



FIVE TOWNS COLLEGE

2016 - 17

1972

CATALOG

PERFORMING SINCE 1972



FIVE TOWNS COLLEGE

2016-17

CATALOG



Regulations in this *Catalog* and other official statements of the College are binding on all students. Students who enroll at the College are deemed to have read, understood and agreed to be bound by the provisions contained in this *Catalog*. Failure to read this publication does not excuse students from the requirements put forth herein. The College reserves the right at any time, without prior notice, whenever it deems it advisable, to change or modify its schedule of tuition and fees, and to withdraw, cancel, reschedule or modify any course, program of study, requirement or regulation affecting any of the foregoing.

AFFIRMATIVE ACTION POLICY

Five Towns College is committed to the federal government's mandate for equal employment opportunity and has adopted the policy to recruit, employ, retain and promote employees without regard to sex, age, color or creed. Also, the College adheres to the New York State Human Rights Law and supports the opportunity to obtain employment without discrimination because of age, race, creed, color, gender, national origin, sexual orientation, military status, sex, marital status, religion or disability and applies this policy to the educational programs and activities it conducts as well.

TABLE OF CONTENTS

| | | | |
|---|----|--|-----|
| The College | 5 | Master of Music—Mus.M. | 89 |
| Accreditation | 5 | Jazz/Commercial Music Program | 89 |
| Mission and Goals..... | 5 | Composition/Arranging | 91 |
| Facilities and Equipment | 7 | Music History | 91 |
| Admission | 13 | Music Performance | 92 |
| Tuition and Fees | 16 | Music Technology..... | 92 |
| Financial Aid | 19 | Music Education Program..... | 93 |
| Academic Information | 28 | Doctor of Musical Arts—D.M.A. | 94 |
| Student Life | 39 | Music Performance | 94 |
| Student Services | 42 | Composition and Arranging..... | 94 |
| Undergraduate Degree Programs | 44 | Music Education | 95 |
| General Education | 45 | Music History | 95 |
| Bachelor Degrees | 48 | Course Descriptions | 100 |
| Jazz/Commercial Music—Mus.B. | 50 | Art History | 100 |
| Performance | 52 | Audio Recording Technology | 101 |
| Composition/Songwriting..... | 53 | Basic Educational Skills | 103 |
| Audio Recording Technology | 55 | Business | 103 |
| Music Business | 56 | Childhood Education | 106 |
| Music Education—Mus.B. | 57 | Computer Business Applications..... | 110 |
| Childhood Education—B.S. | 61 | Economics | 110 |
| Mass Communication—B.S. | 64 | English | 111 |
| Broadcasting | 65 | History | 114 |
| Journalism..... | 66 | Language | 114 |
| Theatre Arts—B.F.A. | 67 | Mass Communication | 115 |
| Musical Theatre | 69 | Mathematics..... | 116 |
| Film/Video—B.F.A. | 71 | Music | 116 |
| Business Management—B.P.S. | 73 | Music Business | 127 |
| Audio Recording Technology | 75 | Music Education | 128 |
| Business Management | 76 | Music History | 133 |
| Music Business | 77 | Music History and Literature..... | 135 |
| Associate Degrees | 78 | Philosophy | 137 |
| Liberal Arts—A.A. | 78 | Psychology..... | 137 |
| Teaching Assistant | 80 | Science..... | 138 |
| Literature | 80 | Social Science..... | 138 |
| Business Administration—A.S. | 81 | Sociology | 138 |
| Business Management—A.A.S. | 83 | Speech..... | 139 |
| Audio Recording Technology | 84 | Theatre Arts | 137 |
| Business Management | 85 | Theatre History | 141 |
| Music Business | 85 | Film/Video | 142 |
| Jazz/Commercial Music—A.A.S. | 86 | Board of Trustees | 146 |
| Master of Science in Education—M.S.Ed. | 87 | Administration | 146 |
| Childhood Education Program..... | 87 | Faculty | 148 |
| | | Academic Calendar | 163 |
| | | Index | 164 |
| | | Directions to the College | 168 |



THE COLLEGE

Founded in 1972, Five Towns College is an independent, nonsectarian, coeducational institution of higher education that serves both residential and commuter student populations. It is committed to providing high-quality undergraduate and graduate programs that lead to professional and liberal arts degrees at the Associate, Baccalaureate, Master's, and Doctoral levels.

ACCREDITATION

Five Towns College is accredited by the Middle States Commission on Higher Education (MSCHE), 3624 Market Street, Philadelphia, PA 19104, (215) 662-5606. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the National Advisory Committee on Institutional Quality and Integrity (NACIQI).

The Education Unit at Five Towns College is accredited by the National Council for Accreditation of Teacher Education (NCATE), 1140 19th Street, Suite 400, Washington, DC 20036; (202) 223-0077. This accreditation covers initial teacher preparation programs and advanced educator preparation programs.

The College is chartered by the New York State Board of Regents. Its curricula are registered by the New York State Education Department, 89 Washington Avenue, Albany, New York 12234, (518) 474-3862.

MISSION STATEMENT

Five Towns College orchestrates a lifelong pursuit of learning that fosters a commitment to ethical, intellectual, and social values. Dedicated to excellence in learning, teaching, and scholarship, the College celebrates the worlds of jazz/commercial music, media, business, teaching, the performing arts, and the entertainment industry. By integrating rigorous academic inquiry, research, and practical experience, the College prepares graduates to be articulate and imaginative participants in our democratic society.

Five Towns College nourishes in its students a global perspective, through distinctive curricula that combine content expertise with a general education program. By bringing students and faculty together in a creative community, the College facilitates an environment that respects both individuality and diversity, while challenging students to expand their unique talents to the fullest.

GOALS OF THE COLLEGE

- To foster a learning environment that encourages individual and collaborative creativity and respects the differences of others.
- To develop in undergraduate students college-level proficiencies in general education.
- To develop in undergraduate students content expertise consistent with their career objectives.
- To strengthen graduate students' professional-level proficiencies in content-specific areas.
- To promote a lifelong commitment to learning and professional development through curricular and extracurricular offerings that nourish a community of artists and scholars.



THE CAMPUS

Nestled in the rolling hills of Long Island's North Shore, Five Towns College offers students the opportunity to study in an attractive suburban environment. The College's serene 35-acre campus, located in the wooded countryside of Dix Hills in the Town of Huntington, New York, provides students a park-like setting where they can achieve their academic goals.

The campus consists of a number of interconnected structures that house the academic and other related facilities of the College. These include a performing arts center, dining hall, student center, library, classrooms, gymnasium, administrative offices and *The John Lennon Center for Music and Technology*. Residence Halls are located on campus in the Living/Learning Center. The campus also contains an attractive central courtyard and athletic fields.

THE LONG ISLAND METROPOLITAN REGION

Five Towns College is situated within an easy commute to the places where the world's greatest musicians gather and perform, as well as accessibility to the varied cultural attractions that make the Long Island Metropolitan Region a mecca of world culture. The educational advantage of being in the artistic capital of the world cannot be overemphasized.

New York City, with everything from Lincoln Center to Broadway, is just a train ride away and provides students with some of the best cultural advantages in the world. The opportunity to see, hear and directly experience the plethora of creative activities that only New York City offers is just one of the benefits of the Five Towns College location. Being centrally located on Long Island gives students the opportunity to expand every horizon and to mature intellectually, emotionally, and culturally.

Closer to campus, the many communities of Long Island abound with cultural and recreational opportunities. The shores of Jones Beach State Park and the Fire Island National Seashore are world renowned for their white sandy beaches. And the world-famous Hamptons and Twin Forks offer social and entertainment events that are the envy of all. Just off campus is Long Island's bustling Route 110 corridor, the home of great shopping malls, restaurants and other social opportunities.

EDUCATIONAL RELEVANCE

Five Towns College has an established and growing reputation for educational innovation and excellence. It is in the vanguard of those institutions that have recognized and responded to the unique responsibilities and opportunities that are the special province of suburban colleges. The College is committed to providing relevant educational opportunities to the widest mix of students. It is aware of its pivotal role in educating tomorrow's workers—and educating them in terms of what is required to succeed economically, technologically and culturally in the 21st century.

FACULTY

In addition to possessing the requisite professional preparation and appropriate educational experience, the members of the faculty are individuals who have demonstrated teaching skill, an ability to relate to students as individuals, and a genuine interest in enriching the life of the College community. They are committed to helping each student learn to the best of his/her ability. Faculty serve as academic advisors, lead various extracurricular activities, and provide support services to students as tutors.

