics I PHY 102 College Physics II PHY 203 General Physics I PHY 204 General Physics II	
<b>Additional Requirements</b>			
Social Science or History Course	3	Social Science or History Elective	3
HE 101 Personal Health and Wellness OR HE 102 Health, Behavior, and Society	1-2	PED Elective	1-2
Physical Education 400 Series OR Physical Education 500 Series OR Dance 100 Series	1	PED Elective	1

E. Remaining Credits for the Degree: Toxicology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Learning from the Past or Communications	0-3
College Option	300 Justice Core	3
Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
BIO 103	Modern Biology I	0-5
BIO 104	Modern Biology II	0-4
CHE 103	General Chemistry I	0-5
CHE 104	General Chemistry II	0-4
CHE 201	Organic Chemistry I	0-4
CHE 202	Organic Chemistry II	0-4
MAT 151	Calculus I	0-4
MAT 301	Probability & Mathematical Statistics I	0-3
PHY 101	College Physics I	0-4
PHY 102	College Physics II	0-4
Subtotal		19-21
<b>Part Two: Toxicology Core</b>		
BIO 355	Human Physiology	3
CHE 315	Biochemistry	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
TOX 425	Techniques of Analytical Toxicology	3
TOX 426	Analytical and Quantitative Toxicology Laboratory	2
TOX 430	Principles of Pharmacological Toxicology	3
Subtotal		18
<b>Part Three: Electives choose two courses, one in each category</b>		
<b>Category A</b>		
TOX 336	Principles of Forensic Toxicology	3
TOX 338	Cellular and Molecular Toxicology	4
TOX 340	Clinical Toxicology	3
<b>Category B</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 211	Microbiology	3
BIO 315	Genetics	0-3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
CHE 220	Quantitative Analysis	4
CHE 361	Inorganic Chemistry	3
CHE 302	Physical Chemistry II	3
Subtotal		3-8
<b>Part Four: Capstone choose one</b>		
TOX 401	Capstone Experience in Toxicology	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		43-50
General Electives (Consult with an Advisor )		7-11



	Total Transfer Credits Applied to Program	60
	Total Credits Required after Transfer	60
	<b>Total Credits Required for Degree</b>	<b>120</b>

Remaining Credits for the Degree: Cell and Molecular Biology, B.S.

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	Communications or Learning from the Past	0-3
College Option	300 Justice Core	3
General Education Subtotal		3-6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
BIO 103	Modern Biology I	0-5
BIO 104	Modern Biology II	0-4
CHE 103	General Chemistry I	0-5
CHE 104	General Chemistry II	0-4
CHE 201	Organic Chemistry I	0-4
CHE 202	Organic Chemistry II	0-4
MAT 151	Calculus I	0-4
MAT 301	Probability & Mathematical Statistics I	0-3
PHY 101	College Physics I	0-4
PHY 102	College Physics II	0-4
Subtotal		19-21
<b>Part Two: Biology Core</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 315	Genetics	0-3
BIO 412	Molecular Biology	4
CHE 315	Biochemistry	4
Subtotal		11-14
<b>Part Three: Biology Electives Choose 12-14 credits, including at least 1 course with a lab component</b>		
BIO 211	Microbiology	3
BIO 212	Microbiology Lab	2
BIO 255/GEN 255	Biology of Gender & Sexuality	3
BIO 355	Human Physiology	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
BIO 380	Selected Topics in Biology	3
BIO 382	Selected Topics in Biology with Laboratory	4
BIO 413	Forensic DNA Analysis and Interpretation	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
Subtotal		12-14
<b>Part Four: Capstone choose one</b>		
TOX 401	Cell and Molecular Biology Capstone Course	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		45-52
General Electives (Consult with an Advisor )		2-12
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

## F. COURSE EQUIVALENCIES

To maximize transfer of courses, Science majors at QCC may be advised to enroll in a selection of the following courses to prepare for the Toxicology or Cell and Molecular Biology majors at John Jay College:

QCC Course		JJAY Course	
BI 301	Anatomy & Physiology I	BIO 356	Human Anatomy and Physiology Laboratory
BI 356	Principles of Genetics	BIO 315	Genetics
BI 461	General Microbiology	BIO 211	Microbiology
BI-421	Human Physiology	BIO 355	Human Physiology
BIO 201	Biology I	BIO 103	Modern Biology I
BIO 202	Biology II	BIO 104	Modern Biology II
CH 151	General Chemistry I	CHE 103	General Chemistry I
CH 152	General Chemistry II	CHE 104	General Chemistry II
CHE 251	Organic Chemistry I	CHE 201	Organic Chemistry I
CHE 252	Organic Chemistry II	CHE 202	Organic Chemistry II
MA 440	Pre-Calculus Mathematics	MAT 141	Pre-Calculus
MA 441	Analytic Geometry and Calculus I	MAT 151	Calculus I
MA 442	Analytic Geometry and Calculus II	MAT 152	Calculus II
PH 301	College Physics I	PHY 101	College Physics I (Liberal Arts Physics)
PH 302	College Physics II	PHY 102	College Physics II (Liberal Arts Physics)

## G. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURE

### 7. *Procedures for reviewing, updating, modifying or terminating agreement:*

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by representatives from each institution's respective departments, selected by their chairpersons/program directors.

### 8. *Procedures for evaluation agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:*

Each semester John Jay will provide QCC with the following information: a) the number of QCC students who applied to the program; b) the number of QCC students who were accepted into the program; c) the number of QCC students who enrolled; and d) the aggregate GPA of these enrolled students.

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

This articulation agreement will be publicized on the QCC website, and on John Jay's website. Transfer advisors at QCC will promote this agreement with eligible students.

Effective Date: Fall 2023

Prepared for UCASC, Feb 24, 2023

Queensborough Community College

John Jay College of Criminal Justice

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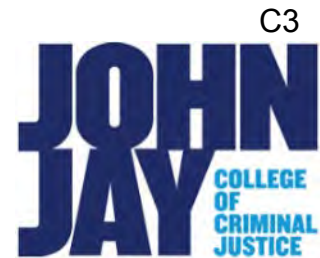
Dr. Date  
Provost and Vice President  
for Academic Affairs

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Dr. Allison Pease  
Provost and Vice President for  
Academic Affairs

---

Dr. Shu-Yuan Cheng  
Chairperson, Department of Sciences



## ARTICULATION AGREEMENT

### A. SENDING AND RECEIVING INSTITUTIONS

*Sending College:* Borough of Manhattan Community College  
*Program:* Science  
*Degree:* Associate in Science (A.S.)

*Receiving College:* John Jay College of Criminal Justice  
*Department:* Science  
*Program:* Toxicology or Cell and Molecular Biology  
*Degree:* Bachelor of Science (B.S.)

### B. ADMISSION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM

- Successful completion of a freshman composition course, its equivalent, or a higher-level English course.
- Successful completion of a 3-credit college-level math course
- A.S. Degree in Science and a minimum GPA of 2.5 in major coursework

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total credits required for the John Jay baccalaureate degree: 120

### C. SUMMARY OF TRANSFER CREDITS FROM BMCC AND CREDITS TO BE COMPLETED AT JOHN JAY

	Total Credits for the Baccalaureate	Transfer Credits from BMCC	Credits to be completed at John Jay
General Education Requirements	36	30	6
Major Requirements (CMB)	70-72	24	46-48
Electives	12-14	6	6-8
Total	120	60	60
General Education Requirements	36	30	6
Major Requirements (TOX)	67-73	24	43-49
Electives	11-17	6	5-11
Total	120	60	60

## D. TRANSFER CREDITS AWARDED

Borough of Manhattan Community College (BMCC) graduates who complete the Associate of Science in Science (A.S) will receive 60 credits toward the Bachelor of Science (B.S) degree Toxicology at John Jay College of Criminal Justice (John Jay) as indicated below.

### COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED: SCIENCE A.S.

<b>Sending College Borough of Manhattan Community College</b>		<b>Receiving College Equivalent John Jay College</b>	<b>Credit Granted</b>
<b>General Education</b>			
ENG 101 English Composition I	3	ENG 101 Comp I Expl & Auth	3
ENG 201 Introduction to Literature	3	ENG 201 Comp II Discip Inves	3
Mathematics and Quantitative Reasoning MAT 206 or MAT 206.5	3	Mathematics and Quantitative Reasoning	3
Life and Physical Sciences BIO 210, CHE 201, PHY 210 or PHY 215	4	Life and Physical Sciences	4
<b>Flexible Core</b>			
World Cultures and Global Issues Foreign Language Requirement	3	World Cultures and Global Issues Foreign Language	3
US Experience in Its Diversity	3	US Experience in Its Diversity	3
Creative Expression	3	Creative Expression	3
Individual and Society	3	Individual and Society	3
Scientific World BIO 220, CHE 202, PHY 220 or PHY 225	8	Scientific World	8
<b>Program Requirements</b>			
SPE 100 or SPE 102	3		3
Foreign Language	3	Foreign Language	3
Elective	3	Elective	3
Science Sequence: select one sequence and complete both courses			4
BIO 210 Biology I	4	BIO 103 Modern Biology I	4
BIO 220 Biology II	4	BIO 104 Modern Biology II	4
CHE 201 College Chemistry I	4	CHE 103 General Chemistry I	4
CHE 202 College Chemistry II	4	CHE 104 General Chemistry II	4
PHY 210 Physics I	4	PHY 101 College Physics I	4
PHY 220 Physics II	4	PHY 102 College Physics II	4
Science Electives: Complete 16 credits			
BIO 230 Fundamentals of Microbiology	4	BIO 211 Microbiology	3
BIO 240 Genetics	4	BIO 315 Genetics	3 + 1bl
BIO 260 Cell Biology	4	BIO Blanket	4
BIO 270 Plant Biology	4	BIO Blanket	4
CHE 120 Fundamentals of Organic Chemistry	4	CHE Blanket	4
CHE 205 Quantitative Analysis	4	CHE 220 Quantitative Analysis	4
CHE 230 Organic Chemistry I	5	CHE 201 Organic Chemistry I	5
CHE 240 Organic Chemistry II	5	CHE 202 Organic Chemistry II	5
ENV 250 Environmental Science	4	ENV Blanket	4
MAT 301 Analytic Geometry and Calculus I	4	MAT 151 Calculus I	4
MAT 302 Analytic Geometry and Calculus II	4	MAT 152 Calculus II	4
PHY 240 Modern Physics	3	PHY Blanket	3
SCI 120 Computer Methods in Science	4	SCI Blanket	4
SCI 140 Introduction to Microprocessors	4	SCI Blanket	4

To maximize transfer and timely progression in John Jay College B.S. programs, Sciences AS students should complete the following courses as part of their associate degree: BIO 210 (LFP gen ed), BIO 220 (SW gen ed), CHE 201 (SCI Sequence), CHE 202 (SCI Sequence), CHE 230 (SCI elective), CHE 240 (SCI elective), MAT 301 (SCI elective)

#### **E. Remaining Credits for the Degree: Toxicology, B.S.**



## Remaining Credits for the Degree: Cell and Molecular Biology, B.S

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	300 Justice Core	3
College Option	Learning from the Past or Communications	3
General Education Subtotal		6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
CHE 201	Organic Chemistry I	0-4
CHE 202	Organic Chemistry II	0-4
Subtotal		3-11
<b>Part Two: Toxicology Core</b>		
BIO 355	Human Physiology	3
CHE 315	Biochemistry	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
TOX 425	Techniques of Analytical Toxicology	3
TOX 426	Analytical and Quantitative Toxicology Laboratory	2
TOX 430	Principles of Pharmacological Toxicology	3
Subtotal		18
<b>Part Three: Electives choose two courses, one in each category</b>		
<b>Category A</b>		
TOX 336	Principles of Forensic Toxicology	3
TOX 338	Cellular and Molecular Toxicology	4
TOX 340	Clinical Toxicology	3
<b>Category B</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 211	Microbiology	3
BIO 315	Genetics	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
CHE 220	Quantitative Analysis	4
CHE 361	Inorganic Chemistry	3
CHE 302	Physical Chemistry II	3
Subtotal		7-8
<b>Part Four: Capstone choose one</b>		
TOX 401	Capstone Experience in Toxicology	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		43-49
General Electives (Consult with an Advisor )		5-11
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

Course	Course Title	Credits
<b>General Education Courses</b>		
College Option	300 Justice Core	3
College Option	Learning from the Past or Communications	3
General Education Subtotal		6
<b>Major Courses</b>		
<b>Part One: General Science Foundation</b>		
MAT 301	Probability and Mathematical Statistics I	3
PHY 101	College Physics I	4
PHY 201	College Physics II	4
Subtotal		11
<b>Part Two: Biology Core</b>		
BIO 205	Eukaryotic Cell Biology	3
BIO 315	Genetics	3
BIO 412	Molecular Biology	4
CHE 315	Biochemistry	4
Subtotal		14
<b>Part Three: Biology Electives Choose 12-14 credits, including at least 1 course with a lab component</b>		
BIO 211	Microbiology	3
BIO 212	Microbiology Lab	2
BIO 255/GEN 255	Biology of Gender & Sexuality	3
BIO 355	Human Physiology	3
BIO 356	Human Anatomy and Physiology Laboratory	2
BIO 360	Human Pathology	4
BIO 364	Forensic Pathology	4
BIO 380	Selected Topics in Biology	3
BIO 382	Selected Topics in Biology with Laboratory	4
BIO 413	Forensic DNA Analysis and Interpretation	4
TOX 313	Toxicology of Environmental and Industrial Agents	3
Subtotal		12-14
<b>Part Four: Capstone choose one</b>		
TOX 401	Cell and Molecular Biology Capstone Course	3
FOS 402	Undergraduate Research Internship	3
Subtotal		3
Major Requirements Subtotal		46-48
General Electives (Consult with an Advisor )		6-8
Total Transfer Credits Applied to Program		60
Total Credits Required after Transfer		60
<b>Total Credits Required for Degree</b>		<b>120</b>

## F. COURSE EQUIVALENCIES

To maximize transfer of courses, Science majors at BMCC may be advised to enroll in a selection of the following courses to prepare for the Toxicology or Cell and Molecular Biology majors at John Jay College:

BMCC Course		JJAY Course	
MAT 206/206.5	Intermediate Algebra/PreCalculus	MAT 141	Pre-Calculus
BIO 110	General Biology	BIO 103	Modern Biology I
BIO 210	Biology I	BIO 103	Modern Biology I
BIO 220	Biology II	BIO 104	Modern Biology II
BIO 230	Microbiology	BIO 211	Microbiology
BIO 240	Genetics	BIO 315	Genetics
BIO 260	Cell Biology	BIO 205	Eukaryotic Cell Biology
BIO 420	Microbiology	BIO 211	Microbiology
CHE 201	Chemistry I	CHE 103	General Chemistry I
CHE 202	Chemistry II	CHE 104	General Chemistry II
CHE 205	Quantitative Analysis	CHE 220	Quantitative Analysis
CHE 230	Organic Chemistry I	CHE 201	Organic Chemistry I
CHE 240	Organic Chemistry II	CHE 202	Organic Chemistry II
MAT 301	Analytic Geometry and Calculus I	MAT 151	Calculus I
PHY 210	Physics I	PHY 101	College Physics I (Liberal Arts Physics)
PHY 220	Physics II	PHY 102	College Physics II (Liberal Arts Physics)

## G. ARTICULATION AGREEMENT FOLLOW-UP PROCEDURE

### 1. *Procedures for reviewing, updating, modifying or terminating agreement:*

When either of the degree programs involved in this agreement undergoes a change, the agreement will be reviewed and revised accordingly by representatives from each institution's respective departments, selected by their chairpersons/program directors.

### 2. *Procedures for evaluation agreement, i.e., tracking the number of students who transfer under the articulation agreement and their success:*

Each semester John Jay will provide BMCC with the following information: a) the number of BMCC students who applied to the program; b) the number of BMCC students who were accepted into the program; c) the number of BMCC students who enrolled; and d) the aggregate GPA of these enrolled students.

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

This articulation agreement will be publicized on the BMCC website, and on John Jay's website. Transfer advisors at BMCC will promote this agreement with eligible students.

Effective Date: Fall 2023

Borough of Manhattan Community College

John Jay College of Criminal Justice

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Dr. Date  
Provost and Vice President  
for Academic Affairs

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Dr. Allison Pease  
Provost and Vice President for  
Academic Affairs

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Dr. Shu-Yuan Cheng  
Chairperson, Department of Sciences

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

Undergraduate Curriculum and Academic Standards Committee

## New Course Proposal Form

Date Submitted **1.27.2023**

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 **Interdisciplinary Studies**

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

Email address	<b>rhaw@jjay.cuny.edu</b>
Phone number(s)	<b>212-237-8076</b>

2. a. **Title of the course** **True Crime and Popular Culture**

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

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

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

**The course does not assume any more than a semester of previous college-level experience or knowledge. The assignments are scaffolded, leading from a proposal through research to a final project, thus preparing students for courses and assignments at the 200-level. Assigned readings are at once substantial and yet appealing to General Education students.**

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

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

**This course is both mission-related and satisfies the requirements of the Creative Expression section in the flexible core of the college's general education program. Whether in the form of a documentary, podcast, film, or literature, the True Crime genre is a unique form of creative**

**expression. Understanding how real life crime is turned into entertainment and then presented to the public is an important issue and one to which John Jay students ought to be exposed. Crime is always of national concern and thinking about the ways in which we understand and consume crime-related entertainment ought to be a feature of the educational landscape at a college of criminal justice.**

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

**This course will look at how real life crime is turned into entertainment and then presented to the public. Students in this course will analyze the messy and complex relationship between a criminal event and its representation in popular culture: in literature, podcasts, television documentaries, and in film. They will consider how evidence is turned into enjoyment, experiment with creating their own true crime narratives, and seek to understand true crime's enduring appeal as a genre and an art form.**

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites): **None**

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

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

**XX** No         \_\_\_\_\_ Yes. If yes, then please provide:

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

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

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

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Demonstrate knowledge of the skills involved in the creative process.
- Use appropriate technologies to conduct research and to communicate.

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

\_\_\_\_\_ No      **XXX**      Yes

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

**Minor in Interdisciplinary Studies, electives section**

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

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

**Flexible Core:**

A. World Cultures and Global Issues	
B. U.S Experience in Its Diversity	
C. Creative Expression	<b>XXX</b>
D. Individual and Society	
E. Scientific World	

Please explain why and how this course fits into the selected area:

The roots of the true crime genre are creative, even while the events they purport to relate and explain have their roots in history. This tension is at the heart of this course and at the heart of the discourse over true crime's influence and appeal. This course focuses on the creative process by which crime is turned into entertainment; on true crime as a form of creative expression, one that is intimately bound up in entertainment and popular culture. This course asks students to think about the interaction between the priorities of art and the priorities of history and how they interact. It asks them to bring the tools of critical analysis to one of the most popular forms of contemporary entertainment.

11. How will you assess student learning?

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

As part of their final project, students will gather a wide variety of evidence and information about a true crime event. This information must be gleaned from a wide variety of sources and points of view in order to meet the final project requirements. Students will be asked not only to gather and present but also to interpret and assess the opinions of diverse “claims-makers,” especially in terms of how different people diagnosed the event, both as to its causes and its effects. In putting together their final project, students will have to assess and interpret their research as they construct their true crime script.

- **Evaluate evidence and arguments critically or analytically**

Most weeks, orally and in writing, students will identify, evaluate, and debate various thesis-driven arguments in assigned secondary texts and the evidence used to support those arguments. For example, a series of in-class response papers will ask students to assess different secondary sources that make claims about the primary texts under discussion. In week 5, for example, students will assess Renée Curry’s claims about how Errol Morris uses specific artistic methods to present evidence for Randall Adams’ innocence in *The Thin Blue Line*. In Week 8, they will assess Kurt Kuenne’s use of affect theory in *Dear Zachary* to achieve a specific effect.