STUDENT BODY

Five Towns College students are a microcosmic reflection of the diversity that characterizes the larger society. They run the full gamut of differences, from the traditional-age student who comes to the College directly from high school to the nontraditional student who comes to the College either full- or part-time after an educational hiatus of varying duration. Five Towns College was founded to meet the needs of this widely divergent student body.



FACILITIES AND EQUIPMENT

The Five Towns College campus is equipped with industry standard information technology and a wide variety of facilities that support the College's instructional programs, student services and extracurricular activities.

THEATER/PERFORMING ARTS CENTER

The College Theater/PAC provides the space and opportunity for a wide variety of cultural performances by students, faculty and visiting artists. Performances are exciting and enlightening for both the performers and the audience.

The Theater provides students with the opportunity to perform, act, sing and participate in professional quality productions and experience the realities and joys that draw individuals to the entertainment field. The theater is equipped with an Avid VENUE S6L 32 fader - 192 engine Front of House console, an Avid VENUE S6L 24 fader -192 engine monitor console, and a digital lighting system by Electronic Theater Controls.

The Main Stage is a professional space which can be configured for concerts, lectures, award shows, and diverse theatrical productions. The Main Stage includes a single-purchase fly system equipped with 19 line sets featuring 3 full-stage travelers, draperies, and scrim. The counterweighted stage rigging is accommodated in an arbor pit. The concealed lighting catwalk rises over the auditorium to provide access to the lighting coves and a full array of SourceFour lekos, intelligent units, and other professional lighting and projection instruments. A scene and technical shop is located backstage, while an orchestra pit may be accommodated in front of the deck. The control room and mix position, from which industry standard lighting, sound, follow spots and control equipment are operated during performances, is located at the rear of the house. A professional box office is located in the front of house and is equipped with industry-standard software by Tick-It! Trak Pro. The campus also includes a costume shop, equipped with eight sewing machines and storage for stage props. The Main Stage has raked seating with a rated capacity of 658.

AUDIO RECORDING STUDIOS

Located in *The John Lennon Center for Music and Technology*, the audio recording complex was designed by studio architect John Storyk and contains eleven (11) studio/control room spaces. Each studio is unique and geared for specific learning and recording purposes.

Studio A is equipped with the SSL 9000J 72-channel console, outfitted with an SSL SL959 5.1 monitoring system for stereo and multichannel mixing. The studio is equipped with a Pro Tools HDX recording system and a Studer A827 analog 24-track tape machine. Manley, Empirical Labs, dbx, UREI, Lexicon, Eventide & Tube-Tech are some of the outboard pieces of equipment students can find within Studio A. Amps and speakers include Genelec 1031 for left, right, rear and center channels, and Genelec 7060 12" Sub for subwoofer. Yamaha NS-10 monitors, JBL LSR-32 Mains, QSC EX4000, and Yamaha P2100 Cue Amp are also installed.

Additional outboard gear includes BBE Maximizer, Aphex Big Bottom, and Tube Tech EQ. Representative microphones include AKG, Sennheiser, Neumann, Audio Technica, Shure, Beyer Dynamic, and Crown. Headphones are by AKG and Fostex. Studio A is also equipped with a Yamaha 6' 7" grand piano.

Studio B is equipped with a Pro Tools HDX system and an Otari MTR-90 24-track tape machine, and an Oram BEQ 32 channel console. Students learn multi-tracking techniques as well as signal flow and troubleshooting by participating in extensive recording and mixing projects.

Additional outboard gear includes dbx 160, Empirical Labs Distressor, Grace design M201, Presonus M80, Orban stereo parametric E.Q., Event 20/20, and Dynaudio BM5A.

Studio C features a Neve Genesys Hybrid console that is outfitted with the NEVE 1084 E.Q and 1073 pre-amps. Studio C uses a Pro Tools HDX system with a variety of outboard equipment such as Amek 9098, Summit Audio TLA 100, Focusrite Red 7, Avalon VT737, HHB Radius 20 Parametric EQ, Manley Opto Compressor, Manley Vox Box, and the Empirical Labs Distressor with the English Mod. Students are able to edit and mix music productions and Audio/Video post-productions in stereo and 5.1 multichannel.

In addition to each of the studios, the Five Towns College Audio Division has an arsenal of microphones that far exceeds most recording studios. Microphones represented include Sony, Telefunken, Blue, Schoeps, Coles, AEA, AKG, Sennheiser, Neumann, Rode, Audix, Cascade, Electrovoice, Heil, Royer, Studio Projects, Audio Technica, Shure, Beyerdynamic, Earthworks, Slate Digital, and Crown.

MIDI/NON-LINEAR LAB

The MIDI Lab is comprised of individual workstations equipped with a KORG Kronos Keyboards and an iMac computer. Students learn how to use software for composing, sampling, nonlinear recording/editing, and notation. This lab can be utilized for an additional location to work on projects. The workstation's computers are compatible with the software found in Studio A, B, and C. All workstations are connected to the FTC LAN and have access to the Internet.

Each studio and the MIDI Lab are equipped with current versions of Pro Tools, Ableton Live, Native Instruments Komplete Ultimate, Reason, Logic, Toontracks' Superior Drummer, and Final Cut Pro. In addition to these applications, each of the audio facilities has professional audio plugins such as Waves, Celemony, Sonnox, Slate Digital, Izotope, Toontracks, Antares, Syncoarts, and AVID.

Students have the ability to sign out additional equipment for studio projects. Some of the equipment companies are API, A-Design, Daking, Chandler Limited, AVID, Manley, Universal Audio, GML, Apogee, Thermionic Culture, and Sound Devices.

FILM/TELEVISION STUDIO

Located in *The John Lennon Center for Music and Technology*, the Film/Television Center is a multi-formatted suite consisting of a sizeable soundstage, fully equipped for both Broadcast Television or Film productions, with control room, classroom and screening area, and an industry standard complex of editing suites that handle 4K capacity workflow. The soundstage is a professional production facility equipped with lighting grid, cyclorama, 24ft. Triangle Jimmy Jib arm with a remote head, and full green screen capacity. The editing lab utilizes Adobe Premiere, Davinci Resolve Color Software, Maya Animation, as well as Avid and Final Cut Pro.

Representative cameras include the Red Scarlet Dragon, Canon C-100, Sony A7-S, Black Magic Pocket, Arriflex SR3 Super 16mm, SR2 Super 16 mm, S16 mm Film cameras, as well as the Canon 5D Mark II and 7D Mark I DSLR cameras. Lighting equipment includes IKAN LEDS, KinoFlo, Arri, Mole-Richardson, Chimera, and Lowell, with a full complement of Matthews and Bogen grip equipment. Camera support equipment consists of DJI Ronin 3-Axis stabilized gimbal system, Vario5 Easy-Rig Cinema 3 300N, Sachtler, Bogen, and Cartoni tripods. Dollies include Moviola, Matthews, and Fisher, as well as numerous curved and straight track. Additional equipment

includes light meters by Sekonic and Spectra, eld audio recorders by Marantz, Shure, Fostex, and Audio Technica, microphones and lavalieres by Sennheiser, Sony, Shure and Audio Technica, video monitors by JVC, Transvideo, and Marshall, and HD-Video monitors by Sony. There is also a full complement of video and film lens filters, and a wide assortment of gels and diffusion by Rosco and Lee. In all, the Film/Television Studio maintains enough equipment to fill several grip trucks.

REMOTE BROADCASTING EQUIPMENT

An Advanced TriCaster 8000 mobile switching setup allows for multi-camera live remote productions and internet streaming capabilities throughout the campus. The NewTek 3Play440 instant replay and playback system, LiveText3 character generator with the LT Scoardboard graphic package are used for covering Sound Athletic Department home and away games, and for other student produced shows.

Digital photography equipment includes strobe kits by Dynabte Studio, Cannon 5D Mark II and 7D Mark 1 DSLR cameras, Nikon D60 DSLR cameras and a full line of interchangeable Cannon Lenses.

STUDIO 400

Studio 400 is a multi-use facility that serves as a rehearsal space, black box theater, and broadcast booth for home games of the Sound Athletic Department. It is equipped with a professional lighting grid that supports these uses.

DANCE STUDIO

The Dance Studio is characterized by its rubber-sprung marley dance floor, mirrored walls, and dance bars. The facility is used for rehearsing choreography, senior projects and smaller recitals/performances.