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

Students will write a short paper comparing and contrasting how various creative mediums—podcast, literature, film—differ in their treatment of true crime narratives. Students will be expected to make arguments about the relative strengths, weaknesses, similarities and differences of each medium and produce well-reasoned arguments in support of their position, using evidence from the primary and secondary sources. They will, for example, look at the reconstruction of crime in *The Devil in the White City*, *The Thin Blue Line*, and *Serial* and note the different ways information is ordered and conveyed, especially in light of the medium / genre being used.

- **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.**

Through the processes of close reading and interpretation intrinsic to literary, media, communication, film, and artistic study, as well as through the descriptive and analytical processes of a variety of co-disciplines, students will analyze and explore various true crime narratives. They will, for example, close read scenes from television documentaries, passages from literary texts, and segments from podcasts, all with an eye to understanding how each of these texts construct meaning (via language, visuals, narrative order, sound, etc) and to what end. The aim will be for students to create a toolkit of intellectual terms, lenses, and concepts that will help them effectively analyze the various media under discussion.

- **Demonstrate knowledge of the skills involved in the creative process.**



Students will need to demonstrate knowledge of the skills involved in the creative process and then explain them in a final paper that sets out what they learned about the true crime genre as a form of creative expression during the semester and how they used it in designing and creating their final projects. They will for example need to analyze the true crime narratives we have studied in terms of pacing, editing, sound, visuals and written elements, among other techniques. They will then need to take these insights, strategies, and analysis and use them to organize, support, structure and then present their true crime research, in the process executing their own piece of creative expression. Finally, they will then need to explain it all, drawing parallels between the work they have studied and the work they created. All students will be required to cite at least five of the texts we have studied and refer to five of the secondary sources.

- **Use appropriate technologies to conduct research and to communicate.**

Students will conduct research into a significant true crime event during the course of the semester as part of their final project. They will use a variety of library resources and online databases to piece together the events, reactions, and ramifications surrounding their true crime event, including (but not limited to) press accounts, academic papers, court transcripts, oral histories, various legal and criminal justice reports, etc. Students will also use various different technologies—sound effects, visuals, etc—to present a 5-10 minute section of their true crime script to class on the final day. (See Final Project in sample syllabus below.)

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

No \_\_\_\_ Yes **XXX** If yes, please state the librarian's name **Kathleen Collins**

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

Yes **XXX** No \_\_\_\_\_

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

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

13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval **1.24.23**

15. **Faculty** - Who will be assigned to teach this course?

**Full-time and experienced and qualified part-time regular ISP 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**?

**XX** No

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

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

**XX** Not applicable

\_\_\_ No

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

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

**XX** No

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

19. Approvals:



Susannah Crowder

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Chair, Proposer's Department



Richard Haw

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Major or Minor Coordinator (if necessary)

## 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>	ISP 1XX (135)
<b>Course Title</b>	True Crime and Popular Culture
<b>Department(s)</b>	Interdisciplinary Studies
<b>Discipline</b>	Interdisciplinary
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	N/A
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	This course will look at how real life crime is turned into entertainment and then presented to the public. Students in this course will analyze the messy and complex relationship between a criminal event and its representation in popular culture: in literature, podcasts, television documentaries, and in film. They will consider how evidence is turned into enjoyment, experiment with creating their own true crime narratives, and seek to understand true crime's enduring appeal as a genre and an art form.
<b>Special Features (e.g., linked courses)</b>	
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended
<p><b>Indicate the status of this course being nominated:</b></p> <p><input type="checkbox"/> current course   <input type="checkbox"/> revision of current course   <input checked="" type="checkbox"/> a new course being proposed</p> <p><b>This course is currently offered in the Individual and Society portion of the Flexible Core (it was created and passed through governance in 2012). Over the years of teaching it has become apparent that this course belongs more accurately in Creative Expression, which is where we are hoping to move it to.</b></p>	
<p><b>CUNY COMMON CORE Location</b></p> <p><b>Please check below the area of the Common Core for which the course is being submitted. (Select only one.)</b></p>	
<p><b>Required</b></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><b>Flexible</b></p> <p><input 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 checked="" type="checkbox"/> <b>X</b> Creative Expression</p>

### 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.

**As part of their final project, students will gather a wide variety of evidence and information about a true crime event. This information must be gleaned from a wide variety of sources and points of view in order to meet the final project requirements. Students will be asked to not only gather and present but also to interpret and assess the opinions of diverse “claims-makers,” especially in terms of how different people diagnosed the event, both as to its causes and its effects. Stage two of the final project, described below, requires students to analyze a variety of sources, presentations, and points of view to summarize research completed about the event. In putting together their final project, students will have to assess and interpret their research as they construct their true crime script. (See Final Project in sample syllabus below.)**

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

**Most weeks, orally and in writing, students will identify, evaluate, and debate various thesis-driven arguments in assigned secondary texts and the evidence used to support those arguments. For example, a series of in-class response papers will ask students to assess different secondary sources that make claims about the primary texts under discussion. In week 5, for example, students will assess Renée Curry’s claims about how Errol Morris uses specific artistic methods to present evidence for Randall Adams’ innocence in *The Thin Blue Line*. In Week 8, they will assess Kurt Kuenne’s use of affect theory in *Dear Zachary* to achieve a specific effect. (See In-Class Response Papers in sample syllabus below.)**

- Evaluate evidence and arguments critically or analytically.

**Students will write a short paper comparing and contrasting how various creative mediums—podcast,**

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

<p>literature, film—differ in their treatment of true crime narratives. Students will be expected to make arguments about the relative strengths, weaknesses, similarities and differences of each medium and produce well-reasoned arguments in support of their position, using evidence from the primary and secondary sources. They will, for example, look at the reconstruction of crime in <i>The Devil in the White City</i>, <i>The Thin Blue Line</i>, and <i>Serial</i> and note the different ways information is ordered and conveyed, especially in light of the medium / genre being used. (See Compare and Contrast Paper in sample syllabus below.)</p>	
<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>Through the processes of close reading and interpretation intrinsic to literary, media, film, and artistic study, as well as through the descriptive and analytical processes of a variety of co-disciplines, students will analyze and explore various true crime narratives. Following two weeks of introduction to the genre of true crime, they will, for example, close read scenes from television documentaries, passages from literary texts, and segments from podcasts, all with an eye to understanding how each of these texts construct meaning (via language, visuals, narrative order, sound, etc) and to what end. The aim will be for students to create a toolkit of intellectual terms, lenses, and concepts that will help them effectively analyze the various media under discussion.</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>
	<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>
	<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>
<p>Students will need to demonstrate knowledge of the skills involved in the creative process and then explain them in a final paper that sets out what they learned about the true crime genre as a form of creative expression during the semester and how they used it in designing and creating their final projects. They will for example need to analyze the true crime narratives we have studied in terms of pacing, editing, sound, visuals and written elements, among other techniques. They will then need to take these insights, strategies, and analysis and use them to organize, support, structure and then present</p>	<ul style="list-style-type: none"> <li>• Demonstrate knowledge of the skills involved in the creative process.</li> </ul>

<p>their true crime research, in the process executing their own piece of creative expression. Finally, they will then need to explain it all, drawing parallels between the work they have studied and the work they created. All students will be required to cite at least five of the texts we have studied and refer to five of the secondary sources. (See Final Project in sample syllabus below.) In an earlier assignment, the Compare and Contrast paper, students will analyze the strengths, weakness, and similarities of different media in presenting a true crime story, thus developing their capacity to understand what skills and considerations are involved in the creative process.</p>	
<p>Students will conduct research into a significant true crime event during the course of the semester as part of their final project. They will use a variety of library resources and online databases to piece together the events, reactions, and ramifications surrounding their true crime event, including (but not limited to) press accounts, academic papers, court transcripts, oral histories, various legal and criminal justice reports, etc. Students will also use various different technologies—sound effects, visuals, etc—to present a 5-10 minute section of their true crime script to class on the final day. At each step in the final project process, students will be required to access and make use of a variety of technologies to complete the assignment requirements. They will inquire into the relationship between medium and portrayal of crimes in making decisions about how to craft their final presentation. (See Final Project in sample syllabus below.)</p>	<ul style="list-style-type: none"> <li>• Use appropriate technologies to conduct research and to communicate.</li> </ul>

**John Jay College of Criminal Justice**  
**ISP 1XX**  
**Time: TBD**

**Fall 2023**  
**True Crime and Popular Culture**  
**Room TBD**

**Faculty**

Richard Haw  
 Email: rhaw@jjay.cuny.edu  
 Office: 06.65.04 NB  
 Phone: 212-237-8076  
 Office Hours: by appointment

**Course Description:**

This course will look at how real life crime is turned into entertainment and then presented to the public. Students in this course will analyze the messy and complex relationship between a criminal event and its representation in popular culture: in literature, podcasts, television documentaries, and in film. They will consider how evidence is turned into enjoyment, experiment with creating their own true crime narratives, and seek to understand true crime's enduring appeal as a genre and an art form.

**Course Goals and Objectives:**

Students will:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including arts, communications, creative writing, media arts, music, and theater.
- Demonstrate knowledge of the skills involved in the creative process.
- Use appropriate technologies to conduct research and to communicate.

**Required Reading:**

All the readings for this course can be found on the web (as noted) or as PDFs on the course blackboard site. In addition, students will need to buy a copy of Maggie Nelson, *Jane: A Murder* (Soft Skull Press, 2005) ISBN: 9781593766580.

**Schedule:**

The following are the readings to be completed by the indicated class period. As the course relies on classroom participation rather than lectures, it is essential to do the readings, bring the readings to class and come to class on time.

**Week 1                      Introduction: Course Information, Course Requirements and ... Hello!**

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**Week 2                      What is True Crime?**

Reading: Lenika Cruz, "The New True Crime," *The Atlantic* (2015)  
 (<https://www.theatlantic.com/entertainment/archive/2015/06/true-detectives-serial-the-jinx/393575/>)  
 Saralyn Cruickshank, "True Crime and the Rise of the Docudrama," *Hub*, Jan 30, 2018  
 (<https://hub.jhu.edu/2018/01/30/true-crime-genre-docudrama/>)  
 Soraya Roberts, "True Crime and the Trash Balance," *Longreads* (2019) (<https://longreads.com/2019/01/18/true-crime-and-the-trash-balance/>)

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**Week 3                      True Crime Literature: Fact?**

Reading: Adam Selzer, *H.H. Holmes: The True History of the White City Devil* (2017)

Melian Solly, “The Enduring Mystery of H.H. Holmes, America’s ‘First’ Serial Killer,” *Smithsonian Magazine* (2021)

**Week 4 True Crime Literature: Fiction?**

Reading: Erik Larson, *The Devil in the White City* (2003)

**Week 5 The True Crime Documentary**

Watching: *The Thin Blue Line*, directed by Errol Morris (1988)

Reading: Linda Williams, “Mirrors without Memories: Truth, History, and the New Documentary,” *Film Quarterly* (1993)

Renée R Curry, “Errol Morris’s Construction of Innocence in *The Thin Blue Line*,” *Rocky Mountain Review of Language and Literature* (1995)

Charles Musser, “*The Thin Blue Line*: A Radical Classic” (2015) (<https://www.criterion.com/current/posts/3500-the-thin-blue-line-a-radical-classic>)

**Due: Final Project Stage #1**

**Week 6 True Crime Podcasts: Recreating History**

Listening: *Serial*, episodes 1-3 (<https://serialpodcast.org/>)

Reading: Lindsey A. Sherrill, “The *Serial* Effect and the True Crime Podcast Ecosystem” *Journalism Practice* (2022)

**Week 7 True Crime Podcasts: Molding History**

Listening: *Serial*, episodes 4-6 (<https://serialpodcast.org/>)

Reading: Michael Stahl, “Why True Crime and Podcasts Were Made for Each Other,” *Rolling Stone* (2017)

(<https://www.rollingstone.com/culture/culture-features/why-true-crime-and-podcasts-were-made-for-each-other-128984/>)

Sarah Larson, “*Serial*: The Podcast We’ve Been Waiting For,” *The New Yorker* (2014)

**Week 8 Dear Zachary: Creating a Narrative, One Emotion at a Time**

Watching: *Dear Zachary: A Letter to a Son About His Father*, directed by Kurt Kuenne (2008)

Reading: Tanya Horeck, “‘A Film that Will Rock You to Your Core’: Emotion and Affect in *Dear Zachary* and True Crime Documentary,” *Justice on Demand: True Crime in the Digital Streaming Era* (2019)

**Due: Paper Comparing and Contrasting Different True Crime**

**Week 9 Murderinos: True Crime, Narrative, and Audience**

Listening: *My Favorite Murder*, “Coincidence Island” (<https://myfavoritemurder.com/129-coincidence-island/>)

*My Favorite Murder*, “Investigateeighteen Discovery” (<https://myfavoritemurder.com/mfm-the-top-3-1-episode-18-investigateeighteen-discovery/>)

Watching: Kelli S. Boling and Kevin Hull, “Undisclosed Information—*Serial* Is *My Favorite Murder*: Examining Motivations in the True Crime Podcast Audience” (2018) (<https://vimeo.com/597298858>)

Reading: Megan Abbott, “Why Do We—Women in Particular—Love True Crime Books?” *LA Times*, June 14, 2018 (<https://www.latimes.com/books/la-ca-jc-megan-abbott-true-crime-20180614-story.html>)

**Due: Final Project Stage #2**

**Week 10 True Crime, Narrative, and Creative Expression: Collage**

Reading: Maggie Nelson, *Jane: A Murder* (2005), pages 1-87

Bill James, “The Michigan Murders,” *Popular Crime: Reflections on the Celebration of Violence* (2012)



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**Week 11 True Crime, Narrative, and Creative Expression: Mixed Media**Reading: Maggie Nelson, *Jane: A Murder* (2005), pages 89-169**Due: Final Project Stage #3**

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**Week 12 Made for TV: How *Making a Murderer* was Made**Watching: *Making a Murderer* episodes 1-2 (2015) (<https://www.netflix.com/title/80000770>)Readings: Bronwen Dickey, "The Emotional Manipulation of *Making a Murderer*," *Slate* (2016) (<https://slate.com/culture/2016/01/making-a-murderer-is-so-emotionally-manipulative-it-left-me-angry.html>)  
Elizabeth Walters, "Netflix Original: The Evolution of True Crime Television," *The Velvet Light Trap* (2021)

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**Week 13 Making History? Making Art?**Watching: *Making a Murderer* episodes 3-4 (2015) (<https://www.netflix.com/title/80000770>)Readings: Kathryn Schulz, "Dead Certainty: How *Making a Murderer* Goes Wrong," *The New Yorker* (2016) (<https://www.newyorker.com/magazine/2016/01/25/dead-certainty>)  
Mike Hale, "Review: *Making a Murderer*, True Crime on Netflix," *The New York Times* (2015)

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**Week 14 Conclusions and Final Project Prep**

There are no readings for this week. Instead, we will discuss, troubleshoot, and workshop your final projects and reflect upon what we have learned over the course of the semester. Be sure to bring a first draft of your final project to class!

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**Week 15 Final Presentations****Due: Final Project Stage #3****Course Requirements**

Responsibility for all reading and writing assignments lies with the student. Please consult your syllabus at all times. No emailed assignments will be accepted; be sure to keep a copy of every assignment turned in.

- 1) **Informed Class Participation:** Classes will be run as discussions, not lectures. You must attend class having completed all reading assignments. You will be expected to engage fully in class discussions. **The quality of your class participation will affect your final grade.**
- 2) **In class Response Papers:** There will be 3 in-class reading response papers during the course of the semester. These will not be long but students should demonstrate substantial engagement with the secondary source reading matter for that week and especially the arguments being made in them. The aim of these short papers is to both prepare you for that week's discussion and to help you develop analytic reading skills, including identifying an author's thesis and evaluating their evidence. These papers will be unannounced so be sure to come to class prepared!
- 3) **Compare and Contrast Paper:** Students will be required to write a short (3-4 page) paper comparing and contrasting how different artistic mediums—literature, film, television, podcast—approach the issue of true crime story telling. Students will be expected to analyze the strengths, weakness, and similarities of each medium. Students should consider how, for example, visual mediums differ from written texts or aural podcasts, especially when approaching a similar piece of evidence or a similar narrative moment. Students should try to delineate and articulate each medium as a specific form of creative expression, with its own rules, elements, and structures.

**Due: Week Eight.**

- 4) **Final Project:** In groups, all students will undertake a research and creative project over the course of the semester. The aim of this project is to create a script—including dialogue, interviews, music, sound effects, footage, images, etc—for a podcast and/or a documentary about a significant true crime event. In short: you will take a true crime event and turn it into a piece of creative expression. You will achieve this by drawing on all the skills and insights you have learned this semester. In order to do this you will need to complete several stages in order.

**Stage #1.** First, your group will have to choose a significant true crime event to form the basis of your final project. Be sure to pick an event that has plenty of material from which to draw: characters, interviews, context, media coverage, public opinion, etc. Each group will submit a short description of their true crime event and explain why it would make a good subject for their final project. **Due: Week Five.**

**Stage #2.** Research your true crime event, putting together all of the raw material you will need to create your final project. Gather as much information as you can about your event—timeline, major characters / voices, press and public reaction, etc—and start to think about how you are going to tell this story. Each group will submit a summary of their research including a full breakdown of the various voices you will use to form your narrative. Students should consider how different voices have framed the true crime event. For example: **Explaining the event and framing blame:** What forces beyond the individual were blamed for causing or contributing to the event? In other words, how was the event *diagnosed by claims-makers*? **Framing ramifications:** What were the *ramifications* and knock-on impacts of the event on society? What effects did it have on public opinion, behavior, political debates, legal and criminal justice policy, etc.? **Framing justice and prevention:** What claims were made about what *should be done* in response to the event? In short, your goal in Stage # 2 is to record all the different ways that the murder was discussed and explained, and to identify who is making each claim. Be sure to divide this work equally and effectively. Make sure each member of your group is assigned a different area of research so as not to overlap. **Due: Week Nine.**

**Stage #3.** Bring all of your individual research together and start to put together an initial outline of your script. Think about this outline as the central emotional spine of your narrative. Consider how you will conceive of this project as a narrative, with highs and lows, emotional inflection points, competing voices and opinions, and points of view. Think about how (and when) to embellish the narrative with visuals and/or sound effects. Remember: while your research is based in history, your presentation of this research will rely on the creative skills you have learned and analyzed. **Due: Week Eleven.**

**Stage #4.** Complete and submit your group's final script. The "run time" of your group's script should last about 20 minutes. All groups will be asked to perform a 5-10 minute segment of their script during the final class. In addition, each student will submit a 3-5 page paper explaining what they learned about the creative process during the semester and how they implemented (or altered, adjusted, cannibalized, or otherwise adapted) these ideas in their final project. All students should refer to at least five of the texts we have studied and five secondary sources. In short, this final paper should set out the full creative process (and creative strategy) behind your true crime script. **Due: Week Fourteen.**

- 5) **Academic Integrity:** Plagiarism is the presentation of somebody else's ideas as your own; this includes material taken from the internet without citation. Plagiarism and cheating are extremely serious violations of academic behavior. In all written work, you must clearly indicate (using quotation marks and citations) when you are quoting or paraphrasing. **Plagiarism and cheating will result in a final course grade of D- and/or disciplinary action.** If you are unsure of what constitutes plagiarism, please consult with your professors or the Writing Center. See John Jay statement 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 Bulletin.**

- 6) **Writing Tutors:** Students who want to take their writing to the next level and earn better grades are encouraged to consult the professors and visit the John Jay Writing Center. The Writing Center is a free tutorial service available to all students enrolled in the college. Appointments can be made online at <http://www.jjay.cuny.edu/writing-center>. **Always remember: the communication of your ideas is wholly dependent on the clarity of your writing.**
- 7) **Vocabulary:** Students are expected to look up any words they are unfamiliar with. **Vocabulary building is an important part of any college course.** You may be tested on your understanding of the vocabulary in the assigned texts during quizzes.

- 8) **Problems?:** If you have any difficulties with the course—big or small—please consult with me. Please remember, ISP’s staff and faculty are here to ensure your academic success.