MUSIC STUDIOS/PRACTICE ROOMS

The College maintains several specialized music studios/practice rooms, which are used for teaching, recitals and practicing. These include chorus and band rooms, percussion studio, bass studio, and eight Wenger practice rooms. In addition, all music classrooms are equipped with pianos and acoustic treatments.

COMPUTER GRAPHIC/FILM EDITING MAC LAB

The Mac Lab is equipped with Apple iMac desktop computers utilizing the latest Apple operating systems. Each computer is loaded with Final Cut Pro Studio, Avid Media Composer, Adobe Creative Suite which includes After Effects, Photoshop, Premier, Illustrator, Dreamweaver, and Microsoft Office. The Mac Lab is equipped with an HD LCD projection system and an HP color high-resolution network printer. All workstations are connected to the FTC LAN and have access to the Internet.

PIANOS

The College is equipped with a wide range of grand, baby grand and upright acoustic pianos by Baldwin, Kawai, and Yamaha. Frank and Camille's Pianos is one of the official purveyors of acoustic pianos at Five Towns College.

KEYBOARD LAB

The Keyboard Lab contains Korg LP-30 digital pianos and is used for the teaching of functional piano skills. The Keyboard Lab is open on a convenient schedule to facilitate student practice and progress.

PC LAB

The computer (PC) lab is made up of thin clients controlled within a virtual desktop infrastructure. These clients run the Microsoft Windows 7 Professional operating system and include the Microsoft Office Professional 2013 suite.

GYMNASIUM

Home to the Five Towns College Sound Athletic Department, the Gymnasium accommodates a regulation size basketball court, volleyball court, locker rooms, bleacher seating, and offices for athletic coaches. The Five Towns College Gymnasium is the home of the Sound Men's and Women's Basketball and Volleyball teams, which belong to the United States Collegiate Athletic Association (USCAA).

COLLEGE YARD

The College Yard is located in front of the campus and includes fields that may be organized for field events and athletic competitions. The Five Towns College Yard is home to the Sound Men's and Women's Soccer teams scheduled to take the field in the 2017-18 academic year.

DRONES

Aerial drones are utilized by Five Towns College in a variety of educational contexts, including SCI 112 UAV Pilot Basics. Five Towns College also participates in the Drone Racing League. Representative drones include Walkera Runner 250 and Phantom III Advanced. Drone simulators are by Real Flight. FPV goggles include the Fat Shark Dominator V3.

DINING FACILITIES

The Upbeat Café is a full-service dining facility that is opened each day. The Upbeat serves wide assortment of hot and cold meals and late night snacks. For a full meal or just a gourmet snack between classes, the Upbeat Café is the ideal place to meet and eat on campus.

The Downbeat Café serves as an alternate venue to students for simple meals and the opportunity to socialize. Located in the Student Center, the Downbeat Café is a favorite area for students to gather informally.

INTERNET ACCESS

All of the academic and residence halls at Five Towns College are equipped with high speed wireless connections to the Internet. Wired internet ports and charging stations are located around campus. Students are provided with a username and passcode by the IT Desktop Support Administrator. Remote access is also provided to the Student Portal via the College Website.

STUDENT ACTIVITIES OFFICE

Located on the lower level of Symphony Hall, the purpose of the Student Activities Office is to promote student life and to provide educational and social opportunities that increase student engagement on campus.

The major goal that stems from this purpose is the programming of interesting events including club activities and College-wide functions. The Student Activities Office promotes events, happenings and activities available on campus or in the community that are worthwhile for student participation. The Office provides train and bus schedules and shares information about ride-sharing opportunities.

COLLEGE RADIO STATION WFTU 1570 AM

Five Towns College is licensed by the Federal Communications Commission to operate commercial radio station WFTU 1570 AM. The main broadcast studio is located on the College campus at Dix Hills. WFTU transmission facilities and an auxiliary studio are located in Riverhead, NY. WFTU is licensed to serve the east end of Long Island with 1000 kW during the day and 500 kW at night. The broadcast pattern extends from Manorville to Montauk, Long Island, and provides Five Towns College students with hands-on broadcasting experience. WFTU also streams over the Internet and can be heard online all over the world.

The WFTU on-air radio studio and radio production studio is centrally located on campus where visitors can view the station's on-air operation through glass windows. The on-air radio studio is a fully automated IP-networked professional broadcast studio used for live, on-air production of radio programs, news, sports and entertainment productions. The on-air radio studio is set-up to accommodate guest interviews as well. The radio production studio is used for station productions and producing pre-recorded programs, while also including a distinct space for the operation of on-line streaming and office space for students, staff and faculty members.

The radio station is equipped with industry standard broadcasting gear, including the Wheatstone 24ch Full-Automated Digital Audio Console, VoxPro 6 audio recorder/editor/playback system, Electrto-Voice RE20 Microphones, Telos Streaming Audio Encoder, the latest in digital radio automation and music scheduling software, Adobe Audition editing and recording software, and with Blackmagic micro 4K cameras for video podcasts and online streaming.

WFTU features a variety of programming, including alternative music, news, sports, talk and special features. Student members of WFTU are active in all forms of campus life, such as broadcasting FTC sporting events, DJing campus events, and promoting upcoming student activities. The station is operated largely by students with support from the Mass Communication Division's professional staff and faculty. The station broadcasts locally on 1570AM and worldwide via internet streaming services.

STUDENT COMPUTER REQUIREMENTS

Students should expect that college-level learning requires a personal computer. Although access to computer technology and the Internet is provided in a variety of locations across the campus, including wireless internet access, in order to fully participate in the academic process, students are expected to own or have unrestricted access to a computer and the Internet at their residence or where they prepare for class.

Students enrolled in the Film/Video program leading to the Bachelor of Fine Arts (B.F.A.) degree or who have declared Audio Recording Technology as their major area of concentration are required to have an Apple (Mac) computer that meets these standards or they may utilize a Windows PC that meets the minimum standards set forth here for PC computers.

The College does not endorse any specific computer hardware or software supplier. If students plan to purchase a computer, consideration of the program they are in should be taken into account. Many manufacturers will generally offer an educational discount to students who can provide proof of enrollment at a college or university.

The College reserves the right to make modifications to these requirements in response to industry specific technological advances.

APPLE STANDARDS

- 2.0GHz multi-core processor or higher
- Minimum 4GB of RAM
- Mac OSX 10.8 or later
- 128GB hard drive or larger with a minimum of 50GB of available space
- Microsoft Office 2011 for Mac or newer
- Anti-virus and Anti-spyware software installed

PC STANDARDS

- Windows 7/8/10 operating system
- 1.7GHz multi-core processor or better
- 4GB of RAM memory
- 128GB hard drive with at least 50GB of available space
- Support for DirectX 11 Graphics and 256MB of dedicated graphics memory
- Microsoft Office 2013 Standard Edition or newer
- Anti-virus and Anti-spyware software installed

Additional Hardware and Software for Film/Video Students Only

- AGP or PCI Express Quartz Extreme graphics card
- Display with 1024-by-768 resolution or higher
- Final Cut Pro Studio 2

Additional recommended Software for Audio Recording Technology Students Only

- Latest versions of Pro Tools, Logic Pro, Ableton Live, Native Instruments Komplete Ultimate, and Reason.

AVID (PRO TOOLS) LEARNING PARTNER

Five Towns College is an Avid Learning Partner (ALP) and is authorized to offer educational programs leading to eligibility to sit for PT 101, PT 110, PT 210, PT 210M, and PT 210 P certification examinations.

The successful completion of AUD 304 satisfies the eligibility requirements to sit for the PT 101 and PT 110 examination to be an AVID Certified User - ProTools. Although the College faculty administers this examination from time-to-time for an additional fee, students are not required to take the examination or to pass with a specific score. Students who sit for the examination and pass will be notified and will receive a separate certificate from AVID. Students who do not take the examination when it is administered or who fail the examination may be permitted to retake it at a future date for an additional fee.

LIBRARY

The Five Towns College Library is a learning resource for students and faculty. It is also utilized by other libraries and researchers around the world seeking information about various disciplines for which it holds specialized collections.

Library holdings include a collection of approximately 30,000 books, more than 200 print periodical subscriptions, nearly 12,000 sound recordings, and over 4,000 video recordings. The collection also includes more than 2,500 scores/arrangements/ensembles and nearly 8,000 individual pieces of sheet music, as well as an impressive collection of sheet music books, all of which span many genres, but with a solid emphasis in jazz, popular music, and musical theatre to support the curriculum. There are also approximately 3,000 custom musical arrangements from the Boston Pops and Saint Louis Symphony, among others, many of which were arranged by Richard Hayman.

The Five Towns College Library includes a variety of outstanding online subscription research databases, including EBSCOHost's *Academic Search Complete* and *Business Source Complete*, *Business and Company Resource Center*, *Vault Career Insider*, *Communications and Mass Media Collection*, *Education Full Text*, *Encyclopedia Britannica Online*, *Educational Resource Information Center*, *Film & Television Literature Index with Full Text*, *Fine Arts and Music Collection*, *International Bibliography of Theatre & Dance with Full Text*, *JSTOR Arts & Sciences*, and *ProQuest*. The Library also provides access to a digital collection of more than 135,000 full-text eBooks.

The Five Towns College Library provides students with the latest information technology including an online catalog, Mac and PC computers with high-speed internet access, and audio/video stations.

The Library is affiliated with the Long Island Library Resources Council which, through its Research Loan Program, allows students to access materials from many other academic and public libraries throughout the region. Additionally, the Library can arrange for interlibrary loans from libraries across the country. Acquisitions requests from both faculty and students are also welcomed.

Staffed by professional librarians, the Library is a major resource for curriculum and instruction at the College. To help students become more aware of the Library's holdings and more comfortable in utilizing its resources, an Information Literacy course is required for all students. In addition, orientation sessions are often scheduled for classes requiring research, and students are welcome to request an informal tour.





ADMISSIONS

Five Towns College seeks applicants of high ethical character who have the interest and potential to benefit from the educational opportunities afforded by its programs. The College encourages applications from students who will engage themselves fully in its creative community, and who will contribute to the academic discourse with honor and integrity. The College values students whose interests reflect curiosity and commitment, as well as excitement for the spirit of intellectual pursuits.

Prospective students who are entering the college as first time freshmen must submit a completed Undergraduate Admission Application, official school transcripts, one letter of recommendation, a personal statement and any other requested documentation. The submission of SAT and/or ACT exam scores are optional, but may be reviewed for scholarship and placement purposes.

Prospective students who are entering the College as transfer students, with an associate degree must provide the College with official transcript(s) from all institutions attended after high school (unofficial transcripts may be accepted for preliminary evaluation, but official documents are required before registration and for final evaluation). A high school transcript is not required but proof of the awarded degree is required.

Prospective students who are entering the College as transfer students who have not attained an associate degree need to provide the College with an official/final high school transcript, as well as official college transcripts from all institutions attended after high school.

ENTRANCE EXAMS AND AUDITIONS

All new entering students are required to take a placement exam. Most entering students may be reviewed and register for classes before taking the exam but for some entering students, the exam may be required in order to process their application for admission to the College. These exams may be required of students who may benefit from more specialized advisement programs at the College such as our HEOP or MORE programs.

The entrance exam may be computerized or written depending on the student's needs.

Auditions are required of students who wish to be considered for the Jazz/Commerical Music and Theatre Arts programs. The audition process is described in the Music Audition Requirements sheet or the Theatre Audition Guidelines sheet published on the College website.

INTERVIEW REQUIREMENT

Interviews are required for acceptance to HEOP and MORE. Interviews may be required when the documentation supplied by an applicant does not contain sufficient information upon which an admissions decision can be made. Students will be notified if an interview is required. Similarly, students who believe that the documentation contained in their application does not accurately reflect their readiness to pursue a particular program of study may request an interview to discuss their qualifications for admission. Interviews are granted at the discretion of the College.

STANDARDS FOR UNDERGRADUATE ADMISSIONS

As an institution with a significant performing arts component, the College recognizes that the results from standardized tests and high school average grades do not necessarily predict the likelihood that prospective students will be successful at Five Towns College. While the College generally admits students who have attained the equivalent of an 80 high school average or better, the Admissions Office will consider the entirety of a candidate's application before rendering a decision on admissions. In some cases, students with lower grades and/or scores may be admitted, and in some cases, students with higher grades and/or scores may not. Students submitting GED or TASC scores of at least 2500 are also invited to apply for admission.

Additional Admissions Standards for the Music Education degree program are set forth on page 57. Additional Admissions Standards for the Childhood Educaiton degree program are set forth on page 61.

The College is guided by a rolling admissions policy that encourages applications for admission to be filed at any time. Applicants seeking to begin their studies in any Fall semester are encouraged to file a complete application no later than May 1. Spring semester applicants should file by January 1. All supporting materials, including auditions, interviews, and immunization records, must be on file for an application to be deemed complete. Admissions decisions are generally made within two to four weeks.

EARLY DECISION

Well-qualified students for whom Five Towns College is their first choice must submit their application and all supporting materials, and meet audition and interview requirements on or before December 1. Students will be informed of the admissions decision within two weeks of receipt of all materials.

In order to apply for the Five Towns College Early Decision Program, students must sign the Early Decision Agreement stating that if accepted early, all other college applications will be withdrawn and the student will attend Five Towns College. Students contemplating Early Decision are encouraged to contact the Admissions Office to schedule an interview.

GAINFUL EMPLOYMENT DISCLOSURES

In accordance with federal regulations, Five Towns College discloses information regarding the cost, financing, and completion rates for students enrolled in each of its programs. These Gainful Employment Regulation disclosures are published on the College website. Prospective students are advised to review these disclosures at www.ftc.edu prior to enrolling at Five Towns College.

STUDENT RETENTION AND GRADUATION

The Office of Advisement and Retention is dedicated to helping each student realize his/her full academic potential. This is done by monitoring all academic standards and procedures, as well as providing students and faculty with the information they need to make informed decisions. Students must give thoughtful consideration to their academic and personal goals and need to take responsibility for their academic choices and decisions.

Some of the resources/programs at the College available to students to ensure their success are:

- The Student Success Center
- Academic Support Center and Peer Tutoring
- The Writing Center
- Academic Support Center/Student Success Center
- Freshman Seminar and Information Literacy
- Career Services Center

Use of these services will provide students the tools needed to achieve their goals and to complete their programs. At the end of their journey here at the College, students walk across the stage with pride and a sense of accomplishment at their Commencement ceremony.

PLACEMENT OF GRADUATES

Five Towns College regularly conducts surveys to determine its career placement rates for those students who graduate within 150% of the time normally allotted for program completion. The surveys are conducted using a variety of methods including email, telephone calls, formal graduate surveys, and a review of professional social media websites such as [Linkedin.com](https://www.linkedin.com)

A survey was conducted of the first-time full-time freshman who began their studies in the Fall 2009 semester and graduated by 2015. Of those graduates, 52% (N=75) responded. Of those who responded, nearly 100% indicated that they were employed, with the survey data further revealing that 62% were employed in a job directly related to their program of study at the College.

In addition to reporting placement rates for first-time, full-time freshman, because many students attend Five Towns College after transferring from another college or university, Five Towns also conducts a survey of all graduates, regardless of their freshman or transfer status or when they began their studies.

A survey was conducted of the students, transfer and first-time full-time freshman, who graduated in 2015 (N=131) to determine the placement rate of these students within six months following graduation. Of these students, 79.4% (N=104) indicated that they were employed full-time or part-time, 10.7% (N=14) indicated that they were involved in an internship, and 7.6% (N=10) indicated that they were self-employed. Of those surveyed 1% +/- (N=1) did not respond.

IMMUNIZATION REQUIREMENTS

In compliance with New York State Law and Regulations, all Five Towns College students born on or after January 1, 1957 must submit documentation acceptable to the New York State Department of Health of immunization against Measles, Mumps, and Rubella before they may attend classes. Additional information about this mandatory requirement is available from the Admissions Office.

In addition, current revision of New York State Public Health Law requires that all students sign a Meningococcal Meningitis Vaccination Response Form indicating whether or not they have been vaccinated to protect against meningitis. This inoculation is mandatory for all Residence Hall students.

READMISSION

Students who enroll at Five Towns College and are then withdrawn or dismissed for any reason are deemed to have surrendered their matriculated status. Should a withdrawn or dropped student seek to enroll at a future date, he or she must file an Application for Readmission. Five Towns College is selective in its readmission practices. Former students have no expectation that an Application for Readmission will be accepted. Unless permission is granted, readmitted students are governed by the College catalog in publication at the time of readmission.