### Grading

Final grades will be based upon the following:

1. Informed class participation	10%
2. Three in-class reading response papers	15%
3. Compare and Contrast Paper	15%
4. On time completion of each stage of the final project	20%
5. Final presentation	10%
6. Final paper	30%

### Grading Criteria

A, A-	Excellent
B+	Very Good
B, B-	Good
C+, C, C-	Satisfactory
D+, D, D-	Poor
F	Fail

### Attendance and Class Conduct

**Attendance:** Students are allowed only **two absences**, for any reason. **Three absences** will lead to automatic **course failure**.

Students with a documented, ongoing serious health issue—which may affect their attendance—should speak with the professors.

**Lateness:** You must make it to class on time. **Three late arrivals count as one absence**. If you are more than 30 minutes late, you will be marked absent.

**\*\*\*General Rule: Please be considerate to your fellow students; do not disrupt class\*\*\***

**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: 2/6/2023

1. Name of Department or Program: Department of English

2. Contact information of proposer(s):

Name(s): Al Coppola, Helen Kapstein

Email(s): acoppola@jjay.cuny.edu, hkapstein@jjay.cuny.edu

Phone number(s): 646.557.4600, x8591

3. Current number and title of course: **LIT 219: Word as Weapon**

4. Current course description:

Is the pen mightier than the sword? An examination of the writer's approach to correcting society's ills. Readings in satire, invective, polemics, burlesque, lampoon and muckraking by such writers as Swift, Dickens, Mark Twain, Sinclair Lewis and Joseph Heller. Students also write satires of their own.

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: ENG 201

5. Describe the nature of the revision (what are you changing?):

The department seeks to change the title and description of this course, list it at the 100 level and therefore remove the prerequisite, and realign the course's learning objectives so that it satisfies the "Communications" College Option requirement.

6. Rationale for the proposed change(s):

For many years in the past, the English Department has had a course focused on the reading and writing of satire. The original rationale and design of this course is directly relevant to the Communications College Option requirement, and so we are seeking a course change so that we may offer an updated version of this course in fulfillment of that requirement. Additionally, since many students complete their work in this category in their first year of college, we are seeking to re-list this class at the 100

level. Accordingly, the readings, tasks, assignments, collaborations and performances outlined in the syllabus have been revised to bring them in line with 100-level expectations, and we have indicated, on a week-by-week basis, how the work of the class explicitly meets the four required Learning Outcomes of the Communications requirement. The department is eager to revise this legacy offering in this manner, because at present we do not offer any courses that satisfy the Communications College Option Requirement.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description:

**When is a joke not just a joke? This class focuses on funny texts with serious messages. Whenever the law has failed to do its job, whenever people have proved too stubborn to know what's good for them, writers have used satire to expose injustice and ridicule bad behavior. Over the course of the semester this course will explore satire, irony, and humor in literary works and popular culture, from Internet memes to timeless classics of the form. Along the way the class will collaborate to create their own satires investigating just what kind of difference satire can make—in the writer, and in society.**

b. Revised course title: **LIT 1XX: Just Joking? Reading and Writing Satire**

c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!):  
**Reading & Writing Satire**

d. Revised learning outcomes: Students will:

1. Express oneself clearly in one or more forms of communication—written, oral, visual, or aesthetic
2. Maintain self-awareness and critical distance
3. Work collaboratively
4. Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society

e. Revised assignments and activities related to revised outcomes

In its original incarnation as LIT 219: The Word as Weapon, the course required students to study satire from a range of periods, genres, and identity positions, while writing analytically and creatively in response to these investigations. The course, therefore, has always been centrally concerned with addressing Learning Outcomes 1, 2, and 4 and we have retained that emphasis. As specified in the sample syllabus for our 100-level revision, students read and analyze a range of satires in order to assess their impact on various audiences, including themselves and their peer group. This work directly meets the expectation that they will “maintain self-awareness and critical distance” and “Listen, observe, analyze, and adapt messages in a variety of situations.” The course requires multiple writing assignments, from a satire analysis essay and its various analytical pre-writing exercises, to the creative assignments that ask students to write their own satires in forms with which they are already familiar, such as memes. This work is intended to satisfy the requirement that students “Express [themselves] clearly in one or more forms of communication.”

To meet Learning Objective #3, the redesigned course now has as its centerpiece a collaborative group project where students curate and analyze a collection of exemplary satires and then use that as inspiration for writing and presenting their own satirical production in the medium of their choice.

All told, in its newly-imagined form, the course both introduces students to an important rhetorical and political tool– satire – and connects that tool to their real lives, experiences, and concerns.

f. Revised number of credits: n/a

g. Revised number of hours: n/a

h. Revised prerequisites: **None**

8. Enrollment in past semesters:

Sp09: 13 enrolled (36 cap)

Sp12: 34 (36)

Sp15: 21 (21)

F16: 21 (21)

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

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

College Option:

Justice Core 100-level: Justice and the Individual	
Justice Core 300-level: Struggle for Justice & Inequality in the U.S.	
Justice Core 300-level: Justice in Global Perspective	
Learning from the Past	
Communications	X

9b. Please explain why and how this course fits into the selected area:

Satire is a mode of expression that is centrally concerned with the core objectives of the Communications College Option requirement. Satirical texts, by their nature, are always saying one thing and meaning another, or offering provocative utterances that are indeterminate by design and thus open to multiple interpretations. Moreover, satire as a rhetorical practice is particularly attuned to the complexities of audience reception, and frequently codifies its messages in such a way that they are received in different ways by different audiences. To study satire, then, requires the development of acute skills of self-awareness and critical distance (LO2), in order to be able to decode and evaluate the impact of satirical messages across various situations and audiences (LO4).

Additionally, we have designed this course in such a way that not only are students challenged to both analyze exemplary satires and create satires of their own (LO1), but to work together in small groups to plan and execute the multi-part final presentation project, thus exercising their collaboration and communication skills (LO3).

9c. If yes, frequency and number of sections to be offered for General Education:

Every semester   x  

Number of sections:   2  

Fall semesters only \_\_\_\_\_

Number of sections: \_\_\_\_\_

Spring semesters only \_\_\_\_\_

Number of sections: \_\_\_\_\_

10. Does this change affect any other departments?

☐ No ☒ Yes (if so what consultation has taken place)?

While there is no class at the college focused on satire in particular that integrates both analytical study and creative expression, the Philosophy and ISP departments do offer classes on comedy: ISP 237 Laughing at Ourselves/Comedy and Identity; and PHI 238 Philosophy of Comedy. We have consulted with Dr. Susannah Crowder, chair of ISP, and Dr. Michael Brownstein, proposer of PHI 238. Both indicated that they saw no conflict with our course, and they were both in support of it.

11. Date of Department or Program Curriculum Committee approval: 2/6/23

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:

Jean Mills  
Chair, English Department

**John Jay General Education College Option  
Course Submission Form**

<b>Course Prefix &amp; Number</b>	LIT 1XX
<b>Course Title</b>	Just Joking? Reading and Writing Satire
<b>Department or Program</b>	English
<b>Discipline</b>	Literature
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Prerequisites</b> (ENG 101 required for 200-level, ENG 201 required for 300 & 400-level courses)	None
<b>Co-requisites</b>	
<b>Course Description</b>	When is a joke not just a joke? This class focuses on funny texts with serious messages. Whenever the law has failed to do its job, whenever people have proved too stubborn to know what's good for them, writers have used satire to expose injustice and ridicule bad behavior. This course will explore satire, irony, and humor in literary works and popular culture, from Internet memes to timeless classics of the form. Along the way the class will collaborate to create their own satires investigating just what kind of difference satire can make—in the writer, and in society.
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended

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

☒ revision of current course

**John Jay College Option Location**

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

<p><b>Justice Core</b></p> <p><input type="checkbox"/> Justice &amp; the Individual (100-level)</p> <p>Justice &amp; the Individual (200-level transfer seminar)</p> <p><input type="checkbox"/> Struggle for Justice &amp; Inequality in U.S. (300-level)</p> <p><input type="checkbox"/> Justice in Global Perspective (300-level)</p>	<p><input type="checkbox"/> Learning from the Past</p>	<p><input checked="" type="checkbox"/> Communication</p>
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**I. Communications** - Please explain how your course meets these learning outcomes

Students will:

Students will express themselves clearly by practicing multiple stages of the academic writing process. In addition to the analytical writing tasks in Weeks 3, 4 & 6 and the pre-writing assignment due Week 5, students write a Satire Analysis Essay in Week 7. Students will also develop their public speaking and presentation skills by presenting projects to one another. Students work in groups during weeks 8-12 to prepare a presentation delivered in Weeks 13 & 14. Students will additionally get practice in expressing themselves clearly by producing original satires in the form of memes (Weeks 1 and 15), parodies of classical satire (Week 5) and the group collaboration to write an original satire (Weeks 13 & 14)

- Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic

The course requires students to continually identify and analyze examples of different kinds of satire, a task which requires students to develop a keen sense of their own beliefs and attitudes and critically assess how their sensibilities are or are not reflected in the various forms they will study. As part of this work, students will listen for and identify the tone and attitude of sample satires (Week 6 particularly); develop a sense of their own positions in relation to the satires we study (Weeks 2 & 5 particularly); interrogate the assumptions and stereotypes at work in exemplary satires and reflect on their own involvement in these attitudes (Week 9 particularly). This analytical work of developing this kind of self-awareness and critical distance, sustained over multiple class conversations and informal in-class writing exercises, will find its final expression in the analytical writing required to justify the curated selection of exemplary satires that is required for both the Individual Book of Satire assignment (Wk7) and the Group portfolio assignment (Wk 15). Students will also have to practice self-awareness and critical distance when they collaboratively write the Prospectus for the final assignment, where they must articulate how their collection of published satires inspired the development of their original satire.

- Maintain self-awareness and critical distance

Students will work in groups on projects and activities ranging from low-stakes small group work to a final group project. After being introduced to the expectations

- Work collaboratively

<p>and requirements for group work in Week 1, the group project begins in earnest in week 7 and is the focus of the remainder of the class. Students begin by developing a set of guidelines for their group collaboration in consultation with their instructor. As part of this project, students will collaborate on collecting and collating evidence, particularly in the development of the group portfolio and creative project (weeks 8-12). Accordingly, students will build teamwork, time management, and communication skills by coordinating and collaborating on the final satire presentation project (Weeks 1 and 7 particularly). To ensure that students are working together effectively, Students are required to assess their group's effectiveness and their own contribution in the first of two self-assessments when the prospectus is submitted in week 10. An in-class group collaboration check-in exercise in week 11 allows for further metacritical reflection (and course correction) during Week 11 before presentations are delivered in Weeks 13 and 14. After the presentations are composed and delivered, students complete a second and final self and group assessment.</p>	
<p>Throughout this course students will be asked to observe and analyze the varying ways that satirists deploy their messages for different purposes. This work is fundamental to all the work in Weeks 1-12, but it is the particular focus of Weeks 2, 4, &amp; 8. As part of this, students will need to observe and analyze how satirists adapt their messages for multiple audiences. This is a particular focus of Weeks 3, 4, 9 &amp; 10. Insofar as this course assigns satires that range from classical Roman verse satires (Juvenal, Martial), eighteenth-century verse and prose satires (Swift, Montegu), to contemporary TV sketch comedy segments (<i>SNL</i>, <i>Chappelle's Show</i>), to contemporary news parodies (<i>The Onion</i>, <i>The Colbert Report</i>, <i>Last Week Tonight</i>), to rap battles, students will be required to discuss, analyze and imitate a range of satirical texts from a variety of times and places. Additionally, the work in weeks 8, 9, 10 particularly will require students to assess satire's impact on marginalized groups in a diverse society. This analytical work will be sustained over multiple class conversations and informal in-class writing exercises, although it will find its final expression when students deploy these insights in the analytical writing required to complete the</p>	<ul style="list-style-type: none"> <li>• Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society</li> </ul>

<p>Individual Book of Satire assignment (Wk7) and Group portfolio assignment (Wk 15). Particularly, they will demonstrate attainment of this learning objective in the annotations they prepare for their curated satires in both projects, as well as in the 750-word essay required for the Book of Satire assignment where they must articulate their own theory of how satire works and what it's effects really are.</p>	
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**JOHN JAY COLLEGE OF CRIMINAL JUSTICE, CUNY**  
 English Department  
 524 W. 59<sup>TH</sup> ST., NEW YORK NY 10019

**LIT 1xx: Just Joking? Reading and Writing Satire**

Prof. TK  
 Department of English  
 Office Hours:  
 Phone:  
 Email:

*COURSE DESCRIPTION:*

When is a joke not just a joke? This class focuses on funny texts with serious messages. Whenever the law has failed to do its job, whenever people have proved too stubborn to know what's good for them, writers have used satire to expose injustice and ridicule bad behavior. Over the course of the semester this course will explore satire, irony, and humor in literary works and popular culture, from Internet memes to timeless classics of the form. Along the way the class will collaborate to create their own satires investigating just what kind of difference satire can make—in the writer, and in society.

*PREREQUISITES & GENERAL EDUCATION:*

This course has no prerequisites. It satisfies the John Jay College Option “Communications” General Education Requirement.

*LEARNING OBJECTIVES:*

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

***REQUIRED TEXTS:***

This is a zero-textbook-cost course. You will be asked to read a wide range of texts and watch various TV and film clips, but all materials will be provided for free via Blackboard. In addition to various satirical poems, essays and popular media, we will be consulting the following critical sources (you do not need to purchase them):

Dustin Griffin, *Satire: A Critical Reintroduction* (Kentucky UP, 1994).

Fredric V. Bogel, *The Difference Satire Makes* (Cornell UP, 2012).

**GRADING**

Your grade in this class will be calculated in the following manner:

- 10% Participation
- 10% Low stakes writing tasks:  
Compose Meme (wk1), Modernizing Juvenal (wk5), Final Memes (wk15)
- 15% Book of Satire:  
Programmatic Satire (wk2), News Briefs (wk3), Rivalries (wk4), News Show (wk6)
- 15% Satire Analysis Essay
- 10% Satire Analysis Prewriting
- 10% Group Project: Portfolio
- 10% Group Project: Prospectus
- 10% Group Project: Satire Presentation
- 10% Self-Assessments & Evaluations of Small Group Collaboration

**ATTENDANCE & PARTICIPATION**

Because your participation directly impacts the ability of others to learn, attendance and participation are critically important. You are expected to complete tasks before their deadlines and come to class ready to participate actively in discussions. While there is no such thing as an “excused absence”—you are either here or you aren’t!—you may miss up to 4 classes for any reason without penalty beyond any possible impact on your participation score.

During this semester, you will be asked to collaborate with your peers on group projects. When working in groups, be a good citizen: respond to emails and messages from your group members, arrive on time to meetings, complete the tasks assigned to you by your group members, and generally aim to be an active, engaged member of your learning community.

**SCHEDULE OF ASSIGNMENTS AND READINGS**

Week & Topic	Readings	Activities	Assignments	Skills
Week 1 Introduction to Satire	Baratunde Thurston, “ <a href="#">This is Not a Joke</a> ”. <i>Oxford English Dictionary</i> , “Satire”	Review of syllabus and expectations. Introducing collaborative learning.. Definitions of Satire. “Know Your Meme” analysis.	Students collect favorite memes and compose one of their own	Identifying terms
Week 2 Reasons for Satire	Handout from Griffin, chapter 2, pp 35-39: “The Rhetoric of Satire: Inquiry & Provocation.” Collection of programmatic	Why do people write satire? Compare and contrast the different reasons why writers say they write satire.	Begin the Book of Satire project. Choose at least 2 programmatic statements and find examples of contemporary satire that takes	Observing, differentiating and analyzing multiple perspectives on what satire is and what its purpose might be.

	statements		this approach today. Write/save it in your satire commonplace book.	
Week 3 Defending Satire	<i>The Onion's</i> <a href="#">Supreme Court amicus brief</a> . Selection of <i>Onion</i> " <a href="#">News Briefs</a> ."	Analyze what makes the news brief satires "work." How well do they live up to the defense articulated in the brief that the satiric website <i>The Onion</i> filed in <i>Novak v. City of Parma</i> ?	Find three of your favorite "news briefs" on the <i>Onion</i> website and add to your commonplace book. Analyze how your news briefs "inhabit the rhetorical form of the target in order to... demonstrate its illogic or absurdity"?	Showing how satiric parody requires self-awareness and critical distance to be effective.
Week 4 Satire that shows off	<a href="#">Rap battles</a> in <i>8 Mile</i> . John Suckling, "A Session of the Poets." Selected epigrams by Martial. Griffin, Ch 3, pp. 71-72, 88-94: "Play and Display"	How does satire allow performers to display their wit and outdo their rivals? Who is a satirist really talking to and talking about?	Students collect at least two salvos in a famous rivalry between contemporary performers. Compare and contrast the satiric strategies employed in your rivalry with the ones assigned this week.	Observe and analyze how satirists adapt their messages to multiple audiences (e.g. the satiric target, the satirist's own community of supporters, the tradition of prior performers he/she is responding to.)
Week 5 Satire that shames and ridicules	Juvenal, Satire 1. Griffin, Ch 2, pp. 52-5, 74-77.	How can satire critique behavior and stake out a moral high ground? What points of contact are there between Ancient Rome and modern America?	Work with your group to rewrite a selection of short sections of Juvenal's first satire in contemporary terms. <b>Satire Analysis Essay Prewriting due.</b>	Working collaboratively to reframe ancient satiric messages for new audiences.
Week 6 Satire to provoke thought	Swift, <i>A Modest Proposal</i> . <i>The Colbert Report</i> , " <a href="#">Truthiness</a> ."	How does satire unsettle preconceptions? How do we	Students collect and analyze a satiric news show segment that has a	Reading/listening for tone and distinguishing the satiric persona.

	Griffin, Ch 2, pp. 64-70, "Unstable Irony."	interpret "unstable irony" when it's not clear what the satirist's position is?	provocative or unstable message.	
Week 7 Mid-semester Assessment		Students break out into small groups based on their interests. Orientation for the final group project. Groups develop their own guidelines for how they will conduct their collaboration.	<b>Satire Analysis Essay and Book of Satire Due.</b> Students write in-class self-assessments.	Working collaboratively. Develop self-awareness and metacritical reflection.
Week 8 Satire and Misogyny	Swift, "The Lady's Dressing Room;" Lady Mary Wortley Montagu, "Reasons that Induced Dr. S. to write a Poem called 'The Lady's Dressing Room.'" Selection from Bogel, Ch 2, pp41-51, "A Theory of Satiric Rhetoric."	Can the grotesque satire of Celia be taken seriously as a critique of a real woman, or does satire create the objects it attacks? How do fear and insecurity drive satire? Punching "up" and punching "down" in satire.	Groups collaborate on a portfolio for their final satire project. Drawing on each person's Book of Satire, the group must select and excerpt at least 10 different examples of satires that inspire your group's vision.	Analyzing and adapting messages across diverse audiences. Working collaboratively.
Week 9 Satire & Stereotypes	Binyavanga Wainaina, " <a href="#">How to Write about Africa</a> "; <i>A Black Lady Sketch Show</i> , " <a href="#">Bad Bitch Support Group</a> "; <i>Chappelle's Show</i> , " <a href="#">The Racial Draft</a> "	How does satire employ or resist stereotypes? To what extent are we as consumers of satire complicit in the perpetuation of stereotypes?	Groups working on portfolios	Developing self-awareness. Analyzing and adapting messages across diverse audiences.
Week 10 Satire and Race	Jordan Peele, dir., <i>Get Out</i> . Trevor Johnson, " <a href="#">A Surreal Satire of</a> "	How does <i>Get Out</i> parody the horror film? What are its satiric targets?	<b>Group portfolios and prospectus due. First Self-Assessments Due.</b>	Analyzing film. Working collaboratively. Maintaining

	<a href="#">Racial Tension</a> ”	What is this film trying to say about race relations?		critical distance. Purposeful. aesthetic expression.
Week 11 Political Parody	<i>Key &amp; Peele</i> , “ <a href="#">Obama’s Anger Translator</a> ”; <i>Saturday Night Live</i> , “ <a href="#">Sarah Palin and Hillary Clinton Address the Nation</a> ” and “ <a href="#">The First Bush-Gore Debate</a> ”	How do we measure the effect of political satire?	Groups working on writing a collaborative satire. In class activity where groups evaluate how well their ongoing collaboration is meeting the guidelines written in week 7.	Working collaboratively. Analyzing and adapting messages across diverse audiences.
Week 12 Satire & Activism	<i>Last Week Tonight</i> , “ <a href="#">Net Neutrality</a> ”; Ross, “ <a href="#">How John Oliver Beats Apathy</a> .” Clips from <i>The Yes Men Fix the World</i> .	Can satire promote meaningful change in society?	Groups working on writing a collaborative satire	Working collaboratively. Analyzing and adapting messages across diverse audiences.
Week 13			<b>Group Presentations of Collaboratively Written Satire</b>	Working collaboratively, public speaking. Offering feedback.
Week 14			<b>Group Presentations continued</b>	Working collaboratively, public speaking. Offering feedback.
Week 15	Final Reflections: What difference does satire make?		Students compose memes that satirize the major elements of the course. Students write their final self- and group-assessments	Creative expression, developing self-awareness & critical distance



## BOOK OF SATIRE PROJECT & GROUP COLLABORATION

### Overview

The major project for the course will consist of the creation of your own Book of Satire, which culminates in an individual essay that analyzes your selections. Here, your task will be to collect, annotate, and analyze examples of satire that resonate with you. Then, you will work in small groups to plan and write a collaborative satire of your own. As part of that process you will draw on everyone's Book of Satire to collaboratively assemble a portfolio of satiric inspiration, which displays the satires and tactics that inspire your group's collective vision. Then, your group will write/produce a satiric poem, story, essay, video short or parody news segment that you will present to the class along with the portfolio that inspired it.

This collaborative project is the centerpiece of this class and the primary means by which this course satisfies the Communication requirement learning objectives. Accordingly, you and your groupmates will spend a great deal of time thinking critically about *how* to best collaborate and then *evaluating* how well you were able to achieve that objective. At the beginning of Small Group Collaboration, with the guidance of your instructor, your group will develop a set of your own guidelines for how you will conduct your collaboration and keep each other engaged and accountable. At the midpoint of the project, when the prospectus is due, and then again at the end after the presentation of your group's satire, you will be asked to reflect on your work together and write a self-assessment of your own contribution as well as an assessment of the group's effectiveness. These meta-critical documents will help inform the individual grade you will receive for your work on this project in addition to the group-wide grades your collaboration will receive for the Portfolio, Prospectus and Presentation. (for the percentage breakdown, see the Grading section above).

### Phase 1: Your Book of Satire

This phase of the project has three required parts:

- A curated collection of satiric excerpts, quotes, cartoons, memes, songs, comedy sketches, parody news segments, poems, etc. chosen and presented by you. You should include at least 12 examples of satire, including at least two literary samples (from novels, poems, plays, stories, or essays). No more than three of these can be from texts assigned on the syllabus, so part of your task here is to explore the various forms that satire takes in contemporary culture. Label and title each sample (e.g. Figure 1: Mad Magazine Obama cover) and give each an explanatory caption or annotation.
- A prewriting exercise and draft thesis statement.
- A 750-word essay in which you develop a theory about how satire works and what its effects really are. This is handed in with your Book of Satire.

### Phase 2: Small Group Collaboration

In the second half of the semester, you will break out into small groups and work together to produce a satire of your own. This part of the project also has multiple parts:

- At the start of the collaboration, in consultation with your instructor, your group will develop your own set of guidelines for how each member of the group will approach the collaboration. You'll compose a checklist of tasks, divide responsibilities equitably among your group members, and agree on a set of expectations for how, when, where and how often you will share work and finalize your

compositions.

- With those guidelines in place, your group will then begin working on the project. Drawing on each person's Book of Satire, the group must select and annotate at least 10 different examples of satires that inspire your collective vision. What inspires your choice of *what* to satirize as well as *how* you plan to satirize it. No more than three selections can be from assigned course materials. You will assemble these selections, along with a paragraph explaining why you chose them, into a portfolio. You can get creative in how you format this: you could prepare a slide deck, or build a multi-media wiki page, or utilize a social media platform.
- When you hand in your portfolio, you will also prepare a 2-page prospectus outlining what the concept is for your group satire, how your portfolio inspires it, and how you plan to execute it. At this time, each member of your group will complete a self-assessment of his/her own contribution to the project, as well as evaluate the effectiveness of your group collaboration.
- Finally, you will work in your groups to compose an original satire in any of the media formats we have explored in class. You will present/perform your satire in class, as well as present the portfolio of satires that inspired it. After your presentation, each member of your group will complete a second round of self-assessments.

#### *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 1233N (212-237-8144). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.

Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities*, 4th ed., City University of New York, p.3.

([http://www.jjay.cuny.edu/studentlife/Reasonable\\_Accommodations.pdf](http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf))

#### *PLAGIARISM*

Plagiarism is a serious offense, and one of the objectives of this class is to teach you how to engage with other people's ideas in a way that doesn't result in academic dishonesty. We will work during the semester on the skills needed to handle quotations, paraphrases, and summary without plagiarism. However, incidents of academic dishonesty will be reported to the Deans, and penalties may include failing the assignment, receiving a final grade reduction, and/or failing the course.

In this class, students will be required to write their essays in accordance with MLA style and documentation protocols. Plagiarism and cheating are violations of CUNY's policy on academic integrity:

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. The Library has free guides designed to help students with problems of documentation. See [http://www1.cuny.edu/portal\\_ur/content/2004/policies/image/policy.pdf](http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf)

By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See also pp. 44–5 of the JJC Undergraduate Bulletin for further explanation. See also *MLA Handbook*, 7th ed., p. 2.

**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: 1/12/2023

1. Name of Department or Program: English

2. Contact information of proposer(s):

Name(s): Kim Liao

Email(s): kliao@jjay.cuny.edu

Phone number(s): 650-387-7849

3. Current number and title of course: **ENG 253: Technical Writing in Computer Science, Math, and Science**

4. Current course description:

Whether in academia or in the professional workplace, programmers, creators, scholars, and designers need to explain their complex concepts and original technical innovations in informative and easy-to-understand communications. In this course, students learn to write effectively in their disciplines by mastering a variety of writing strategies: explaining a topic, writing to audiences with differing levels of expertise, analyzing the work of experts, presenting original research across several media, and doing so in the precise structures, vocabulary, and style required of technical writers.

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: ENG 101, ENG 201

5. Describe the nature of the revision (what are you changing?):

Revising course assignments and learning objectives to fulfill the "Communications" requirement of the College Option.

## 6. Rationale for the proposed change(s):

The course already fulfills a number of components of the “Communications” requirement (see Answer 9b for more detail), and students would benefit from being able to count the course towards Gen Ed requirements. With a focus on composing professional and academic texts for specific audiences and with specific purposes, the assignments in ENG 253 offer students in computer science (CSCI), applied math (AMM), and other STEM majors the opportunity to build their writing, reading, analysis, collaboration, and communication skills. This course prepares them well for the professional world, and with an increased focus on collaborative writing and teamwork, this revision offers students the ability to make progress towards their general education at John Jay.

Additionally, it is a long-term plan of the Computer Science and Information Security Major and Applied Math Major to potentially add ENG 253 as an elective, evidencing the importance and usefulness of this course to their students. In the meantime, fulfilling a Gen Ed requirement will help boost enrollment and offer students an incentive for taking the course and learning these important skills.

## 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: N/A

d. Revised learning outcomes:

(Please note that the course’s LOs have been revised to incorporate and map onto the Communications LOs, fulfilling all of them through the lens of a rhetorically focused Technical Writing course.)

1. **Critical Rhetorical Reading:** Students analyze texts’ rhetorical functions, to listen, observe, analyze, and adapt messages in a variety of situations and with an awareness of diverse audiences.
2. **Writing Across Contexts:** Students employ rhetorical and stylistic choices in their writing to express oneself clearly in one or more forms of technical communication for professional and academic audiences.
3. **Writing as a Collaborative Process:** Students develop methods of composing, drafting, revising, editing and proofreading to hone and craft successful technical writing projects. Students learn to give thoughtful feedback, incorporate the feedback of others into their revisions, and write and edit collaboratively in teams.
4. **Clarity:** Students control language, sentence structure, formatting, and grammatical conventions of disciplinary and professional writing. Students maintain critical distance to master the tone of technical writing.

e. Revised assignments and activities related to revised outcomes

**The framework of assignments includes the following:**

**Assignment 1: Explain & Inform**

In this assignment, you'll analyze an example of clear communication in the disciplines of computer science and applied sciences. Then, you'll find an example of unclear communication, and translate that text into clearer and more effective academic writing.

**Assignment 2: Audience & Purpose**

In this assignment, you'll choose a product, software app, or topic of technology innovation to write about to several different audiences -- consumer laypersons, informed experts, and the general public at large. Using research and rhetorical analysis of different genre models, you'll compose an informational text for a layperson, an analytical memo for an expert, and an opinion article that makes a claim about this technology's role in society. You'll work collaboratively in teams of up to 3 members.

**Assignment 3: Presenting Research Professionally & Academically**

In this assignment, you'll present your findings from the previous assignment in your choice of three multimodal genres: infographic, resume and cover letter, grant proposal, or presentation. You'll have the option to work collaboratively or alone.

f. Revised number of credits: N/A

g. Revised number of hours: N/A

h. Revised prerequisites: N/A

8. Enrollment in past semesters: The course has run twice so far: Fall 22 (10) and Spring 22 (18)

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

No \_\_\_ Yes X \_\_\_ If yes, please indicate the area: John Jay College Option: Communications

**College Option:**

Justice Core 100-level: Justice and the Individual	
Justice Core 300-level: Struggle for Justice & Inequality in the U.S.	
Justice Core 300-level: Justice in Global Perspective	
Learning from the Past	
Communications	X

9b. Please explain why and how this course fits into the selected area:

All of the assignments in ENG 253 ask students to express themselves in writing and share their research and technical expertise in clear written text. From the first assignment onward,

students focus on the 5Cs of Technical Writing: clarity, correctness, conciseness, completeness, and changeability. In Module 3, students translate their research into visual media through the creation of infographics and into oral/multimedia forms through an oral presentation with PowerPoint or Google slides.

Throughout the drafting and revision activities, students become aware of themselves as authors, and develop critical distance as they adjust their tone, word choice, and syntax to address a particular audience with a particular purpose – often to explain, inform, and offer solutions to problems.

All assignments maintain a focus on audience, rhetorical situation, and how authors gain power from writing using compelling evidence and clear language. Students read examples, develop rhetorical analytical skills, and consider ethical concerns with technology developments—such as AI facial recognition software.

Students have the opportunity to give feedback and receive feedback on their drafts through peer review and in-class workshops. In Module 2, students work collaboratively in teams of 2 or 3, to gain more experience composing writing in teams—formulating research questions, conducting research, drafting, editing, and revising—just as professionals often do at their jobs.

9c. If yes, frequency and number of sections to be offered for General Education:

Every semester <input checked="" type="checkbox"/> X <input type="checkbox"/>	Number of sections: <u>1-2+ as enrollment permits</u>
Fall semesters only <input type="checkbox"/>	Number of sections: <input type="checkbox"/>
Spring semesters only <input type="checkbox"/>	Number of sections: <input type="checkbox"/>

10. Does this change affect any other departments?

☒ X ☐ No ☐ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: 1/12/23

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:  
Jean Mills, Chair of English

## John Jay General Education College Option Course Submission Form

<b>Course Prefix &amp; Number</b>	ENG 253
<b>Course Title</b>	Technical Writing in Computer Science, Math, and Science
<b>Department or Program</b>	English
<b>Discipline</b>	Technical Writing for CSIS and AMM majors
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Prerequisites</b> (ENG 101 required for 200-level, ENG 201 required for 300 & 400-level courses)	ENG 101 and ENG 201
<b>Co-requisites</b>	N/A
<b>Course Description</b>	Whether in academia or in the professional workplace, programmers, creators, scholars, and designers need to explain their complex concepts and original technical innovations in informative and easy-to-understand communications. In this course, students learn to write effectively in their disciplines by mastering a variety of writing strategies: explaining a topic, writing to audiences with differing levels of expertise, analyzing the work of experts, presenting original research across several media, and doing so in the precise structures, vocabulary, and style required of technical writers.
<b>Sample Syllabus</b>	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

### John Jay College Option Location

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

<p><b>Justice Core</b></p> <p><input type="checkbox"/> Justice &amp; the Individual (100-level)</p> <p><input type="checkbox"/> Justice &amp; the Individual (200-level transfer seminar)</p> <p><input type="checkbox"/> Struggle for Justice &amp; Inequality in U.S. (300-level)</p> <p><input type="checkbox"/> Justice in Global Perspective (300-level)</p>	<p><input type="checkbox"/> Learning from the Past</p>	<p><b>X Communication</b></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.



**I. Communications** - Please explain how your course meets these learning outcomes

Students will:

All of the assignments in ENG 253 ask students to express themselves in writing and share their research and technical expertise in clear written text. For example, in Module 3, students translate their research into visual media through the creation of infographics and into oral/multimedia forms through an oral presentation with PowerPoint or Google slides. In Modules 1 and 2, students write instructional, informational, analytical, and persuasive texts to achieve a specific purpose and communicate information to several different specific audiences.

- Express oneself clearly in one or more forms of communication, such as written, oral, visual, or aesthetic.

In ENG 253, students focus on the 5Cs of Technical Writing: clarity, correctness, conciseness, completeness, and changeability. Throughout drafting and revision activities, students become aware of themselves as authors, and develop critical distance as they adjust their tone, word choice, and syntax to address a particular audience with a particular purpose – often to explain, inform, and offer solutions to problems. In Module 1, students gain self-awareness of themselves as writers and learn the tone and clarity of critically distant technical writing through a translation of unclear technical communication into clearer and more direct prose. Additionally, in their reflections on each module, students develop metacognitive awareness of their writing process and of themselves as writers.

- Maintain self-awareness and critical distance

Students have the opportunity to give feedback and receive feedback on their drafts through peer review and in-class workshops. In Module 2, students work in teams of 2 or 3, to gain more experience working collaboratively in teams, as professionals often do in jobs in the real world. As a team, students will decide how to assign roles, how to draft, edit, and revise collaboratively, and will practice putting themselves into the roles of the reader who will “use” an informational text to achieve a specific real world objective, or who will interpret an analytical memo to make a specific professional choice about the direction of future engineering or software design. In Module 3,

- Work collaboratively

<p>students will have the option to continue to work collaboratively or to present their findings from Module 2 independently, interpreting collaborative work through an individual professional or academic lens.</p>	
<p>In ENG 253, all assignments maintain a focus on audience, rhetorical situation, and how authors gain power from writing using compelling evidence and clear language. For example, in Module 2, students compose 3 genres of texts for different audiences addressing specific nuances of one area of research: an informational text, an analytic text, and a persuasive text. This adaptation of their message to different audiences helps students choose their level of expert jargon, diction, syntax, and tone, depending on the knowledge and expertise of each audience, and helps them make conscious rhetorical choices based on each situation. Students also develop rhetorical analytical skills, and consider ethical concerns with technology developments, such as AI facial recognition software. Throughout our analysis in the course, students develop an awareness of the need for social justice and antiracism in all aspects of writing, rhetoric, analysis, and communication.</p>	<ul style="list-style-type: none"> <li>● Listen, observe, analyze, and adapt messages in a variety of situations, cultural contexts, and target audiences in a diverse society</li> </ul>

## ENG 253: Technical Writing in Computer Science, Math, and Science

An in-person hybrid course that also uses Blackboard, Zoom, and Overleaf

Instructor: Professor Kim Liao  
Class Times: Tuesdays 10:50 – 12:05  
Student Hours: Mon & Tues 9:30-10:30 on Zoom, or by appointment  
Email: [kliao@jjay.cuny.edu](mailto:kliao@jjay.cuny.edu)

Prerequisites: ENG 101 and ENG 201 or the equivalent.

This course satisfies the Communications Gen Ed category of the College Option.

### Course Description

Whether in academia or in the professional workplace, programmers, creators, scholars, and designers need to explain their complex concepts and original technical innovations in informative and easy-to-understand communications. In this course, students learn to write effectively in their disciplines by mastering a variety of writing strategies: explaining a topic, writing to audiences with differing levels of expertise, analyzing the work of experts, presenting original research across several media, and doing so in the precise structures, vocabulary, and style required of technical writers.

### More about this Course

Students in the course are asked to complete writing assignments where they communicate complex, technical content to academic, professional, and outsider (layperson) audiences. You will write about your own existing projects and do research that is connected to your interests, work in major classes, and/or your future career goals. You are also encouraged to bring your expertise and interests in different digital technologies and software to the assignments.

Much like the other courses in the Vertical Writing Program (ENG 101, 201, etc), this course prioritizes writing and revision through the creation of several drafts, peer review and self-evaluation of your writing, and explicit reflection on the writing process for the purposes of clarifying your writing goals. Together, we will embark on a rigorous journey that will arm you with the rhetorical knowledge to successfully negotiate writing situations in computer science and the applied sciences.

By the end of this course, you will...

- ... **Write as a scholar** in a variety of academic genres
- ... **Read and analyze writing in the discipline**, communicating with a variety of audiences.
- ... **Summarize and analyze** your own research in progress and the work of other scholars.
- ... **Design and present Powerpoint presentations**, charts, graphs, tables, and other visual texts.

### Texts

All course texts will be posted to Blackboard (Bb), which I'll expect you to download and **have in class (either in hard or digital copy)** when we discuss them.

### Learning Objectives

1. **Critical Rhetorical Reading:** Students analyze texts' rhetorical functions, to listen, observe, analyze, and adapt messages in a variety of situations and with an awareness of diverse audiences.
2. **Writing Across Contexts:** Students employ rhetorical and stylistic choices in their writing to express oneself clearly in one or more forms of technical communication for professional and academic audiences.
3. **Writing as a Collaborative Process:** Students develop methods of composing, drafting, revising, editing and proofreading to hone and craft successful technical writing projects. Students learn to give thoughtful feedback, incorporate the feedback of others into their revisions, and write and edit collaboratively in teams.
4. **Clarity:** Students control language, sentence structure, formatting, and grammatical conventions of disciplinary and professional writing. Students maintain critical distance to master the tone of technical writing.

## Framework of Course Assignments & Grading Breakdown

This course provides rehearsal in technical writing through the development of three large academic and professional projects. It is imperative that students complete the linked short assignments that build into larger finished projects. This writing method not only makes the work manageable but also mirrors the sophisticated revision and rewriting processes needed in technical writing.

**The framework of assignments includes the following:**

### Assignment 1: Explain & Inform – 500 points available

In this assignment, you'll analyze an example of clear communication in the disciplines of computer science and applied sciences. Then, you'll find an example of unclear communication, and translate that text into clearer and more effective academic writing.

### Assignment 2: Audience & Purpose – 900 points

In this assignment, you'll choose a product, software app, or topic of technology innovation to write about to several different audiences -- consumer laypersons, informed experts, and the general public at large. Using research and rhetorical analysis of different genre models, you'll compose an informational text for a layperson, an analytical memo for an expert, and an opinion article that makes a claim about this technology's role in society. You'll work collaboratively in teams of up to 3 members.

### Assignment 3: Presenting Research Professionally & Academically – 800 points

In this assignment, you'll present your preliminary findings from the previous assignment in your choice of three multimodal genres: infographic, resume and cover letter, grant proposal, or presentation. You'll have the option to continue to work collaboratively on this project.

### **Course Performance- 300 points**

This involves attendance to class, completion of homework, in-class writing, participation, and reflections on your writing process that you will do as homework or in response to peer review. For every class that you miss, 50 points are deducted from your grade, UNLESS you write a memo to me explaining exactly why you were absent, and how you plan to make up the work. These are easy points to earn towards your final grade: if you do your homework and keep up with assignments, your grade will improve!