Students who withdrew from the College in good academic standing and seek to return within one year are classified as Re-Entering Students. Students in this status meet with the Re-Entry Coordinator to process their Application for Readmission, update their files, and to register for classes. Students who were not in good academic standing at the time of their withdrawal, or who were dismissed for any reason, or who seek to return to the College after a period of one year or more are classified as Applicants for Readmission. Students in this status are processed through the Admissions Office.

Applicants for readmission should provide a letter that fully explains the circumstances that caused them to withdraw or be dismissed or which delayed their return to the College, and explain how any obstacles to their academic success have been resolved. In cases involving medical, legal, family, or financial difficulties, a letter from a third-party on official letterhead stationery should be submitted in support of the Application for Readmission. Letters from healthcare providers, lawyers, courts and governmental agencies, clergy and public officials are most helpful.

Upon receipt of an Application for Readmission, the Admissions Office will conduct a complete review of the applicant's academic, disciplinary and financial record with the College. In appropriate circumstances, the office will determine how much prior coursework must be made up to allow the applicant to regain Satisfactory Academic Standing with the College. A diagnostic examination designed to evaluate subject-matter knowledge may also be required.

Decisions regarding Re-Entry and Readmission are made on a rolling basis.

INTERNATIONAL STUDENTS

Five Towns College is authorized by the U.S. Department of Homeland Security to enroll non-immigrant students from other countries. Students from countries where English is not the native language must be able to demonstrate English language proficiency. A score of 173 or higher on the TOEFL CPT (computer based test) or a score of 500 or higher on the paper-pencil TOEFL Test is typically submitted for this purpose.

Foreign students must also be able to demonstrate sufficient financial resources to attend Five Towns College and to support themselves for the entire period of enrollment. Typically, international students document the ability of family or sponsors to support them. Foreign students seeking to transfer to Five Towns College from another post-secondary school within the United States must be in-status and eligible for a transfer I-20. International students are encouraged to contact the Five Towns College International Student Advisor early in the admissions process.

While International students attending Five Towns College on an F-1 Student Visa are eligible to apply for Optional Practical Training (OPT), the final decision on whether to grant OPT approval rests with the U.S. Department of Homeland Security. As such, the College makes no guarantee that any international student attending the College will be approved for OPT.

Before an I-20 A/B Form is issued by the College, international students must submit proof of graduation or completion of a program of secondary-school studies equivalent to a U.S. High School Diploma. Such documentation must be evaluated by an Independent Third-Party Evaluation firm. In addition, if such documentation is in a language other than English, it must also be accompanied by a certified English translation.

INTERNATIONAL STUDENT HOUSING

International students seeking to remain in residence halls during the Winter Intersession and Spring Break may request this but it is subject to approval and payment of related costs. Please review the section about Intersession Housing.

TUITION AND FEES 2016-17

Tuition and fees are payable in accordance with the Schedule of Payments set forth below, unless a Monthly Payment Plan has been approved by the Bursar. Checks and money orders should be made payable to Five Towns College. The privileges of the College are not available to the students until completion of registration and the payment of all fees and tuition. College policy does not permit a student to register for a subsequent semester if the student is in arrears for a prior semester. The Board of Trustees of the College reserves the right to make changes in fees, tuition, curriculum, and regulations and to charge for additional services whenever such action is deemed advisable.

APPLICATION FEE

A non-refundable fee of \$35 is required at the time of application to process either an undergraduate or graduate application.

FULL-TIME TUITION

Undergraduate students taking 12 or more credits are full-time.
Full-Time Undergraduate Tuition per semester\$9,490

Graduate (Master's degrees) students taking 12 or more credits are full-time.
Full-Time Masters Tuition per semester\$7,500

Doctoral students taking 9 or more credits are full-time.
Full-Time Doctoral Tuition per semester\$7,875

PART-TIME STUDENTS AND EXTRA CREDITS

Undergraduate and Master's degree program students taking less than 12 credits are part-time.

Doctoral degree program students taking less than 9 credits are part-time.

Part-time students and full-time students taking extra credits above that which is published in the Recommended Sequence of Content for each program will be charged per credit for each registered credit or extra credit.

Undergraduate Tuition per credit\$863
Master's Tuition per credit\$625
Doctoral Tuition per credit\$875

COLLEGE FEE PER SEMESTER

| | |
|--------------------|-------|
| 12 + Credits | \$150 |
| 7-11 Credits | 120 |
| 4-6 Credits | 60 |
| 1-3 Credits | 30 |

TUITION DEPOSIT

A tuition deposit of \$200 is required within two weeks after acceptance in order to reserve a place in class. The tuition deposit is not a separate fee; but rather, is applied towards the tuition balance.

SCHEDULE OF PAYMENTS

Fall tuition balances are due on or before June 1. Spring tuition balances are due on or before January 5.

MONTHLY PAYMENT PLAN

Tuition payment plans are available for a \$55 annual fee. Students may opt to select a plan that schedules monthly installments to cover tuition and fees. The Financial Aid and Business Offices will provide specific information.

SPECIAL FEES

| | |
|--|-----------|
| Application for Readmission | \$35 |
| Audio Recording Technology Lab Undergraduate..... | 50/250 |
| Audio Recording Technology Lab Graduate..... | 50/425 |
| Auditing a course, per credit..... | 625/863 |
| Computer Lab, per course..... | 50 |
| Degree/Program Change..... | 25 |
| Doctoral Advisement | 200 |
| Electronic Portfolio Undergraduate | 110 |
| Electronic Portfolio Graduate | 85 |
| Film /Video Lab, per semester Undergraduate | 150/350 |
| Film /Video Lab, per semester Graduate | 150/425 |
| Graduation (payable at registration) | 75 |
| Identification Card replacement..... | 25 |
| Independent Study, per course plus tuition | 350 |
| Keyboard Lab, per semester | 10 |
| Late Registration..... | 25/50/100 |
| Major Instrument/Voice, per semester | |
| 45 minute private lesson per week..... | 825 |
| Make-Up Final Examination/Recital | 50 |
| MIDI Lab, per semester | 75 |
| New Student Orientation Fee..... | 100 |
| Parking violation or unregistered car, per day | 15 |
| Photographic Equipment..... | 100 |
| Private Instrument/Voice, per semester | |
| 30 minute private lesson per week..... | 575 |
| Schedule Change (Add/Drop) (each)..... | 5 |
| Qualifying Examination (student teaching)..... | 50 |
| Returned Check service charge..... | 35 |
| Transcript - High School/College | 10 |
| Transcript - Academic Record | 10 |

STUDENT ACTIVITY FEE PER SEMESTER

This \$50 fee is administered by the Student Council and is used for student activities.

CREDIT CARDS

Mastercard, Discover Card and Visa are accepted for payment of tuition and fees.

STUDENT MEDICAL INSURANCE

Due to the availability of medical insurance through the Affordable Care Act, Five Towns College does not provide medical insurance to students as of the Fall 2017 semester. Students currently receiving coverage through a College plan must transition to another carrier by that time. All resident students are required to provide proof of medical insurance coverage prior to moving into a residence hall. International students are advised to consult with the Foreign Student Advisor prior to arriving in the United States, to determine whether or not their insurance plan will be acceptable in the local medical marketplace and to the College.

LATE PAYMENT

Unpaid balances of student accounts are subject to interest charges of 12% per year from the first day of class until payment is received.

LATE REGISTRATION FEE

Matriculated students are provided with a date by which they must re-register for the next academic term. Students who do not register on time, may still register up to 5 days late without penalty. Students who register more than 5 days late, but less than 15 days late will be assessed a Late Registration Fee of \$25. Students who register more than 15 days late, but during the current academic semester will be assessed a late fee of \$50. Students who register after the close of current academic term until the start of the next academic term will be assessed a late fee of \$100.

RESIDENTIAL LIFE FEES

The costs for students who reside in the Living/Learning Center on campus are listed below per semester.

| | |
|---|---------|
| Single Occupancy | \$4,400 |
| Double Occupancy | 3,600 |
| Refundable Security Deposit | 300 |
| Residence Hall Council..... | 50 |
| Monthly Telephone Service (optional) plus use | 5 |
| Refundable Telephone Service Deposit | 50 |

MANDATORY MEAL PLAN

Resident Student Meal Plan

Five Towns College provides a modified bucket-type meal plan, which is mandatory for all students living on-campus. The plan provides a “dinner bucket” to all resident student each night that the resident halls are open for a value equivalent to \$12. The semester cost of the dinner bucket is calculated prior to the start of each semester by multiplying cost of dinner by the number of meals to be offered for the semester. The remaining funds are credited to each student’s meal plan account as declining dollars, which may be used in College dining facilities at any time for any purchase. Meal Plans are not currently subject to sales tax in New York State. Declining dollars must be used during the semester in which they are acquired and may not be transferred to a future term

The Mandatory Meal Plan is summarized as:
7 dinner meals each week
+ balance as declining dollars = \$2,500.