### **Grading - 2,500 total points available**

By the end of this term, you could accumulate a maximum of 2,500 points if you complete all assignments and presentations, attend all classes, participate fully in class including peer review, and earn "A" grades on your final projects. You and I will keep an account of your point credit, and, at the end of the semester, you will exchange your accrued points for the grade you earn. The point grade scale follows:

A	2,350 – 2,500 points
A-	2,200-2,349
B+	2100-2199
B	2000-2099
B-	1900-1999
C+	1800-1899
C	1700-1799
C-	1600-1699
D+	1500-1599
D	1400-1499
D-	1300-1399
F	1200 or fewer points

### **Zoom Office Hours**

At any point in the semester, you are welcome to meet with me during my office hours on Zoom to discuss any questions or additional ideas you may have about assignments, course content, your revision process, or your grade. My Zoom room is always open during these times; you don't need an appointment! If you ask to set up an appointment, I'll suggest my office hours times first, but there's flexibility.

### **Blackboard**

This class requires that you use Blackboard (Bb) to get readings and course videos, join discussions, conduct peer review, and perform other informal activities that will help you build your formal written drafts of each assignment. All of our readings and assignments will be posted in Bb, and you'll submit this process work for your Participation Grade via Blackboard Discussion Boards, Blogs, and Assignments. Please be sure that you obtain the information/passwords et cetera needed to access our Bb course. **Without consistent Bb access, it will be impossible for you to keep up with the class.**

**Remember, turning in writing on Blackboard will be HOW YOU EARN A GRADE for this course. Simply logging in and looking around IS NOT sufficient, and will earn you no credit.**

### Peer Review

Becoming an effective peer reviewer is an extremely valuable skill to develop as a writer. During your writing process, you will offer your peers careful and critical review of their work, and receive valuable feedback on your own writing. Peer Review assignments will be part of your course performance grade (and you'll receive a "Team Grade" for Module 2), because one of the single best ways to improve your own writing is to become a thoughtful assessor of others' written work.

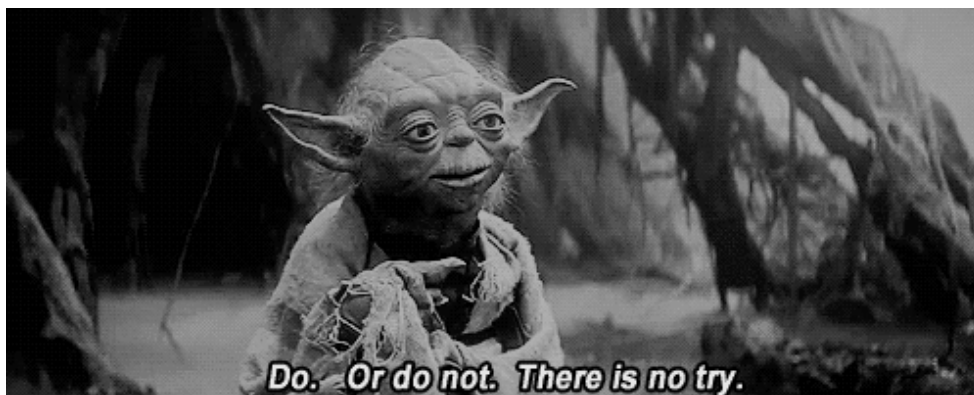
### Email

*With no exceptions, you must use your John Jay email for this course.*

**Moreover, since your John Jay email is synched with our Blackboard course, all announcements made through Bb will be delivered to you via your John Jay email account.** If you do not use your JJ email, you will miss out on important class information. The college sends information to this address as well; it's important that you're aware of opportunities and announcements sent from the school, since many of them can benefit you!

**Email is how I will communicate with you with reminders about assignments, individualized feedback on drafts, and additional resources to help you!** To be an effective member of the John Jay College community, you should get in the habit of checking your professional email at least once every single day. Efficient students and professionals do not let email pile up in their professional accounts. They know that it results in missed opportunities and even in bad reputations.

You are welcome to email me in an appropriate manner. I typically respond to email within 24 hours on weekdays, but it sometimes takes me 48 hours. I do not respond to email on weekends.



## Policies

### Attendance

**A hybrid course is like a peanut butter and jelly sandwich: both components (in-person and online) are so important that missing out on one just kills the deliciousness. As such, it is imperative to 1) attend in-person classes where we will do hands-on activities and 2) complete each week's written (and reading and viewing) tasks on Blackboard.**

**Your attendance and participation grade is based on doing BOTH of these things, not simply coming to class or simply completing online assignments.**

This means that in addition to attending class on Tuesdays, sometime before the end of the week (our weeks end on Monday nights at MIDNIGHT), you'll login to Blackboard, read and watch the resources, and write the week's writing assignments. Our weekly in-person meetings will offer you strategies for beginning each week's reading and writing tasks, and will help you build a friendly and productive community of writing scholars. **In-person class attendance and writing center attendance ARE mandatory components of your grade;** however, if a sudden medical, work, or family emergency gets in the way of attendance, these points can be made up.

If you miss class for any reason, it is YOUR JOB to contact me, explain the situation, and ask for and complete the make-up assignment in order to earn your participation points for that day. If there is a COVID-19 related emergency at John Jay or related to our class, I will let you know if we will switch to a Zoom meeting for a day.

**The single easiest strategy to get an A in this class is to 1) turn in all the work on Blackboard and 2) attend all class meetings and writing center workshops!**

### **Withdrawing from the Course**

If you fall behind in the class for any reason, I encourage you to talk to me or see an academic counselor. If you feel you must drop or withdraw from this course (and I hope you don't find yourself in that situation), you must do so by the dates on the academic calendar.

#### **Late Work Policy**

Within 72 Hours (3 days): Grace Period

< 1 week late: 50% Credit

> 1 week late: 0% Credit

Any missed homework or short assignments will negatively affect your Course Performance Grade. Additionally, since every assignment builds to the final project, missing deadlines will only make the next assignment more difficult. Don't fall behind – completing homework and short assignments is the easiest way to get points for a good grade! I will not comment on late Working Drafts, so you are missing out on valuable feedback.

**Any late Final Drafts will be subject to a full letter grade deduction if turned in by the following week. I do not accept Final Drafts for credit beyond one week late.**

**If you fall more than 2 weeks behind in the course, you are unlikely to pass. If you find yourself more than 2 weeks behind in our course AT ANY POINT IN THE SEMESTER, please contact me IMMEDIATELY so I can help you catch up and stay on track.**

Please note that technology issues of any kind, including files that cannot be opened, do not constitute an excuse for late work. Part of becoming a responsible academic scholar entails safeguarding against accidents and maintaining the tools you need to participate in our community.

### **Disability Accommodations**

At John Jay, we are committed to making college as accessible as possible to all students. The John Jay Office of Accessibility Services offers a wide range of services designed to encourage independence and self-advocacy and promote learning in an open and hospitable environment throughout the campus. These services are intended to allow qualified students to reach their education goals through the program's comprehensive support services. If you need any accommodations in this regard, please let me know as soon as you can, ideally during the first two weeks of class, and we'll discuss accommodations. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS) 1233N (212-237-8144). For additional information, please feel free to check out the OAS website at <https://www.jjay.cuny.edu/accessibility>.

### **Academic Integrity**

Our John Jay College community expects that you will compose your projects ethically, meaning that if you use the work of others you cite that work, and that all work in this course is original, composed for the first time for this course, and is entirely your own, to the degree that anything we write is entirely our own. All students enrolled at John Jay College are expected to maintain the highest standards of academic honesty.

### **Plagiarism**

In her article entitled "Plagiarisms, Authorships, and the Academic Death Penalty," Rebecca Moore Howard describes plagiarism, particularly in writing courses, as "the representation of a source's words or ideas as one's own" (799)<sup>1</sup>. Unintentional plagiarism, which can manifest itself as "non-attribution" or as "patchwriting," may result from either "a student's inexperience with conventions of academic writing," or even from "a student's unfamiliarity with the words and ideas of a source text" (799). We will address ways to avoid the unintentional plagiarism that can sometimes play a substantial transitional role in developing as a writer.

Intentional plagiarism is a serious offense that will not be tolerated. This could include buying, borrowing or otherwise obtaining written materials and submitting them as your own; or it could also include forms of non-attribution that use others' words with the intent to deceive.

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<sup>1</sup> Moore, Rebecca Howard. "Plagiarisms, Authorships, and the Academic Death Penalty." *College English* 57.7 (1995): 788-806.



Spring 2022

John Jay College's official statement on plagiarism as is follows:

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. (John Jay College of Criminal Justice Undergraduate Bulletin, <http://www.jjay.cuny.edu/academics/654.php> , see Chapter IV Academic Standards)

We will spend extensive time in this class helping you to cite the words of others appropriately in the creation of your own original texts, in order to give credit to the ideas of others and to gain credibility as an academic writer. If you ever have any questions or concerns about plagiarism, please ask me.

### **Tentative Course Schedule**

*- subject to change -*

#### **Week One - Begin Module 1: "Explain and Inform"**

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**In-Person Class: Tues 8/30** Introduction to the Course  
How Do We Compose, Persuade, Inform, and Instruct? Intro to  
Rhetorical Analysis

Watch This by Mon 9/5: 1) "What is Technical Writing?" Azusa Pacific Writing Center, 2) "What is Rhetorical Analysis," Kyle Stedman

Read This by Mon 9/5: Phillip Laplante, "The Nature of Technical Writing," pages 1-10

**Write This by Mon 9/5:** 1) Intro Assignment: Write Detailed Instructions for a Specific Task (1-3 pages), 2) Blog Post Introducing Yourself to Your Peers and Detailing Specific Writing Goals for This Course (3-4 paragraphs)

**HW to Bring on Tues 9/6:** Find and bring to class on Tues 9/6 an example of Clear Communication writing in computer science/STEM disciplines

#### **Week Two**

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**In-Person Class: Tues 9/6** Intro to Module 1: Explain and Inform

Watch This by Mon 9/12: 1) "Succinct Writing," UBC Science Writing, 2) "Clarity: Terminology," UBC Science Writing

Read This by Mon 9/12: Joe Williams, "Understanding Style," pages 3-10

**Write This by Mon 9/12:** 1) Critique of Clear Communication Due (1-2 pages), 2) Find and Summarize (~1 page) the main ideas of an AWFUL PIECE OF SCIENCE COMMUNICATION (try to find something at least 2-5 pages long, which you will translate into clear text)

**HW to Bring on Tues 9/13:** Choose an example of Awful Communication to Translate into Clear Text from the choices provided, or pick your own example

#### **Week Three**

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**In-Person Class: Tues 9/13** How We Can Improve Clarity, Concision, and Flow of Ideas  
Visualizing the Relationships Between Complex Ideas with  
Flowcharts and Graphic Organizers

Watch This by Mon 9/19: "Clarity and Focus: How to Write Clearly," University of Melbourne

Read This by Mon 9/19: 1) "How to Design Technical Flowcharts, as Explained by Flowcharts," 2) "How to Use Visuals in Technical Writing"

**Write This by Mon 9/19:** Translation Working Draft Due

#### **Week Four - Module 2: "Audience & Purpose"**

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**In-Person Class: Tues 9/20** Intro to Module 2: Audience and Purpose

**Peer Review #1: Small Workshop Groups**

**Discussion of Plagiarism and IEEE Style**

Watch This by Mon 9/26: 1) "Tips for Revising Writing," 2) "ARMS Revising"

Read This by Mon 9/26: 1) Cathy O'Neill, Excerpt from *Weapons of Math Destruction* (pages 84-104), 2) Sahil Chinoy, *New York Times*, "The Racist History Behind Facial Recognition," 3) Peter Denning and Dorothy Denning, *Comm. of ACM*, "Dilemmas of Artificial Intelligence"

**Write This by Mon 9/26: 1) Peer Review #1 – Editorial Notes Due, 2) Blog Post responding to one of the readings with research questions**

**Week Five**

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**NO IN-PERSON CLASS TUES 9/27: Analyzing Multiple Genres and Topic Brainstorming**

Watch This by Mon 10/3: "How I'm Fighting Bias in Algorithms," Joy Buolamwini TED Talk

Read This by Mon 10/3: 1) Charlton McIlwain, *MIT Technology Review*, "Of course technology perpetuates racism. It was designed that way," 2) Kevin Roose, *NYT*, "We Need to Talk About How Good A.I. is Getting"

**Write This by Mon 10/3: Final Draft Translation Due: Cover Letter and Assignment 1 Portfolio**

**Week Six**

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**NO IN-PERSON CLASS TUES 10/4: Brainstorming Topics for Research**

Watch This by Mon 10/10: "Writing with your Audience in Mind"

Read This by Mon 10/10: Review examples of FAQs and Documentation: 1) "Best Documentation Examples for 2020," 2) Links to Help/FAQs/User Documentation for Netflix, Youtube, Skype, and Overleaf

**Write This by Mon 10/10: Blog Post: 2-page Research Plan for Module 2 with Research Questions and Ideas/Problems to Address in Info Text, Memo, and Op-Ed (6-8 paragraphs)**

**Week Seven**

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**In-Person Class: Tues 10/11: Research Day: Doing research and for different audiences  
Overview of types of Informational Texts: FAQs, "How To" Guides, and User Documentation**

Watch This by Mon 10/17: "How to Write an Instruction Manual in a Nutshell"

Read This by Mon 10/17: Adam Rex Pope, "Technical Writing Research & Writing Process"

**Write This by Mon 10/17: Working Draft of Informational Text Due**

**To Bring to Class on Tues 10/18: At least 3+ articles or sources found from library research**

**Week Eight**

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**In-Person Class: Tues 10/18: In-Class Writing Workshop & Revision Activity**

**Overview of Memos**

**Discussion of Structure and Tone of Memos and Analytical Texts**

Watch This by Mon 10/24: “How to Write a Great Memo”

Read This by Mon 10/24: Memo and Technical Memo Examples

**Write This by Mon 10/24: Working Draft of Analytical Memo Due**

**Week Nine**

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**In-Person Class: Tues 10/25: Overview of Op-Eds: Structure, Tone, Use of Research**

Watch This by Mon 10/31: 1) “Op-Ed? What’s That?” 2) “How to Write an Editorial”

Read This by Mon 10/31: 1) “Smartphones are a New Tax on the Poor,” 2) “TikTok is Wonderful. I Still Don’t Want it On My Phone” 3) “Facial Recognition is the Plutonium of AI”

**Write This by Mon 10/31: Blog Post: What’s Missing from my Info text and Memo drafts, and what additional research do I need?**

**Week Ten**

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**In-Person Class: Tues 11/1: In-Class Drafting and Workshop Activity: Mapping Your Op-Ed**

Watch This by Mon 11/7: Overleaf/LaTeX Tutorial Guide

Read This by Mon 11/7: LaTeX Step-by-Step Guides on Bb

**Write This by Mon 11/7: Op-Ed Working Draft Due**

**Week Eleven - Module 3: “Presenting Research”**

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**In-Person Class: Tues 11/8 Overview of Module 3: Presenting Your Research Professionally and Academically**

**Overview of LaTeX Formatting with Overleaf**

Read This by Mon 11/14: Examples of Infographics

**Write This by Mon 11/14: Try putting one of your drafts into LaTeX formatting! Catch up on anything you are behind or not finished with! Keep writing!!!  
Add to Op-Ed, Memo, or Info Text Drafts if needed**

**Week Twelve**

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**In-Person Class: Tues 11/15 Analyzing and Creating Infographics**

**Overview of Resume/Cover Letter Combos, Grant Proposals, and Research Paper Outlines**

Read This by Mon 11/21: Examples of Resumes/Cover Letters, Grant Proposals, and Research Papers + Outlines

**Write This by Mon 11/21: 1) Peer Review Letters Due, 2) Revision Plans Due**

Spring 2022

**Week Thirteen – Happy Thanksgiving!**

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**No In Person Classes, Individual Zoom Conferences Thurs 11/17 – Tues 11/22**

Watch This by Mon 11/28: David JP Phillips, “Death by PowerPoint”

Read This by Mon 11/28: Seth Godin, “Really Bad PowerPoint”

**Write This by Mon 11/28: Final Assignment 2 Portfolio Due with Final Drafts of Info Text, Analytical Memo, and Op-Ed and Cover Letter (\*\* For 20 points of extra credit, format in LaTeX with Overleaf!! \*\*)**

**Week Fourteen**

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**In-Person Class: Tues 11/29: Presenting Research via Digital PowerPoint Presentations**

Consider how you’ll present your work

**Write this by Mon 12/5: 1) Working Draft Infographic, 2) Working Draft Genre of Choice: Resume/Cover Letter OR Grant Proposal OR Research Outline**

**Week Fifteen**

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**In-Person Class: Tues 12/6: In-Class Revision Workshop – Peer Review #3**

**Write this by Mon 12/12: Final Oral Multimedia Presentation Script + Visual Slides**

**Week Sixteen – Last Class!**

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**In-Person Class: Tues 12/13: Group Oral Multimedia Presentations**

**ALL Final Writing Due**

**By FRIDAY 12/16: Final Assignment 3 Portfolio Final Draft with Infographic, Presentation Slides, and Choice of 3<sup>rd</sup> Genre (Resume and Cover Letter, Grant Proposal, or Research Paper Outline. Format with LaTeX for extra credit!)**

**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: 2/6/23

1. Name of Department or Program: English

2. Contact information of proposer(s):

Name(s): Madhura Bandyopadhyay/Tim McCormack  
 Email(s): mbandyopadhyay@jjay.cuny.edu ,  
 tmccormack@jjay.cuny.edu Phone number(s): 352-562-1438, 646-557-4654

3. Current number and title of course: **ENG 335: Advanced Writing for Management, Business, and Public Administration**

4. Current course description:

Continuation of English 235. Practice in advanced forms of management writing: evaluations, proposals, and fund-raising documents, policy papers, investigative reports, annual reports, technical reports, training manuals. Analysis of writing technique. Discussion of topics in advanced management communication, such as computer applications, whistle-blowing, liability and copyright issues, verbal concealment and self-protection, writing for culturally diverse audiences, influencing organizational writing practices.

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: ENG 201 and ENG 235 Writing for Management, Business and Public Administration

5. Describe the nature of the revision (what are you changing?): In this course revision, we are accomplishing three things:

- A) We are “upwriting” the course to make it more distinct and more complex in relation to the preceding basic course in the sequence ENG 235: Writing for Management, Business, and Public Administration. This revised version of ENG 335 asks writers to gather and write up research in longer, more complex genres like case studies, proposals, and analytical projects that prepare students for the complex writing tasks required for their capstone projects and for post-graduate professional writing in business, management, and administration.
- B) We are refocusing the course to include digital and multimodal components, as this change in genre/medium is essential for writers in today’s professional workplace settings.
- C) We are diversifying the curriculum to enable work that speaks to linguistic and culturally diverse communities including multilingual audiences.

Hence, we are changing the title from “Advanced Writing for Management, Business, and Public Administration” to “Advanced Professional Writing in Business, Management, and Administration.” We have revised the course description, provided new Learning Outcomes (as mentioned below since the earlier outcomes are not available). In addition to ENG 235: Writing for Management, Business and Public Administration students can also take ENG 253: Technical Writing in Computer Science, Math, and Science or SSC 215 Writing in Criminal Justice or SSC 220 Writing in the Social Sciences as alternative prerequisites after the course revision.

#### 6. Rationale for the proposed change(s):

The existing course description is outdated and, as this course has not been taught in two decades, our department has no record of a syllabus or course materials for this course. Given the success of ENG 235 Writing for Business, Management, and Public Administration, which is offered as 3-4 sections per semester, the revised course will offer students looking to further their rhetorical and professional writing abilities beyond the basics of 235. Students in 335 will be challenged to write significantly longer projects in a multi-genre, multilingual, digital writing context that executives in business, management, and administration now face. We have consulted with the chair of the Department of Public Management and the major coordinators for the department’s three majors (Criminal Justice Management, Public Administration, and Fraud Examination and Financial Forensics) who provided ideas for the focus of this course revision. They are all very excited to have this additional writing course to offer to their students. Once approved, they will be adding this course to the electives section of each major.