Commuter Student Meal Plan

Commuter students may voluntarily purchase a meal plan that consists of declining dollars only in increments of \$50. Meal plans are not currently subject to sales tax in New York State. Declining dollars must be used during the semester in which they are acquired and may not be transferred to a future term. Five Towns College announces that, beginning with the Fall 2017 semester the minimum commuter meal plan of \$50 will be mandatory for all non-resident students.

INTERSESSION HOUSING AND MEAL PLAN

International and other students requiring housing/food service during standard periods of non-enrollment, such as during the Winter Intersession and Spring Break, may apply for Intersession Housing and Meal Plan. Students requiring this service are typically required to apply prior to moving onto campus for the start of the academic year. Students who do not apply on time are not guaranteed the availability of Intersession Housing. Intersession Housing includes a mandatory meal plan. Intersession Housing begins immediately following the Christmas/New Year’s Holiday week and continues until the start of the spring semester. Intersession Housing also includes the week typically designated for Spring Break. The total period is approximately five additional weeks in duration. In no case will students be permitted to remain in residence during the Thanksgiving Recess and Christmas/New Year’s Holiday week. Students needing Intersession Housing should plan accordingly for these periods when all residence halls will be closed. The Intersession mandatory meal plan includes two meals per day – brunch and dinner – seven days per week.

| | |
|---|---------|
| Intersession Housing and Meal Plan..... | \$2,050 |
|---|---------|

SCHEDULE CHANGE (ADD/DROP)

A fee will be charged each time a schedule change is made after registration is completed. The charge will cover one or more changes made at the same time.

The following actions initiated by the student require a schedule change fee:

- Addition of a course or courses
- Changing from one section of a course to another section of the same course
- Dropping a course

A schedule change fee is not applicable when:

- A course is cancelled or withdrawn;
- A course is rescheduled;
- A student is transferred to another section of the same course;
- Registration of a student is cancelled for any reason; and
- A student withdraws after completion of registration and has paid the tuition deposit.

REFUND POLICY

Refunds are made solely at the discretion of the College for conditions beyond the student's control such as military service, serious personal illness, or other emergencies acceptable to the Committee on Refunds. All requests must be accompanied by appropriate documentation.

Refunds will be based on the date of receipt of written notification of withdrawal. Nonattendance in a course does not constitute an official withdrawal. Students are responsible for payment for all tuition and fees until an official withdrawal is presented to the Registrar.

- Withdrawal from the College on or before the end of the Add/Drop week— 100% of tuition and fees less an administrative fee of \$100.
- Withdrawal from the College during the second week of classes — 60% of tuition and fees less an administrative fee of \$100.
- Withdrawal from the College during the third week of classes — 40% of tuition and fees less an administrative fee of \$100.
- Withdrawal from the College during the fourth week of classes — 20% of tuition and fees less an administrative fee of \$100.

After the completion of the fourth week of classes, there will be no refunds granted.

The application fee is non-refundable.

FINANCIAL AID

The Financial Aid Office is dedicated to providing students financial aid information, service, and support along their pathway to success at Five Towns College. There are various types of financial aid available through federal, state, institutional and other resources. Students and their families are encouraged to meet with the College's financial aid administrators to discuss their individual circumstances. Additionally, the Financial Aid Office provides assistance in completing the FAFSA (Free Application for Federal Student Aid) and other forms.

Five Towns College adheres to federal regulations and institutional policies to determine and distribute financial aid. Awards are based on the information submitted on your FAFSA.

APPLYING FOR FINANCIAL AID

The earlier students apply for financial aid, the sooner their aid may be determined and processed. Some aid, such as grants, scholarships, and Federal Work Study, is limited. The recommended filing date for returning students is April 30th for the fall semester. All new students are urged to apply as early as possible and not less than eight weeks prior to the beginning of the semester of attendance.

Application Procedures: Students must complete a FAFSA in order to receive any Federal Title IV, New York State, or institutional aid. It is recommended that you file the FAFSA online at <http://www.fafsa.ed.gov>. In order to be eligible for aid, you must have the FAFSA completed by the last day of the semester. The College Financial Aid Office can assist you with completing the FAFSA or the Department of Education can be reached at 1-800-4FED-AID (1-800-433-3243).

Apply for your FSA ID (Federal Student Aid ID) at <http://fsaid.ed.gov>. Parents of dependent students must also apply for an FSA ID. This allows you to apply, sign, and submit your FAFSA electronically to the Department of Education and to Five Towns College. **The Five Towns College Federal School Code for the FAFSA is 012561.**

Estimated Family Contribution (EFC)

This is the figure used to determine your eligibility for federal student financial aid. This number results from the financial information you provide in your FAFSA, the application for federal student aid. Your EFC is reported to you on a Student Aid Report (SAR).

FINANCIAL AID PAYMENTS

Funds from federal and state entitlement programs such as Federal Pell, TAP, and Federal SEOG and scholarships from the College are credited to a student once each semester. Federal Direct Loans are always disbursed in two payments for each loan period according to regulations.

The College will defer tuition payments for a student who has established eligibility for a grant or loan of equal amount. Monies received by the College on behalf of a student will first be applied towards the student's tuition, fees, and housing. After the student's tuition and housing is paid in full, he/she may request any credit balance on the account via check. Payments due from proceeds of a Federal Parent Loan (PLUS) will be made directly to the parent.

The Financial Aid Office may consider arrangements between the College and the student receiving financial aid to advance money for education related expenses, as deemed necessary. Expenses are limited to transportation, food, rent, and other items that enable a student to attend a college. Payments are only issued once per semester and will not exceed 50% of the total credit due on the student's account.



NEW YORK STATE AID PROGRAMS

TUITION ASSISTANCE PROGRAM (TAP)

Students must complete the Free Application for Federal Student Aid (FAFSA) to receive Tuition Assistance Program (TAP). The application deadline for 2016/17 academic year is June 30, 2017. New York State (NYS) Residents attending NYS schools will have the option to link directly to the TAP application from the FAFSA submission confirmation page. If you exited the FAFSA before selecting this option, you can complete the application after The New York State Higher Education Services Corporation (HESC) receives your FAFSA data (three days). HESC will send you an email or postcard notifying you to complete the TAP application online or you can visit hesc.ny.gov. **Five Towns College TAP School Code: 2075.**

HESC determines the applicant's eligibility and mails an Award Certificate directly to the applicant. It is the applicant's responsibility to check for any errors.

Selection of Recipients and Allocation of Awards: TAP is an entitlement program and is available to every student meeting the eligibility requirements. There is neither a qualifying examination nor a limited number of awards. Awards are determined on an individual basis based on New York State net taxable income for the preceding tax year and are prorated and paid on a term basis.

Students registered in a two (2) year program are limited to three (3) years of TAP. All other students are eligible for four (4) years of TAP.

Who is Eligible?

To be eligible for TAP, a student must:

- Be a United States citizen or eligible non-citizen.
- Be a legal resident of New York.
- Study full-time (at least 12 credits per semester) at an approved postsecondary institution in New York.
- Have a United States High School Diploma or the recognized equivalent.
- Be matriculated in an approved program of study and be in good academic standing.
- Have at least a cumulative "C" average after receipt of two annual payments.
- Be charged at least \$200 tuition per year.
- Not be in default on a student loan guaranteed by HESC or any repayment of a State award.
- Meet income requirement.

AID FOR PART-TIME STUDY (APTS)

Application Procedures: Application is made through the College Financial Aid Office, which is responsible for determining who receives an APTS award and the amount.

Eligibility Requirements: To be considered for an award a New York State resident student must: not have exhausted TAP eligibility for full-time study, be matriculated in an approved program, be enrolled for at least three (3) credits, be in good academic standing, meet the citizenship requirements, and be within the required income guidelines.

Award Schedule: Awards may not exceed \$1,000 per semester or the amount of student tuition.