#### 7. Text of proposed revisions (use NA, not applicable, where appropriate):

##### a. Revised course description:

**In this course, students will develop the rhetorical knowledge of professional writing genres, styles, and structures to communicate key messages with clear and concise writing for targeted and differentiated audiences, including culturally diverse and language-specific audiences. Students will work individually and collaboratively to**

**investigate, analyze, and synthesize research and engage in a multi-step writing process to complete large professional projects, such as case studies, analytical reports, and strategic plans, typical of corporate, non-profit, or government agency workplace writing. Emphasis will be placed on the visual rhetorical design necessary for creating persuasive texts within digital spaces.**

b. Revised course title: **Advanced Professional Writing in Business, Management, and Administration.**

c. Revised short title: **Advanced Professional Writing**

d. Revised learning outcomes

1. Find, evaluate, summarize and synthesize research from professional sources using rhetorical reading strategies to create Strategic Literature Reviews
2. Apply rhetorical design, structure, and voice of writing for multiple professional genres and multiple contexts
3. Build evidence-based arguments and report synthesized explanations using technical data
4. Use clear and concise writing style and the mechanics and conventions appropriate to professional writing situations
5. Employ the principles of professional writing for linguistic and culturally diverse communities including multilingual audiences.
6. Understand and practice professional writing as a process involving drafting, revision, collaboration, editing, and peer review
7. Employ written, visual and oral rhetorical strategies appropriate for multimodal and digital texts and oral presentations

e. Revised assignments and activities related to revised outcomes

Multilingual and culturally diverse assignments  
 Assignments in digital spaces such as blogs, wikis, and websites  
 Larger research-based assignments such as comparative analyses  
 Case studies, proposals and outcomes reports, and strategic plans  
 See sample syllabus attached.

f. Revised number of credits: N/A

g. Revised number of hours: N/A

h. Revised prerequisites: **ENG 201; and one of the following: ENG 235 Writing for Management, Business and Public Admin or ENG 253 Technical Writing in Computer Science, Math and Sciences or SSC 215 Writing in Criminal Justice or SSC 220 Writing in the Social Sciences.**

8. Enrollment in past semesters: Offered in fall 1990 and spring 1997. In 1997 there were 12 students. Note that this was before the prerequisite ENG 235 course was required by the



Department of Public Management. Given that we run 3-4 sections of ENG 235 per semester (plus a section in each summer and winter session), we do not envision a problem filling these classes. We are working with the Department of Public Management to fill the classes and this course will also count as part of the English Department's Writing and Rhetoric Minor.

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)?

We have consulted with the chair of the Department of Public Management and the major coordinators for the department's three majors (Criminal Justice Management, Public Administration, and Fraud Examination and Financial Forensics) who provided ideas for the focus of this course revision. They are all very excited to have this additional writing course to offer to their students. Once approved, they will be adding this course to the electives section of each major.

11. Date of Department or Program Curriculum Committee approval: 2/6/23

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:

Tim McCormack: Writing and Rhetoric Minor Coordinator

Jean Mills: Chair of English



**John Jay College of Criminal Justice  
524 W 59th St, New York, NY 10019**

## **ENG 335: Advanced Professional Writing in Business, Management, and Administration**

### **Prerequisite:**

ENG 201; and one of the following: ENG 235: Writing for Management, Business, and Public Administration **or** ENG 253: Technical Writing in Computer Science, Math, and Science or SSC 215 Writing in Criminal Justice or SSC 220 Writing in the Social Sciences.

**PROFESSOR: Madhura Bandyopadhyay**

**Email:** [mbandyopadhyay@jjay.cuny.edu](mailto:mbandyopadhyay@jjay.cuny.edu)

**Course, Section, Times: TBD**

**Office:** NB 7.65.27

**Office Hours: TBA**

### **Course Description**

Whether it is in corporations, non-profits or government agencies, advanced professional writing means being able to gather, read, analyze and synthesize research, communicate key messages to a variety of audiences, collaborate in writing projects with others and engage in writing that involves multiple steps and parts using appropriate genres to communicate critical issues. In light of an increasingly diverse workforce both in the U.S. and globally, students also need to learn how to communicate effectively with culturally diverse and multilingual audiences.

In this course you will learn the above by working on writing projects connecting organizational cultures, communities and their needs, employing a research-based approach to write material in professional genres helpful to the people who will use them. Through working on extensive, self-directed writing projects individually and collaboratively for a community of your choice you will learn to communicate inside and outside of professional and business organizations that work within communities and produce documents that meet the needs of diverse, multicultural and multilingual audiences.

The course will teach both the processes and products of professional writing. You will learn drafting individually and collaboratively, reflect on your choices of document design, style, tone and voice, write research processes, and? focus on principles of clarity, concision, organization, and structure vis-a-vis the cultural and linguistic needs of a variety of audiences. You will learn to connect form, content and research to understand the principles of professional genres as fixed yet flexible and changing with the needs of communities and audiences that they are meant to circulate in and the purposes they serve. You will also focus on knowing how to convey key messages through oral and digital presentations and

compose in multimodal formats including using visualizations to convey information.

#### Learning outcomes. **Students will learn to**

- Find, evaluate, summarize and synthesize research from professional sources using rhetorical reading strategies to create Strategic Literature Reviews
- Apply rhetorical design, structure, and voice of writing for multiple professional genres and multiple contexts
- Build evidence-based arguments and report synthesized explanations using technical data
- Use clear and concise writing style and the mechanics and conventions appropriate to professional writing situations
- Employ the principles of professional writing for linguistic and culturally diverse communities including multilingual audiences.
- Understand and practice professional writing as a process involving drafting, revision, collaboration, editing, and peer review
- Employ written, visual and oral rhetorical strategies appropriate for multimodal texts and oral presentations

#### **Texts**

You do not have to buy any textbooks for this class. All readings will be available online, through the library or on Blackboard.

*Note: A list of books used are at the end. Excerpts from them are also referred to on the schedule.*

#### **Major assignments (brief descriptions later in the syllabus)**

- Crisis communication portfolio with email, letter, memo and press release (10%)
- Case Study (10%)
- Small Group project to build a web resource (Wiki) (10%)
- Project proposal (10%)
- Emergency Response or Contingency Plan (40%)
- Presentation 10%
- Participation and Professionalism 10%

**Note:** You will ideally work on the **same issues, community and location** for the culminating class project (Emergency Response or Contingency Plan) as the earlier Case Study and the Wiki Project. In other words, you will be building towards the culminating project throughout the course. However, you have some flexibility in your choice of topic until the project proposal stage but not after that.

#### **Schedule**

Week	Day	Reading, Writing and Activities
		<ul style="list-style-type: none"> <li>● Introduction to Business Writing</li> <li>● Discourse communities, genres and organizational cultures</li> </ul> Reading and writing emails, memos and business letters

1	1	Introduction to the course, Syllabus overview
	2	<p>Read:</p> <ol style="list-style-type: none"> <li>1. “Business Writing: An Introduction.” <i>WAC Clearinghouse</i>. <a href="https://wac.colostate.edu/resources/writing/guides/businesswriting/">https://wac.colostate.edu/resources/writing/guides/businesswriting/</a></li> <li>2. Ch 1: Locker, Kitty O., and Donna S. Kienzler. <i>Business and Administrative Communication</i>. Eleventh edition, McGraw-Hill Education, 2015.</li> </ol> <p>In-class activity: Analyzing sample emails, letters, memos and press releases. Comparing different communication genres on the wall arch collapse at Arches National Park.</p>
2	1	<p>Read:</p> <ol style="list-style-type: none"> <li>1. Excerpt from Aristotle. On Rhetoric, Book 1, Chapters 1-3. Trans. George A. Kennedy. [From Peeples, Tim. <i>Professional Writing and Rhetoric: Readings from the Field</i>. Longman, 2003.]</li> <li>2. Swales, John. “The Concept of Discourse Community” from Wardle, Elizabeth, and Doug Downs. <i>Writing about Writing: A College Reader</i>. Third edition, Bedford/St. Martin’s, 2017.</li> <li>3. “Genre.” <i>Writing Commons</i>. <a href="https://writingcommons.org/section/genre/">https://writingcommons.org/section/genre/</a></li> </ol> <p>In-class activity: Reading Starbucks CEO Howard Schultz’s memos where he suggests a new direction for the company in 2007 and other memos by him. (1) Discussion of organizational cultures and business communication documents (2) Answering worksheet on selection of topics for the crisis communication portfolio</p>
	2	<p>Read:</p> <ol style="list-style-type: none"> <li>1. Handout on Internal and external audiences</li> </ol> <p>In-class activity: Drafting an email, a business letter and a memo on a context of your choice</p>
<ul style="list-style-type: none"> <li>• Conveying key messages during crises:Situated and context based communication</li> <li>• Understanding audience and purpose</li> </ul> <p>Crisis communication press release</p>		
3	1	<ol style="list-style-type: none"> <li>1. Wardle, Elizabeth. “Identity, Authority and Learning to Write in New Workplaces” from Wardle, Elizabeth, and Doug Downs. <i>Writing about Writing: A College Reader</i>. Third edition, Bedford/St. Martin’s, 2017.</li> <li>2. Johns, Ann M., “Discourse Communities and Communities of Practice: Membership, Conflict and Diversity” from Wardle, Elizabeth, and Doug Downs. <i>Writing about Writing: A College Reader</i>. Third edition, Bedford/St. Martin’s, 2017.</li> </ol> <p>In class activity: Analyzing sample press releases and reading rhetorically</p>
	2	<ol style="list-style-type: none"> <li>1. Read <a href="#">Press Releases</a> from WAC Clearinghouse especially functions, structure, style, formatting</li> <li>2. Crisis and Emergency Risk Manual (CDC): Read only the Press Release <a href="#">page</a></li> <li>3. Read “How to Write a Crisis Communication Press Release” <a href="#">here</a> (Read this if you do not know what a Press release is.)</li> </ol>

		<p>In-class activity: Drafting the press release</p> <p><b>Due end of the week: Crisis communication portfolio with rhetorical statement</b></p>
		<ul style="list-style-type: none"> <li>Researching community (audience) needs through primary research</li> <li>Meeting the needs of culturally and linguistically diverse audiences</li> <li>Writing collaboratively</li> <li>Writing a web resource and multimodal composition</li> </ul> <p>Wiki project (group)</p>
4	1	<ol style="list-style-type: none"> <li>Ashley Holmes. <i>Public Writing for Social Change</i>. <a href="https://wac.colostate.edu/books/writingspaces/writingspaces4/">https://wac.colostate.edu/books/writingspaces/writingspaces4/</a></li> <li>Read Technical Communication (TC) Ch 2: Thinking Critically about the research Process</li> </ol> <p>In-class activity: Discussion of Holmes, Choice of topics in groups for the Wiki, Creating a research plan and brainstorming neighborhoods and communities using worksheet provided</p>
		<p>Read:</p> <ol style="list-style-type: none"> <li>Ch 3, Participant Observation from Guest, Greg, et al. <i>Collecting Qualitative Data: A Field Manual for Applied Research</i>. SAGE Publications, 2013.</li> <li>Ch 5, Culture and Context in Communication from Tuleja, Elizabeth A. <i>Intercultural Communication for Global Business: How Leaders Communicate for Success</i>. 1 Edition, Routledge, Taylor &amp; Francis Group, 2017.</li> </ol> <p>In class activity: Browse Examples: <a href="#">Local Wiki</a>, <a href="#">Davis Wiki</a> ; Create primary research questions and audience and user profile</p>
5	1	<p>Read</p> <ol style="list-style-type: none"> <li>TC Ch 10: Organizing for Readers (outlining, paragraphing, chunking, providing overviews)</li> <li>Ch 2 from Ball, Cheryl E., et al. <i>Writer/Designer: A Guide to Making Multimodal Projects</i>. Second edition, Bedford/St. Martins, 2018. (How Does Rhetoric Work in Multimodal Projects?)</li> </ol> <p>In-class activity: Creating an outline or map or storyboard for the Wiki, Completing the teamwork checklist including task list, timeline and work sharing strategies. Writing sections.</p>
	2	<p>Read handout on active and passive voice</p> <p>In-class activity: Grammar exercises, Drafting the Wiki, Mini-presentations of team research</p>
6	1	<p>Read</p> <ol style="list-style-type: none"> <li>Handout on parallelism, bullets and numbers, headings, titles</li> <li>Ch 25 <i>TC</i> Web Pages</li> </ol> <p>In-class activity: Drafting the Wiki</p>
	2	<p>Read</p> <ol style="list-style-type: none"> <li>Handout on conducting a user test on a website</li> </ol>

		<p>2. Review <i>TC</i> Ch 11 Editing for Professional Style and Tone</p> <p>In-class activity: User testing and revision</p> <p><b>Due end of the week: Wiki project</b></p>
<ul style="list-style-type: none"> <li>• Rhetorical reading and writing</li> <li>• Finding, evaluating, summarizing, synthesizing sources and making arguments</li> <li>• Visualization of information</li> </ul> <p>Case Study</p>		
7		<p>Read:</p> <ol style="list-style-type: none"> <li>1. Grant-Davie Keith, “Rhetorical Situations and their Constituents” from Wardle, Elizabeth, and Doug Downs. <i>Writing about Writing: A College Reader</i>. Third edition, Bedford/St. Martin’s, 2017. (rhetorical situation, audience, exigence, constraints)</li> <li>2. Selections from Case Studies from the <a href="#">teaching resources</a> library at the MIT Sloane School</li> </ol> <p>In-class activity: Discussion of case studies and reading them rhetorically</p>
		<p>Read</p> <ol style="list-style-type: none"> <li>1. <i>TC</i> Ch 7 Thinking Critically about the Research Process (especially Exploring Secondary Sources)</li> <li>2. <i>TC</i> Ch 9 Summarizing Research Findings and Other Information</li> </ol> <p>In-class activity: Continue rhetorically analyzing case studies, Brainstorm scenarios and issues for case study</p>
8		<p>Read</p> <ol style="list-style-type: none"> <li>1. <i>TC</i> Ch 8 Evaluating and interpreting information (examining underlying assumptions, reasoning)</li> </ol> <p>In-class activity: Drafting the case study</p>
		<p>Read</p> <ol style="list-style-type: none"> <li>1. <i>TC</i> Ch 10 Organizing for readers (paragraphing, chunking, providing an overview)</li> </ol> <p>In-class activity: Continue drafting</p>
9		<p>Read:</p> <ol style="list-style-type: none"> <li>1. Handout on synthesis</li> </ol> <p>In-class activity: Writing perspectives surrounding an issue, Creating a reverse outline</p>
		<p>Read:</p> <ol style="list-style-type: none"> <li>1. <i>TC</i> Ch 12, Designing Visual Information</li> </ol> <p>In-class activity: Drafting the case study with visuals and design elements (how to choose the right visuals including tables, graphs, charts, graphic illustrations and photographs); design elements)</p> <p><b>Due end of the week: Case Study</b></p>
<ul style="list-style-type: none"> <li>• Review all the learning objectives of the previous assignments</li> </ul> <p>Emergency Response Plan with parts</p>		

10		<p>Read:</p> <ol style="list-style-type: none"> <li>1. Your own past assignments and notes on the neighborhood and communities you researched</li> <li>2. Browse this collection of emergency plan documents (<a href="#">Writing Emergency Plans</a>) put together by Ada County, State of Idaho. Also browse the <a href="#">Emergency Preparedness</a> page.</li> </ol> <p>Activity: Brainstorming types of emergency incidents, possible topics for your own emergency plan; Discussing an emergency plan as a genre in discourse communities.</p> <p><b>Do not approach writing an Emergency Response Contingency Plan in a formulaic way. This is a very flexible genre. The form and content depend on the situation, needs, purpose and audience.</b></p>
		<p>Read</p> <ol style="list-style-type: none"> <li>1. (Browse) two samples: “Faith Based Organizations Emergency Plan,” “Shelter In Place at Your Office”</li> <li>2. Selections from Andrulis, Dennis P., et al. “Integrating Racially and Ethnically Diverse Communities Into Planning for Disasters: The California Experience.”</li> </ol> <p>Activity: Analyze samples. Discuss language and cultural needs from Andrulis and Siddiqui article. Discuss the proposal assignment</p>
11		<p>Read:</p> <ol style="list-style-type: none"> <li>1. Research from the FEMA <a href="#">guide</a> (Chapter 2: Planning Process )</li> <li>2. Re-read <i>TC</i> Ch 7 “Thinking Critically about the Research Process”</li> <li>3. Selections from <i>Responding to Crisis: A Rhetorical Approach to Crisis Communication</i> edited by Dan Pyle Millar, Robert L. Heath (“Telling a Story: A Narrative Approach to Communication During a crisis”)</li> </ol> <p>Activity: Prepare a list of areas to conduct primary research such as laws, plans, hazards, resources, linguistic, cultural and social aspects of the population likely to use the manual as well as any specific characteristics of the demographic such as age or religious and cultural restrictions. You will also need to thoroughly understand the geographical location, architecture, amenities, services or other resources and restrictions that may affect an emergency response to prepare the manual effectively.</p>
		<p>In-class activity: Drafting the proposal</p> <p><b>Due end of the week: Project Proposal</b></p>
12		<p>Primary research</p> <p>Read:</p> <ol style="list-style-type: none"> <li>1. Excerpt on primary research from Marshall, Margaret J., editor. <i>Composing Inquiry: Methods and Readings for Investigation and Writing</i>. Pearson Prentice Hall, 2009.</li> <li>2. Re-read material on primary research from previous weeks (Weeks 4 &amp; 7)</li> </ol> <p>Activity: Drafting a research plan</p>
		<p>In-class activity:</p>

		Creating a primary research chart Incorporating (writing) primary research by analyzing sample plan paragraphs in groups; writing a short section in class
13		Read emergency plans selections from collection of emergency plan documents ( <a href="#">Writing Emergency Plans</a> ) put together by Ada County, State of Idaho. Also browse the <a href="#">Emergency Preparedness</a> page. In-class activity: Secondary research inquiry questions Incorporating (writing) secondary research into an emergency plan; writing a short section in class
		Library research workshop <b>Due end of the week: Progress report</b>
14		Re-read TC Ch 8 & 9: Summarizing research findings and Organizing for readers and relevant parts of Ch 22 (front matter, end matter) In-class activity: Outlining parts of the plan including front matter, end matter, letter of transmittal and any other smaller genres such as checklists and quick reference guides
		In-class activity: Drafting
15		Read 1. Ch 12 TC (Designing visual information) In-class activity: Drafting and revision
		Read 1. Ch24 TC, Oral Presentations and Webinars In-class activity: Peer review and usability testing, Plan for presentations
16		Presentations
		Presentations <b>Due end of the week: Emergency Response plan with parts</b>

### Brief description of assignments

**Crisis communication portfolio with email, letter, memo and press release:** Select a situation from the list provided of crisis or emergency situations that commonly occur in an area or community of New York City or the metro area that public safety officials or emergency management personnel have to manage. In this assignment you will choose this current crisis (a local emergency, natural disaster, disease, man-made crisis or an event that needs urgent attention) and compose in these genres of communication. You will accompany this portfolio with a rhetorical statement explaining your choices of composition relating those choices to genre, audience, purpose and context.

**Small Group project to build a public-facing web resource (Wiki):** In this assignment you will build a local **wiki resource** for a neighborhood in the New York metro area in groups of 2 or 3 students [Examples: [Local Wiki](#), [Davis Wiki](#)]. You will create a resource for the communities living in that area



on one focused topic such as transportation, social services, food, events, animal shelters etc. The language, structure and organization, design and content of the collaborative web page (Wiki) will have to be inclusive and accessible to the communities who are likely to be your target audiences so that the resource is useful to people living in that area as well as outsiders who visit.