SPECIAL PROGRAMS

New York State has other Scholarships and Awards for students with special qualifications or circumstances. Get more information if you think you are eligible by contacting New York State Higher Education Services Corporation at <http://www.hesc.ny.gov>.

- Memorial Scholarship for Families of Deceased Firefighters, Volunteer Firefighters, Police Officers, Peace Officers and Emergency Medical Service Workers
- Military Service Recognition Scholarship (MSRS)
- NYS Scholarships for Academic Excellence
- NYS World Trade Center Memorial Scholarship
- NYS Aid to Native Americans
- Segal AmeriCorps Education Award
- Veterans Tuition Awards
- Higher Education Opportunity Program (HEOP)

VOCATIONAL REHABILITATION

Persons with disabilities may obtain a list of local ACCES offices at <http://www.acces.nysed.gov>.

Selection of Recipients and Allocation of Awards

Any disabled person with a substantial employment handicap who can become employable within a reasonable period of time may be eligible. ACCES serves those having any physical, emotional, or mental disability except blindness. The legally blind are served by the Commission for the Blind and Visually Handicapped, through the State Department of Social Services located at 40 North Pearl Street, Albany, NY 12243. <http://ocfs.ny.gov>.

FEDERAL TITLE IV PROGRAMS

FEDERAL PELL GRANTS

Selection of Recipient and Allocation of Awards:

The Federal Pell Grant Program eligibility and award amount are based on need and enrollment status. Financial need is determined by a formula applied to all applicants. This formula is written into federal law. Applicants must: (1) be a U.S. Citizen or eligible non-citizen; (2) be an undergraduate enrolled as a matriculated student at an eligible institution; (3) not be in default or refund status for any federal Title IV aid at any institution; and (4) if applicable, be registered with Selective Service.

The amount of Federal Pell Grant funds a student may receive over his or her lifetime is limited by federal law to be the equivalent of six years of Pell Grant funding. Since the maximum amount of Pell Grant funding a student can receive each year is equal to 100%, the six-year equivalent is 600%. This equates to approximately 12 payments of Pell Grant funds, assuming two full payments per academic year.

Award Schedule: 2016-17 awards range from \$0 to \$5,815. The amount of the award will be affected by estimated family contribution (EFC), costs of attendance and full or part-time enrollment status. The Federal Pell award is not duplicative of State awards.

FEDERAL SUPPLEMENTAL EDUCATION OPPORTUNITY GRANTS (FSEOG)

FSEOG grant funds are available to exceptionally needy full-time and at least half-time students, who have the lowest expected family contributions (EFC) as determined by the Department of Education and the students' financial aid application.

Award Schedule: FSEOG funds are limited based on funding provided by the Department of Education. The College Financial Aid Office will distribute funds automatically to eligible students until funds are exhausted. Awards for the 2016-17 full academic year range from \$100 to \$1,000. Awards are determined on an annual basis depending on EFC and need.

FEDERAL WORK-STUDY PROGRAMS (FWS)

Application Procedures: Application is made through the Career Services and the Financial Aid Office. The eligibility is determined following federal guidelines for need-based aid, full-time enrollment, and a minimum 2.5 GPA.

Selection of Recipients and Allocation of Awards:

The College makes employment reasonably available to all eligible students in the institution who are in need of financial aid. In the event that more students are eligible for FWS than there are funds available, preference is given to students who have great financial need and who must earn a part of their educational expenses. Factors considered by the Financial Aid and Career Services Offices in determining how many hours the recipient may work under this program include financial need, class schedule, and academic progress.

Award Schedule: Job assignments may include on or off campus locations, as arranged through Career Services, with public or private nonprofit agencies, such as libraries and art councils, for no more than 20 hours per week.

Students may expect a salary level of at least the minimum wage. Maximum wage is dependent on the nature of the job and the applicant's qualifications.

WILLIAM D. FORD FEDERAL DIRECT LOAN PROGRAM

STUDENT LOANS

Federal Direct Subsidized Stafford Loans

Subsidized loans are available only to undergraduate students who demonstrate financial need as determined by the expected family contribution (EFC) and the total cost of attendance. The federal government pays the interest while the student is enrolled in school (at least half-time) and during specified deferment periods. For Federal Direct Stafford Loans, the Department of Education applies an origination fee to the loan. Therefore, the total amount received will be less than the total loan amount borrowed.

Federal Direct Unsubsidized Stafford Loans

Unsubsidized loans are available to all students regardless of grade level and financial need. These loans accumulate interest while the student is in school and continues upon exiting. Students may elect to pay the interest while attending school.

FEDERAL DIRECT STAFFORD LOAN AMOUNTS

| Year | Dependent Students (except students whose parents are unable to obtain PLUS Loans) | Independent Students (and dependent undergraduate students whose parents are unable to obtain PLUS Loans) |
|--|--|--|
| First-Year Undergraduate | \$5,500—No more than \$3,500 of this amount may be in subsidized loans. | \$9,500—No more than \$3,500 of this amount may be in subsidized loans. |
| Second-Year Undergraduate | \$6,500—No more than \$4,500 of this amount may be in subsidized loans. | \$10,500—No more than \$4,500 of this amount may be in subsidized loans. |
| Third-Year and Beyond Undergraduate | \$7,500 per year—No more than \$5,500 of this amount may be in subsidized loans. | \$12,500 per year—No more than \$5,500 of this amount may be in subsidized loans. |
| Graduate or Professional Degree Students | Not Applicable | \$20,500 |
| Maximum Total Debt from Stafford Loans | \$31,000—No more than \$23,000 of this amount may be in subsidized loans. | \$57,500 for undergraduates—No more than \$23,000 of this amount may be in subsidized loans. \$138,500 for graduate or professional students. The graduate debt limit includes all federal loans received for undergraduate study. |

Selection of Recipients and Allocation of Awards: To be eligible for Federal Direct Stafford Loans students must be: (1) a U.S. citizen or permanent resident alien; (2) enrolled or admitted as a matriculated, at least half-time student; (3) in good academic standing and making satisfactory academic progress; (4) not in default of a previous student loan; (5) if applicable, registered with selective service; and (6) assigned a social security number.

Responsibilities of All Student Loan Recipients:

Repayment by the student begins 6 months after the student has graduated or ceased to be enrolled at least half-time (minimum 6 credits) with repayment terms between 10-25 years. Students may choose to repay Direct Subsidized Loans and/or Direct Unsubsidized Loans through one of these eight repayment plans:

- Standard Repayment Plan
- Extended Repayment Plan
- Graduated Repayment Plan

- Income Contingent Repayment Plan (ICR)
- Income Sensitive Repayment Plan (ISR)
- Income-Based Repayment Plan (IBR)
- Pay as You Earn Repayment Plan (PAYER)
- Revised Pay as You Earn Repayment Plan (REPAYE)

All Direct Subsidized and Direct Unsubsidized Loans require the same type of repayment plan. If you do not choose a repayment plan, your loans will be placed in the Standard Repayment Plan. A minimum repayment of \$50 plus interest per month is required.

Students who graduate or fail to maintain at least half-time status and who have participated in the Federal Family Education and/or William D. Ford Federal Direct Loan Program must complete exit counseling. This counseling will include, but will not be limited to, information concerning total student loans borrowed, terms of repayment, debt management, counseling, and deferment eligibility. To manage loans and stay current on important loan details, forms, repayment options, and get help visit the Federal Student Aid website <http://studentaid.ed.gov> or federal Student Loans website <http://studentloans.ed.gov>.

PARENT/GRADUATE STUDENT LOANS FEDERAL DIRECT PLUS LOAN

Parents and Graduate Students with good recent credit history may borrow a PLUS loan on behalf of their dependent students or themselves, up to the cost of attendance.

Financial need is not a requirement for a PLUS loan. The total loan amount borrowed in any year cannot exceed educational costs less all other financial aid received.

Application Procedures: To apply for a Federal Direct PLUS loan, the dependent student's parent must complete a Federal Direct PLUS application and sign a Master Promissory Note, available at <https://studentloans.gov>. Your Direct PLUS Loan enters repayment once your loan is fully disbursed (paid out). If you are a graduate or professional student, your loan will be placed into deferment while you are enrolled at least half-time and for an additional six months after you cease to be enrolled at least half-time. If you are a parent borrower, you may contact your loan servicer to request a deferment while you or your child are enrolled at least half-time and for an additional six months after your child ceases to be enrolled at least half-time.