**Case study:** In this assignment you will research and analyze a business issue or strategy (preferably implemented in the area you already worked on in the Wiki project) and apply comprehensive analysis of the issue and strategy in the context of the neighborhood to write a case study on the scenario. You will present a narrative of the pertinent facts including a summary of the problem or dilemma, implementation of strategies, attempted solutions and outcomes such as the effects on the place, people and issues under consideration in the area. You will also need to use suitable visualization of information in this assignment.

**Emergency Response or Contingency Plan** (Proposal, Progress report, Letter of transmittal, Emergency Response Plan, Oral presentation and/or digital presentation, Justification memo explaining rhetorical choices made including content, structure and design)

You will write an emergency plan for a specific local community in the NYC metro area preparing that community for a specific crisis that they could face in the neighborhood. To complete this project you will not only have to understand the emergency (natural calamity, man-made incidents, disease) and how it may affect the location but also the people and communities that the plan is meant to help. You will research similar calamities and emergency responses in similar urban areas in preparation for the plan. You will also research linguistic, cultural and social aspects of the population likely to use the manual as well as any specific characteristics of the demographic such as age or religious or gender and cultural restrictions. You will also have to thoroughly understand the geographical location, architecture, amenities, services or other resources and restrictions that may affect an emergency response to prepare the plan effectively.

As you write the plan, you will have to clearly identify the emergency and associated problems, analyze and interpret the situation, provide adequate background, write the front matter, body and end matter of the plan, provide appropriate visuals, titles, headings and create any other necessary parts as the situation needs such as warnings, quick reference guides and other items. In this assignment, you will have to go beyond the basic writing requirements of design, grammar, style, organization and structure and be creative about making the document suit the crisis, the users it is likely to affect and guide them based on their linguistic and cultural needs.

**Participation and professionalism:** In this class you are preparing to be a manager with strong writing and communications skills in a corporation, non-profit, government agency or in a similar leadership role in a similar environment. Your participation will be assessed based on your enthusiasm to lead discussion in a well-informed manner and helping others and showing team spirit while completing projects. Your professionalism will involve meeting deadlines, being detail oriented and never submitting work without proofreading, uploading work in the requested format and keeping fellow students and me informed in advance about difficulties regarding work completion. Doing well in this component of the course will mean completing all major assignments, doing all low-stakes work, sharing drafts on time and providing feedback to other students during workshops.

### Texts

**You will find short selections from the following books (and other material) on the**

**schedule** ● Millar, D. P., Heath, R. L. (2013). *Responding to crisis: A rhetorical approach to crisis communication*. Routledge.

● Tuleja, Elizabeth A. *Intercultural Communication for Global Business: How Leaders*

*Communicate for Success*. 1 Edition, Routledge, Taylor & Francis Group, 2017.

- Ball, Cheryl E., et al. *Writer/Designer: A Guide to Making Multimodal Projects*. Second edition, Bedford/St. Martins, 2018.
- Locker, Kitty O., and Donna S. Kienzler. *Business and Administrative Communication*. Eleventh edition, McGraw-Hill Education, 2015.
- Peeples, Tim. *Professional Writing and Rhetoric: Readings from the Field*. Longman, 2003.
- Wardle, Elizabeth, and Doug Downs. *Writing about Writing: A College Reader*. Third edition, Bedford/St. Martin's, 2017.
- Gurak, Laura J., and John M. Lannon. *Strategies for Technical Communication in the Workplace*. Pearson, 2013.
- Marshall, Margaret J., editor. *Composing Inquiry: Methods and Readings for Investigation and Writing*. Pearson Prentice Hall, 2009.
- [CCCC Black Technical and Professional Communication Position Statement with Resource Guide](#)
- Andrulis, Dennis P., et al. "Integrating Racially and Ethnically Diverse Communities Into Planning for Disasters: The California Experience." *Disaster Medicine and Public Health Preparedness*, vol. 5, no. 3, Oct. 2011, pp. 227–34. DOI.org (Crossref), <https://doi.org/10.1001/dmp.2011.72>.
- Guest, Greg, et al. *Collecting Qualitative Data: A Field Manual for Applied Research*. SAGE Publications, 2013.

#### The following writing guides are suggested

- Oliu, Walter E., et al. *Writing That Works: Communicating Effectively on the Job*. Twelfth edition, Bedford/St. Martin's, Macmillan Learning, 2016.
- "Writing Guides: Writing in Business." *WAC Clearinghouse*. (Open source guide) <https://wac.colostate.edu/resources/writing/guides/>
- *Purdue OWL*. Purdue University. (Open source guide) [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)
- Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*. 8th ed, Pearson Longman, 2005.

#### Grade Calculations

You will receive points for each major assignment as a numerical equivalent of a letter grade corresponding to the chart below. For example, if you get 96.5 out of 100 or 9.65 out of 10 or 48.25 out of 50 you will have received an A. The numbers will be placeholders for letter grades. For some shorter process work you will receive Satisfactory or Unsatisfactory grades through the semester and a holistic letter grade in the category (low-stakes/ participation) at the end of the semester. At the end of the semester grades will be calculated based on the weightage of each category. Grades will not be rounded up or down. If your final percentage falls within the 0.1% in between two grades, you will get the lower grade. For example, a 92.999% will receive an A-.

Grade	Range (percent)
A Excellent	93.0–100.0
A–	90.0–92.9
B+	87.1–89.9

B Good	83.0–87.0
B–	80.0–82.9
C+	77.1–79.9
C Satisfactory	73.0–77.0
C–	70.0–72.9
D+	67.1–69.9
D Passing	63.0–67.0
D–	60.0–62.9
F Failure/Unsuccessful	Below 60.0

### Submitting via Blackboard

All work will be submitted on Blackboard. The time and date stamp on Blackboard for submissions will be final.

- ❖ Keep a notebook for in-class work.
- ❖ Bring a laptop/ ipad/ Chromebook or a device larger than a computer with wifi capabilities to read and write on in class on certain days.
- ❖ We do not have a prescribed textbook in this class.
- ❖ All formal and most informal writing will be completed electronically by students and submitted to Blackboard electronically.

**The Writing Center:** John Jay students have access to an amazing, well-run and very helpful writing center where they can bring written work from all of their courses. Go to the Writing Center website for all the information, including the ability to sign up for online, real time writing support sessions. <http://web.jjay.cuny.edu/~writing>.

**Accommodation Requests:** If you think you may need to request accommodations and academic adjustments, please notify me as soon as possible. Students may request such accommodations for issues such as, (a) disability, (b) pregnancy, childbirth or a related medical condition, (c) religion, and (d) status as a victim of domestic violence, sex offense or stalking. If you think these or any other issues may affect your performance in this class, please notify me as soon as possible, and contact the appropriate office. For accessibility accommodations for disability, pregnancy, or any medical condition, see <http://www.jjay.cuny.edu/accessibility>, and contact JJay's Office of Accessibility Services. OAS is located at L66 in the new building (212-237-8031). For religious accommodations, contact the Office of Student Affairs. Victims of domestic violence, sex offense, or stalking, should contact JJay's Title IX Coordinator. Prior to granting accommodations in this course, the instructor should receive written verification of a student's eligibility.

**Attendance, lateness, late work:** This is an advanced course. You are expected to be on time or, in the case of emergencies, contact me and your other team members in advance. Your participation and professionalism grade will be negatively affected if you fail to meet these expectations.

**Plagiarism:** John Jay College's policy on academic integrity, cheating and plagiarism may be found here: <http://www.jjay.cuny.edu/academic-integrity-0> Please read in detail. In this class, if you plagiarize intentionally, you risk failing the course. Instances of unintentional plagiarism will also be penalized. Hence, do not use source material without acknowledgement or without quotation marks in the proper place if you are quoting directly.

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: **02/07/2023**

1. Name of Department or Program: **Sociology**

2. Contact information of proposer(s):

Name(s): **Carla Barrett, Chair, Sociology Curriculum Committee**  
Email(s): [cbarrett@jjay.cuny.edu](mailto:cbarrett@jjay.cuny.edu)  
Phone number(s): **212-237-8683**

3. Current number and title of course: **SOC 312 Classical Sociological Theory**

4. Current course description:

**This course offers a critical overview of classical sociological theory from the mid-nineteenth century to World War II. It will explore the major themes of the foundational theorists (e.g., Marx, Weber, Durkheim, Simmel, and Mead) and texts of sociology and discuss the historical and intellectual contexts in which they developed their theories. Students will also examine the relationship between these classical explanations of society and such contemporary issues as inequality and globalization.**

a. Number of credits: **3**

b. Number of class hours (please specify if the course has lab hours): **3**

c. Current prerequisites: **ENG 101, SOC 101, SOC 232 Social Stratification**

5. Describe the nature of the revision (what are you changing?): **Changing the title of the course and the course description to reflect ongoing changes in the discipline.**

6. Rationale for the proposed change(s): **The current course description is focused on names of a few certain theorists rather than on the ideas and topics that classical sociologists theorized about. We want to shift the focus onto ideas and themes that the course would explore and away from a list of names. Our reasons are twofold: 1) Ideas and themes, we believe, are more relevant to students reading the course description. 2) The list of names in the current**

description is quite limiting and biased, it names only white male theorists, and seems to suggest that this list is an agreed upon canon of classical theorists. In fact, any such canon is highly contested in the discipline these days and any teaching of early sociological thinkers should reflect that. (In the department guidance for the course that we create – what we call “Course Info” documents – we will make concrete suggestions about how to teach early sociological theories in a way that moves beyond a solely white, male, European canon and that provides space for a diversity of voices and critiques).

Our proposal for the change in title also reflects this shift, namely pluralizing theory to theories to represent the so-called “canon” as less than monolithic and open to critique.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description:

**Major themes including social change, order, conflict, inequality, what individuals and institutions do and how they operate have been explored by many thinkers across time and place. This course examines early sociological theorists who shaped what is known and contested as “Classical Sociological Theory.” Students will study these thinkers’ ideas, read critiques, and work to apply theories to our current context. Students will gain an historical and intellectual understanding of sociology as a discipline and develop a broad appreciation for constructing theories about processes, individuals, and institutions.**

b. Revised course title: **Classical Sociological Theories**

c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!): **Classical Soc Theories**

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: **N/A**

8. Enrollment in past semesters: One section of this course usually runs each semester with about 15 students enrolled.

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

No   **X**  

Yes       

If yes, please indicate the area:

10. Does this change affect any other departments?

  X   No                             Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: **12/18/2022**

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:

Andrew Karmen, CRM coordinator-FALL 2022

David Green, SOC coordinator-FALL 2022

Carla Barrett, Chair, Soc Department Curriculum Committee

Robert Garot, Chair, Sociology Department

JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
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1. Name of Department or Program: **Sociology**

2. Contact information of proposer(s):

Name(s): **Carla Barrett, Chair, Sociology Curriculum Committee**  
Email(s): [cbarrett@jjay.cuny.edu](mailto:cbarrett@jjay.cuny.edu)  
Phone number(s): **212-237-8683**

3. Current number and title of course: **SOC 315 Contemporary Sociological Theory**

4. Current course description:

**This course provides a critical overview of contemporary sociological theories and theorists. Students will learn how sociologists since the mid-twentieth century have theorized about such issues as political economy, culture, race, social class, and gender. The relationship between sociological theory and research will be explored throughout.**

a. Number of credits: **3**

b. Number of class hours (please specify if the course has lab hours): **3**

c. Current prerequisites: **ENG 201, SOC 232 Social Stratification, SOC 312 Classical Soc Theory**

5. Describe the nature of the revision (what are you changing?): **Changing the title of the course and the course description to better reflect the structure and intent of the course, and to replace outdated and problematic language.**

6. Rationale for the proposed change(s): **The current course description is in serious need of an update. The old description utilizes outdated language and implies that culture, gender, and race are “issues.” Our goal in the revision is to reframe the intent and purpose of the course. The revised description shifts the focus onto “structures of inequality” and names social structural dynamics such as racism, patriarchy, etc. In addition, it cites some of the theories that will be covered and puts Critical Race Theory, Feminist theories, and Post-Colonial**



theories on the same level as Structural Functionalism and Symbolic Interactionism. In addition, the revised course description names the importance of Intersectionality in this course. Also, the language of “critiques, responses, and developments” emphasizes a critical dialogue with and across various theories.

The change in title from the singular to the plural, in our minds, moves us away from the notion that there is a finite set of agreed upon theories which would somehow represent a concise canon of “contemporary sociological theory.”

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description:

**Contemporary Sociological Theories** refer to ideas and explanations from the mid-twentieth century to the present for how society works. This course addresses major themes in sociological thinking such as political power and structures of inequality, economic stratification and neoliberalism, (cishetero)patriarchy and racism, and their intersections. It provides an overview of major approaches to studying society, such as Structural Functionalism, Conflict Theory, Symbolic Interactionism, Post-Colonial, Feminist and Critical Race Theories. Students will explore foundational ideas about society, as well as their critiques, responses, and developments, with special emphasis on applying theories to our current context.

b. Revised course title: **Contemporary Sociological Theories**

c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!): **Contemp Soc Theories**

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: **N/A**

8. Enrollment in past semesters: One section is offered each semester with enrollment ranging from 13-30 students.

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

No   **X**  

Yes       

If yes, please indicate the area:

10. Does this change affect any other departments?

  X   No                             Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: **12/18/2022**

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**A Proposal for**  
**Computer Science and Information Security BS to Digital Forensics and Cybersecurity MS**  
**Dual Admission Accelerated Program**

**John Jay College of Criminal Justice**  
**The City University of New York**

**Version from November 18<sup>th</sup>, 2022**

**Contact Persons:**

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## INTRODUCTION AND OVERVIEW

This proposal is for creating a BS/MS dual admission, accelerated program based on two existing programs, the BS in Computer Science and Information Security and the MS in Digital Forensics and Cybersecurity, which will enable our Computer Science majors to pursue undergraduate and graduate education concurrently within a five-year time frame. This dual admission program will provide an opportunity for outstanding and determined undergraduate computer science majors not only to obtain advanced knowledge and skills but accelerate obtaining their master's degree and to advance their career goals.

The Bachelor of Science in Computer Science and Information Security (CSIS) provides the knowledge and professional level skills in computer science, digital forensics and cybersecurity needed to meet the growing demand for cyber security professionals both in the public and private sectors. The curriculum prepares students for direct entry into the profession as well as into graduate and professional programs which rely on computing, especially in areas related to digital forensics and cybersecurity. In the program, students gain fundamental knowledge in a broad range of computing subfields, including Algorithms, Data Structures, Programming Languages, Operating Systems, Database Systems, Computer Networks, Computer and Network Security, among others. Such knowledge and background are necessary if students are to be prepared for the lifelong learning that is inherent in the profession. The program closely follows the IEEE/ACM 2013 guidelines for Computer Science education (<https://www.acm.org/education/curricula-recommendations>) while emphasizing Digital Forensics and Computer Security throughout the curriculum as well as in 400 level and capstone courses. The required mathematics courses in the program include Calculus, Discrete Mathematics and Probability & Statistics. These provide the quantitative and analytical background essential for the study of Computer Science and advanced cyber-security.

The Master of Science in Digital Forensics and Cybersecurity degree program offers a balance of practice and theory through study in computer science, law and criminal justice. The program produces professionals qualified as digital forensic scientists who can apply and sustain their expertise as new technological and societal challenges emerge; who understand the scientific, legal and criminal justice context of high technology crime; and who can effectively communicate their knowledge to others. The college began the program in 2004 to address the increasing need for experts in digital forensics as crime began increasingly to involve information systems and digital devices. Over the years, the program expanded into the cyber security arena to address the demand for highly trained analysts and investigators who needed access to the latest research in cyber security and techniques for investigating breaches of cyber infrastructures and systems. The graduate program provides the advanced knowledge and state-of-the-art expertise needed to protect the information systems and cyber-infrastructures, upon which modern societies now rely. The program makes available the latest research and highly trained personnel needed to both deter and investigate abuse and misuse of computer and networked systems. Drawing on computer science and technology as well as the relevant legal, policy and ethical considerations, the program produces graduates who take leadership positions in securing information systems, investigating computer and cyber-crimes, and ensuring individuals and organizations can function safely and effectively in the modern digital world.

The accelerated degree is developed through funding from the National Science Foundation (NSF) grant for Minority Serving Institutes (MSI), CISE-MSI:RCBP-ED:SaTC: Cultivating and Developing Research Talent to Support Research in CyberSecurity \$299,999,. The PI of the grant is Prof. Shweta Jain and her Co-PIs are Prof. Marie-Helen Maras, Prof. Matluba Khodjaeva, Prof. Hunter Johnson and Prof. Samuel Graff. The objective of the grant program is to increase research involvement of MSI faculty and students subsequently leading to more competitive research proposal submissions to the Computer Information Science and Engineering (CISE) directorate of the NSF. This proposal was created after extensive discussions and research by the PIs and Co-PIs as well as the department curriculum committee.

Therefore, the accelerated degree builds on the BS and MS programs in Computer Science and Digital Forensics and Cybersecurity through research enhancements in 300 level courses and offers opportunities for faculty-student collaboration in research. The research preparation of undergraduates begins with a new course in research methods in cybersecurity and continues through research infused curricula and two-year research immersion through the undergraduate and graduate capstone courses. These programmatic changes afford the opportunity for faculty-student research collaboration, the development of new research talent to build research capacity at John Jay College, thereby creating a broader ecosystem for research. By including young researchers from underrepresented backgrounds, this project will also contribute to upward mobility by preparing minority and low-income students for high-end research and careers.

### **Background and Need**

The ever evolving landscape of cyberspace and new threats to the cyber-infrastructure requires specialized talent for cyber defense, operations and prosecution. Given the challenges facing the United States at the moment, we need all the mindpower to defend, protect and support the cyber infrastructure in both public and private sectors. Employers are unable to find cybersecurity talent due to the paucity of graduates with advanced degrees in a cyber focused computer science field. The MS in cybersecurity with strong research experience will fill that gap, producing graduates with hands-on and analytical skills required for higher level positions. The research skills and knowledge obtained in the accelerated program will qualify candidates for doctoral programs which are increasingly requiring prior research experiences. Therefore, the BS/MS accelerated degree in Computer Science-Digital Forensics and Cybersecurity Science program will offer John Jay undergraduates a quicker path to be more prepared for advanced degrees and the job market.

Currently each year two to three students admitted to the MS-D4CS program received their BS from John Jay College. An accelerated program will attract more John Jay graduates to simultaneously pursue their baccalaureate and master's degrees. John Jay's 2021 Fall enrollment data showed 64 upper sophomores and 156 lower juniors in the Computer Science major, of which 25% or 16 upper sophomores and 24.3% or 38 lower juniors had major and overall GPAs at or above 3.3. With targeted recruitment efforts we expect approximately 20% or 9 to 11 students to apply to the program each year. These pre-selected internal John Jay students already know the college, have early access to mentors, and are familiar with the academic rigors of our programs. Therefore, they are likely to successfully engage in a faculty mentored research relationship and complete the program choosing the thesis option. The net effect will be to foster a higher level of research involvement of our Computer Science and D4CS graduates and enable more students to pursue careers in the field.

## EDUCATIONAL GOALS

### **BS Computer Science and Information Security**

The major in Computer Science and Information Security offers the computing, quantitative and analytical expertise public and private organizations need to advance the practice of digital forensics and cybersecurity. The program provides the broad background in computing that is needed to thwart the abuse and misuse of computers, data networks, information systems and information infrastructures, in the environment of ever advancing digital technology. The courses in the Computer Science and Information Security major prepare students for direct entry into the profession as well as entry into graduate and professional programs that rely on computing and quantitative methods, especially in areas related to digital forensics and cybersecurity.

#### **Learning outcomes. Students will be able to:**

1. Use and critically evaluate the variety of theoretical approaches that are relevant to Computer Science and Information Security
2. Use and critically evaluate the variety of practical/hands-on/research approaches that are relevant to Computer Science and Information Security.
3. Analyze the quality of the programs in Computer Science and Information Security.
4. Communicate effectively through integrating theory, research and policy in written reports and presentations.
5. Understand the ethical considerations and statutory requirements computer professionals encounter as care takers of sensitive data and designers and developers of systems that can impact the well-being of individuals and organizations

### **MS in Digital Forensics and Cybersecurity**

The Master of Science program in Digital Forensics and Cybersecurity offers a balance of practice and theory through study in computer science, law, and criminal justice. The program produces professionals qualified as digital forensic scientists who can apply and sustain their expertise as new technological and societal challenges emerge, who understand the scientific, legal and criminal justice context of high technology crime, and who can effectively communicate their knowledge to others.

#### **Learning outcomes. Students will :**

- 1) Develop a working knowledge of the constitutional, statutory and ethical issues pertaining to evidence in high technology crime;
- 2) Understand the risks and vulnerabilities in computer and networked systems, and have the ability to apply cryptography and security mechanisms to protect information infrastructure;
- 3) Detect, remediate and analyze security infractions and performing detailed forensic analysis in computer and networked systems;
- 4) Synthesize case reports and expert testimony in forensic examination of digital evidence;
- 5) Have state-of-the art competencies in evidence retrieval, preservation and analysis methodologies required to build legal cases.

## CURRICULUM DESIGN AND PROGRAM ADMINISTRATION

The dual admission, accelerated BS/MS Program in Computer Science-Digital Forensics and Cybersecurity will require the completion of 140-142 credits. This includes: 49-50 credits in the Computer Science major, 36 credits of Digital Forensics and Cybersecurity MS degree requirements, and 42 general education credits.

Exact credit counts may vary due to electives and overlap between General Education and Major requirements, e.g. at least nine Gen Ed credits can be met with MAT and STEM courses from the major. The required courses and associated credit details are listed below.

<b>Credits Required</b>	<b>140-142</b>
General Education	42
Computer Science and Information Security BS	49-50
Digital Forensics and Cybersecurity MS	36
Undergraduate Electives or Minor	13-14

### ***General education info:***

Depending on mathematics placement, students may need to complete pre-calculus (MAT 141).

*MAT 141 can fulfill the Required Core: Mathematics and Quantitative Reasoning area of the Gen Ed Program depending on students' math placement test score. Additionally, students may have to take MAT 105 College Algebra to meet the prerequisites for MAT 141 Pre-Calculus.*

### **Computer Science and Information Security BS Requirements      49-50**

#### Freshman year - Required

MAT 151	Calculus I	4
CSCI 271	Introduction to Computing	3
CSCI 274	Computer Architecture	3

Total Credit Hours: 10

#### Sophomore year - Required

MAT 301	Probability and Statistics I	3
CSCI 275	Linux Systems Administration	3
CSCI 272	Object Oriented Programming	3
MAT 204	Discrete Mathematics	3

CSCI 373	Data Structures	3
CSCI 377	Algorithms	3
PHI 216	Ethics and Information Technology	3
	Total Credit Hours:	21

Junior year – Required\*

CSCI 375	Operating Systems	3
MAT	Mathematics Elective (MAT 152 or 310)	3-4
CSCI 3XX	Cybersecurity Research Methods	3
CSCI 374	Programming Languages	3

Total Credit Hours: 12-13

Senior year – Required\*

CSCI 400	Capstone Experience in Digital Forensics/Cybersecurity I	3
CSCI 401	Capstone Experience in Digital Forensics/Cybersecurity I	3

Total Credit Hours: 6

*\* Note: CSCI 379 Computer Networks and CSCI 360 Cryptography and Cryptanalysis normally required in the Junior year will be taken at the graduate level. See Table 1 for the complete 5-year course flow. Mathematics elective may be MAT 152 or MAT 310*



## Digital Forensics and Cybersecurity MS Requirements      Subtotal: 36 cr.

### Core - Required Courses

CRJ 752/FCM 752	The Law and High Technology Crime	3
FCM 742	Network Security	3
FCM 710	Architecture and Vulnerabilities of Operating Systems	3
FCM 753	Digital Forensic Applications	3
FCM 760	Forensic Management of Digital Evidence	3

### Forensic and Security Electives

*Select three courses:*

FCM 700	Theoretical Foundations of Computing	3
FCM 705/FOS 705	Mathematical Statistics for Forensic Scientists	3
FCM 740	Data Communications and Forensic Security	3
FCM 741	Applied Cryptography	3
FCM 745	Network Forensics	3
FCM 761	Cyber Risk Assessment and Management	3

### Criminal Justice Electives

*Select one course:*

CRJ 708	Law, Evidence and Ethics	3
CRJ 727/FCM 727	Cybercriminology	3
CRJ 733	The Constitution and Criminal Justice	3
PAD 750	Security of Information Technology	3
CRJ 751	Crime Scene Investigation	3
CRJ 753	Investigating Cybercrime	3
CRJ 755/PAD 755	Writing for Management	3

### **Graduate Elective** 3

Select any course in the John Jay College graduate catalog (except FCM 708 or FCM 709), including the above electives.

### **Capstone Options**

*Select two of the following:*

FCM 780	Capstone Seminar and Fieldwork (approved internship required)	3
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FCM 791	Forensic Computing Research Practicum ( <i>applied research project or thesis required</i> )	3
FCM 798	Faculty-Mentored Research in Digital Forensics and Cybersecurity (cannot be taken in the same semester as FCM 791)	3
<b>TOTAL CREDIT HOURS FOR THE MS DEGREE:</b>		<b>36</b>

For the accelerated degree admitted undergraduate students will be required to complete the cybersecurity research methods course (CSCI 3XX) in their junior year. This will give student early understanding of research methods and faculty research interests giving them an immediate start for a subsequent thesis project.

Note: CSCI 3XX new course proposal has been submitted to the Undergraduate Curriculum and Academic Standards Committee.

### Earning the BS degree

Students will be awarded the BS degree in Computer Science and Information Security after they have completed all of the year 1-3 undergraduate classes, and the graduate level classes taken in year 4. Students must earn the Bachelor's Degree when they have reached 120 credits and at least one semester before earning the MS degree. Both degrees cannot be earned con-currently.

### Class equivalencies will be as follows:

<u>Undergraduate</u>	<u>Graduate</u>
CSCI 379 Computer Networking	FCM 740 Data Communications & Forensic Security
CSCI 360 Cryptography and Cryptanalysis	FCM 741 Applied Cryptography
CSCI 411 Computer Security and Forensics	FCM 710 Architecture & Vulnerabilities of Operating Systems
CSCI 412 Network Security & Forensics	FCM 742 Network Security

### Program Assessment

A primary mission of Accelerated Computer Science-Digital Forensics and Cybersecurity BS to MS program is to facilitate student success. One way to measure student success is to conduct student-learning assessment. The assessment of student learning outcomes can provide the fundamental data for promoting program effectiveness and the improvement of programs and courses. Existing infrastructure and assessment plans created for the independent BS and MS degrees in Computer Science and Digital Forensics and Cybersecurity will continue to cover individual classes in both programs. Assessment reporting will be expanded to individually analyze learning outcomes data for the accelerated degree students. In particular, since the accelerated program is research intensive, the assessment will include research outcomes of students in the accelerated degree such as acceptance to advanced doctoral degree programs, job placement, publications and presentations at conferences.

The department assessment is a faculty-led assessment to ensure a direct focus on learning. The data obtained from assessment is used exclusively to assess and improve teaching and learning, not for the evaluation of individual faculty members or students. Assessment reports are written with an emphasis on critical data analysis and a candid discussion of identified strengths and weaknesses. The relevant assessment and curriculum committees review each report and the listed action items and refers all recommendations concerning specific

courses or the overall curriculum to the individual course instructors or either the BS or MS curriculum committee for follow-up. Assessment reports will contain a comparison to previous assessments in order to demonstrate continuous improvement.

### **Resources Required and Governance of the Program**

Since the proposed program combines two already existing programs at the college, no additional resources are required beyond administrative support (see below). Governance of the Accelerated program, involving major policy issues, will be provided by the MS Program in Digital Forensics and Cybersecurity, which is situated in the Math and Computer Science Department, with input from graduate faculty that are members of the graduate program and affiliated with the Security, Fire and Emergency Management and Public Management departments. Such faculty governance is subject to college policy regarding MA and MS programs, and policy oversight by respective college committees, including the Undergraduate Curriculum and Academic Standards Committee, Graduate Studies Committee, and the College Council. Governance of the BS aspect of the program will be subject to all relevant college undergraduate committees.

Daily administration of the Computer Science-Digital Forensics and Cybersecurity BS to MS Accelerated program including program advisement, admissions and retention decisions, will be handled by the Director of MS-D4CS program. The new responsibilities for recruiting, and advising undergraduate students slated for this accelerated program require the installation of a Deputy Director, who should be compensated with three credits of release time per Academic Year (1.5 credits per semester). Additional administrative support will be provided by the current MS-D4CS program college assistant funded through the Office of the Provost.

### **ADMISSIONS REQUIREMENTS**

The Accelerated Program in Computer Science-Digital Forensics and Cybersecurity will seek successful undergraduates who have the academic background, ability, and motivation to be successful in a research focused program. Admission to the program will be based upon the following criteria, which will be interpreted flexibly to take into account individual experiences and situations:

- Completion of approximately 60 undergraduate credits with a minimum overall GPA of 3.3 and a major GPA of 3.3.
- Completion of an Accelerated Program application form, including complete college transcript.
- 500-1000 word personal statement of the candidate's interest, qualifications and research goals, that supports the applicant's request for admission to the program.
- Three letters of recommendation from academic advisors or instructors, with at least two being from a computer science instructor.
- Interviews with candidates, as needed.

Students apply during the fourth semester after completing approximately 45 credits including MAT 151 Calculus I, CSCI 271 Introduction to Computer Science, CSCI 272 Object-Oriented Programming, and CSCI 275 Linux System Administration or equivalent. Upon review they will immediately be notified about "conditional acceptance" and advised to enroll in a modified undergraduate course flow for the first semester of

their junior year. Transfer students admitted as upper sophomores may apply if they have at least 1 major math course such as Calculus 1, one year of computer programming including object-oriented paradigm and the equivalent of an additional 200 level computer science major course. Transfer students admitted as lower juniors may apply if they have completed at least two 300 level computer science classes in addition to the classes needed for those transferring as upper sophomores. Understandably the 5-year path for transfer students will be slightly different and the deputy director will advise students accordingly to help them achieve the acceleration.

For all students, final admission decisions will be made after grades for approximately 60 credits including CSCI 373, and CSCI 377 (or at least two 300 level major CSIS courses) have been recorded. Fully admitted students will keep the classes they were advised to take and start taking graduate classes with the incoming MS-D4CS students starting in their junior year. Conditionally admitted students, who were not confirmed will be redirected back to the computer science major course flow.

Students must maintain a computer science GPA of 3.0 in the undergraduate portion of the program (year 1-3) and a graduate GPA of 3.0 for their graduate classes (year 3-5) to remain in the Accelerated Program. In addition, a minimum grade of 3.0 (B) in Cybersecurity Research Methods (CSCI 3XX) is necessary to maintain enrollment in the accelerated program. Failure to maintain these minimum GPAs will result in students being withdrawn from the Accelerated Program, although they may continue to pursue their BS degree. Graduate courses taken may be used to satisfy some undergraduate requirements in this situation to assist students in earning the bachelor's degree.

Table 1 Accelerated Degree BS to MS in Computer Science-Digital Forensics and Cybersecurity

Term: Semester 1		Course classification(s)					Term: Semester 2		Course classification(s)			
Course Number & Title	Cr	GE	Maj	MA	Prerequisite(s)		Course Number & Title	Cr	GE	Maj	MA	Prerequisite(s)
ENG 101 Composition I (RC)	3	3		NA			ENG 201 Composition II (RC)	3	3		NA	
Creative Expression (FC)	3	3		NA			World Cultures & Global Issues (FC)	3	3	-	NA	
100 level Justice Course (CO)	3	3		NA			CSCI 271 Introduction to Computing (Scientific World)	3	3	3	NA	MAT105
MAT 141 Calculus I (Math/Reasoning Credit - RC)	3	3		NA	MAT105 or placement		CSCI 274 Computer Architecture	3		3	NA	CSCI271 (co or pre)
U.S. Experience in its Diversity (FC)	3	3					MAT 151 Calculus I	4		4	NA	MAT 141 or placement
Term credit total:	15	15	0	NA			Term credit total:	16	9	10	NA	
Term: Semester 3		Course classification(s)					Term: Semester 4 (APPLY TO PROGRAM)		Course classification(s)			
Course Number & Title	Cr	GE	Maj/El	MA	Prerequisite(s)		Course Number & Title	Cr	GE	Maj/El	MA	Prerequisite(s)
Life & Physical Science (RC)	3	3		NA			Individual & Society (FC)	3	3		NA	
MAT 301 Probability and Statistics I	3		3	NA	MAT151		MAT 204 Discrete Mathematics	3		3	NA	MAT141 or placement
CSCI 275 Linux Systems Administration	3		3	NA	CSCI 271		CSCI 373 Data Structures	3		3	NA	CSCI 272
CSCI 272 Object Oriented Programming	3		3	NA	CSCI 271		CSCI 377 Algorithms	3		3	NA	CSCI 272
PHI 216 Ethics and Information Technology	3						Communications (CO)*	3	3			
Term credit total:	15	3	9	NA			Term credit total:	15	6	9	NA	

Term: Semester 5 (CONDITIONAL ADMISSION)		Course classification(s)			
Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)
300 level Justice Course (CO)	3	3			
Learning from the Past (CO)	3	3			
MAT Elective (MAT 152 Calculus II or MAT 310 Linear Algebra)	3		3		MAT 151 or MAT 241
FCM 740 Computer Networks - MS pre-requisite (instead of CSCI 379)	3		3	3	
CSCI 375 Operating Systems	3		3		ENG 201 and CSCI 272
Term credit total:	15	6	9	3	
Term: Semester 7		Check course classification(s)			
Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)
CSCI 400 - Cybersecurity Capstone I	3		<u>3</u>		CSCI 360 or FCM 741; CSCI 373, CSCI 375; and CSCI 379 or FCM 740
FCM 742 Network Security and Forensics	3			3	FCM 740
FCM 752: Law and High Tech Crime (MS) - required (instead of PHI216)	3			3	
Elective or Minor	3		<u>3</u>		
Elective or Minor	<u>3</u>		<u>3</u>		
Term credit total:	15		<u>9</u>	6	
Term: Semester 6 (ADMIT TO PROGRAM)		Check course classification(s)			
Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)
CSCI 3XX Cybersecurity Research Methods (open to accelerated degree students)	3		3		CSCI 272, MAT 204 and admission in the accelerated degree
CSCI 374 Programming Languages	3		3		CSCI 272
FCM 741 Advanced Cryptography	3			3	
Additional Flexible Core Course (FC)	3	3	3		
Elective or Minor	3		3		
Term credit total:	15	3	12	3	
Term: Semester 8		Check course classification(s)			
Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)
CSCI 401 Cybersecurity Capstone II	3		3		CSCI 400
FCM 710: Architecture and Vulnerability of Secure Operating Systems	3			3	
FCM 727 Cybercriminology	3			3	
Elective or Minor	2		2		
Graduate Elective	3			3	
Term credit total:	14		<u>7</u>	9	

Term: Semester 9		Check course classification(s)				Term: Semester 10		Check course classification(s)			
Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)	Course Number & Title	Cr	GE	Maj/ El	MA	Prerequisite(s)
FCM 760: Forensic Management of Digital Evidence	3			3	FCM 710	FCM 753: Digital Forensics Applications	3			3	FCM 742, FCM 752 and FCM 760
FCM 745 Network Forensics	3			3	FCM 742	FCM 761: Cyber Risk Assessment and Management	3			3	
FCM 798: Faculty Mentored Research Or FCM 780 Capstone Seminar and Fieldwork	3			3		FCM 791 Forensic Computing Research Practicum Or FCM 780 Capstone Seminar and Fieldwork	3			3	
Term credit total:	9			9		Term credit total:	9			9	
Program Totals:		Undergraduate credits including General Education: 106 credits				BS/MS Program Total:142 credits					
Cr: Credits      GE: General Education Maj: Major Requirement:      MA: MA level course: EL=Elective: Prerequisite(s): list prerequisite(s) for the noted courses											
General Education Categories		Required Common Core (RC)		Flexible Common Core (FC)		College Option (CO)					
*Students who are not exempt from Foreign Language must take FL101 to satisfy World and Global Cultures and FL102 to complete Communications											

**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:** 2101.00

**NY State Program Code:** 37712

**Effective term:** Fall 2023

**Date of Program Approval:** 1/9/23

**Date of CGS approval:**

**Rationale for proposed changes:**

Key details of the comprehensive exam policy as administered by the graduate program do not appear in the Bulletin. In particular, the existing policy of permitting a maximum of three attempts does not appear in the Bulletin and exists only on the Department's web page. (<https://www.jjay.cuny.edu/comprehensive-examproject-requirement>).

We propose to add a description of this policy to the Bulletin.

There are no changes in the course requirements.



FROM		TO	
List of Course (Prefix, Number, and Name)	Crs.	List of Course (Prefix, Number, and Name)	Crs.
<b>Requirements for the Degree Program:</b> <del>**strike through</del> what is to be changed.		<b>Requirements for the Degree Program:</b> <u>**underline</u> the changes.	
<b>General Track - Comprehensive Exam/Project</b>  <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, students' 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 the 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>		<b>General Track - Comprehensive Exam/Project</b>  <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, 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><u>Students can take the Comprehensive exam a maximum three times. Students who do not obtain a passing score in three attempts will be dismissed from the program.</u></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 the 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. <u>Completion of the second option is taken at the student's time and expense. This option is not intended as an alternative for students who fail the comprehensive exam.</u></p>	
<b>Sub-total</b> <b>Electives</b> <b>Total credits required:</b>		<b>Sub-total</b> <b>Electives</b> <b>Total credits required:</b>	

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?**

  X   No           Yes

If yes, what consultation has taken place?

## **CLOSING OF THE DEPARTMENT OF COMMUNICATION AND THEATRE ARTS**

**WHEREAS**, John Jay College determined in 2014 not to hire new faculty into the Communication and Theatre Arts Department, and to phase the department out in order to invest resources in other areas of the college

**WHEREAS** the learning outcomes of courses offered by the Communication and Theatre Arts Department are embedded throughout the curriculum at the college and therefore student education will not be compromised

**WHEREAS**, the John Jay Charter (Section I. Departments) states, with two exceptions not relevant here, that “in order to exist as a departmental entity, a discipline is required to have a minimum of seven (7) full-time members of the faculty”

**WHEREAS**, as of spring 2023 Communication and Theatre Arts has five (5) full-time members

**WHEREAS**, there have been substantial discussions with, and agreement among, the faculty, that their status as faculty with tenure or a Certificate of Continuous Employment remains

**RESOLVED**, that:

the Lecturer Elton Beckett be transferred to the Africana Studies Department, Associate Professor Gregory Donaldson and Assistant Professor Sandra Lanzzone be transferred to the English Department, and Assistant Professor Marsha Clowers and Associate Professor Maria Rodriguez be transferred to the Counseling and Human Services Department;

adjunct appointments in the department set to expire at the end of Spring 2023 be allowed to expire, without reappointment;

adjunct appointments in the department set to expire later than the end of Spring 2023 be discontinued pursuant to the provisions in CUNY Policy 5.19 and New York State Education Law § 6212.8 pertaining to the abolishing of positions and departments;

the Department of Communication and Theatre Arts be dissolved effective August 23, 2023.

**EXPLANATION:** In 2014 Provost Jane Bowers declared an attrition plan of three academic departments: Communication and Theatre Arts, Counseling, and Physical Education. Each department was notified that there would be no future hiring in the department and the department would eventually be closed. Though Counseling worked with two other departments to create a new major and has been reconstituted, the Physical Education Department was dissolved in 2019 after its faculty retired. With a small number of remaining faculty in Communication and Theatre Arts, and some faculty expressing interest in working from other departments, the College determined that it was the right time to dissolve the department as a formal entity because it would be minimally disruptive to faculty and students. There are about twenty students currently minoring in Theatre Arts and they have received Academic Advising that allows them to complete those minors.

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.