If your loan is deferred, interest will accrue on the loan during the deferment. You may choose to pay the accrued interest or allow the interest to capitalize when the deferment period ends. Your loan servicer will notify you when your first payment is due.

Rights and Responsibilities of Recipients: Satisfactory academic progress must be maintained as defined in the College catalog for all Federal Programs.

Because of continuing changes in Federal and State regulations, students should check with the Financial Aid Office regarding the latest official information about these programs, or when they have any question or concern about eligibility criteria.

**VETERANS ADMINISTRATION (VA)
EDUCATIONAL BENEFITS**

Many programs of educational assistance benefits are available to those who have served in the active military, naval or air service and to their dependents. Detailed information on all veterans' benefits and assistance in applying for benefits can be obtained from the offices of the Veterans Administration <http://www.gibill.va.gov>. Five Towns College proudly participates in the Yellow Ribbon Program.

RETURN OF TITLE IV FUNDS

Five Towns College is required to determine the earned and unearned portions of Federal Title IV aid as of the date the student ceased attendance. Through the 60% point in each payment period or period of enrollment, a calculation determines the amount of Title IV aid a student has "earned" by dividing the number of days completed by the number of days in the semester. The return of any unearned Federal Title IV funds will be processed within 45 days of the date the school determines the student withdrew. Institutional refund policies should be reviewed. Students completing more than the 60% point in the payment period or period of enrollment have earned 100% of the Federal Title IV funds scheduled during the period.

Federal Title IV funds earned by the student have no relationship to the student's incurred institutional charges. Institutional charges may not be fully covered after calculating the return of Federal Title IV funds and any balances due are the student's responsibility.

If a student withdraws before 100% tuition liability, the charges and any institutional scholarship will be reduced accordingly. The Bursar will not issue a refund to the student until the return of Title IV funds calculation is performed to determine if any financial aid funds need to be returned to the Department of Education. After adjustments are made, the student will either receive a refund for any remaining credit or a bill with the balance due.

**STANDARD OF SATISFACTORY ACADEMIC
PROGRESS AND ELIGIBILITY FOR STUDENT AID**

Students, who are not maintaining satisfactory academic progress (SAP) and pursuit of program according to established guidelines, are not eligible for Federal Title IV, New York State financial aid and some scholarships administered by Five Towns College. Federal Title IV aid includes Federal Direct Stafford Loans (Subsidized and Unsubsidized), Federal Direct Parent Loan (PLUS), Federal PELL Grant, Federal Supplemental Educational Opportunity Grant (FSEOG), and Federal College Work-Study. New York State awards include Tuition Assistance Program (TAP), the Higher Educational Opportunity Program (HEOP) and all other programs through New York State Higher Education Services Corporation.

FEDERAL CRITERIA AND REQUIREMENTS

Upon matriculation at the College, a student must meet Federal Satisfactory Academic Progress standards consistent with the College catalog and the U.S. Department of Education regulations. Students are expected to achieve qualitative (grade) and quantitative (pace) benchmarks as outlined.

| Undergraduate | | |
|-------------------|----------------|----------------|
| Credits attempted | Credits Earned | Cumulative GPA |
| 0-30 | 50% | 1.75 |
| 30 + | 67% | 2.0 |

| Graduate and Professional | | |
|---------------------------|----------------|----------------|
| Credits attempted | Credits Earned | Cumulative GPA |
| 0-12 | 67% | 2.5 |
| 12 + | 67% | 3.0 |

Students are expected to complete their program of study within 150% of the time required as published in the College catalog. At the end of each semester a student must have earned credit hours equal to at least 67% of the cumulative credit hours attempted.

Every semester is taken into account when measuring students' progress regardless of whether they received Federal Title IV financial aid.

Attempted hours are defined as the hours for which the student is enrolled and charged by the 7th day of the semester. All credits attempted, whether transfer credits or due to a change of major, are taken into consideration. Earned hours are defined as the sum of hours in which a student has earned a grade of A, B, C, or D. Withdrawals, Incompletes, Audits and Failures are not earned hours. An 'Incomplete' must be graded prior to the start of the next semester to be considered earned for Federal Financial Aid purposes. The higher grade of a repeated 'F' or 'WU' will be considered in calculating the student's CGPA.

Students who met SAP requirements in their prior review but are now failing to meet the requirements for the upcoming semester will be granted a **Financial Aid Warning status**. This will allow the students to continue eligibility to receive Federal Title IV aid for the upcoming semester. It is expected that students will use the semester to improve their SAP standing and regain Federal Title IV eligibility.

Students not meeting SAP requirements at the end of the Financial Aid Warning semester or students who have exceeded the Maximum Time Frame requirement are determined to be ineligible to receive federal financial aid. At the College's discretion, students with extenuating circumstances who are not meeting SAP requirements may be placed in a Financial Aid Probation Status via an appeal from the student.

Appeal Process

Students found to be ineligible to receive federal financial aid, based on a SAP review, will be notified of their ineligibility and provided instructions on how they may appeal. The appeal must include:

- Reason(s) the student failed to meet SAP requirements
- A description of changes that will now allow the student to meet the SAP requirements moving forward

Appeals may be granted as follows:

Financial Aid Probation - One Term

A review of the appeal documentation indicates it is reasonable for the student to achieve the minimum SAP requirements within one term. Financial aid eligibility will be reinstated for one term only. Failure to meet the SAP requirements in that term will result in suspension of financial aid eligibility.

Financial Aid Probation - Academic Plan

A review of the appeal documentation includes an academic plan outlining steps required of student to meet the minimum SAP requirements. Financial aid eligibility is reinstated and progress is monitored on a term by term basis by the Student Success Center and students' respective Academic

Advisors. Continued financial aid eligibility under the academic plan is contingent upon the specific terms as described in the student's appeal approval notification. Students in this status must achieve a minimum term GPA of 2.0, be successfully completing coursework towards degree completion in the upcoming semesters, and meet academic plan requirements.

Students who do not have a successful appeal will remain ineligible to receive Federal Title IV aid until they meet all Federal SAP requirements. Once this occurs, aid will automatically be awarded in the future term(s). Students denied an appeal may submit a second appeal if they successfully complete a minimum of one term at the College and meet all SAP standards for that term. Students denied due to exceeding maximum time frame are not permitted to appeal a second time.

Students must be aware that credits not earned each semester according to the overall required time frame (i.e., six years for Baccalaureate programs) will make it increasingly difficult to complete their program of study on time and prohibit them from withdrawing from any future courses that they take beyond that time frame.

NEW YORK STATE REQUIREMENTS

Satisfactory Academic Progress/Program Pursuit – for TAP Program

To meet NY State SAP, a student must earn a minimum number of credits with a minimum grade point average each term an award is received.

Full-Time Student in a Baccalaureate Program (first payment received Fall 2010 or later)

| Before being Certified for this TAP payment | Completed credits in prior semester | A Student must have accrued at least this many credits | With at least this Grade Point Average |
|---|-------------------------------------|--|--|
| 1 | 0 | 0 | 0 |
| 2 | 6 | 6 | 1.5 |
| 3 | 6 | 15 | 1.8 |
| 4 | 9 | 27 | 1.8 |
| 5 | 9 | 39 | 2.0 |
| 6 | 12 | 51 | 2.0 |
| 7 | 12 | 66 | 2.0 |
| 8 | 12 | 81 | 2.0 |

Full-Time Associate Program (first payment received Fall 2010 or later)

| Before being Certified for this TAP payment | Completed credits in prior semester | A Student must have accrued at least this many credits | With at least this Grade Point Average |
|---|-------------------------------------|--|--|
| 1 | 0 | 0 | 0 |
| 2 | 6 | 6 | 1.3 |
| 3 | 6 | 15 | 1.5 |
| 4 | 9 | 27 | 1.8 |
| 5 | 9 | 39 | 2.0 |
| 6 | 12 | 51 | 2.0 |

Full-Time Baccalaureate Program (HEOP, EOP, SEEK students with first payment in 2010 and thereafter or non-remedial students with a first payment received 2006-2009)

| Before being Certified for this TAP payment | Completed credits in prior semester | A Student must have accrued at least this many credits | With at least this Grade Point Average |
|---|-------------------------------------|--|--|
| 1 | 0 | 0 | 0 |
| 2 | 6 | 3 | 1.1 |
| 3 | 6 | 9 | 1.2 |
| 4 | 9 | 21 | 1.3 |
| 5 | 9 | 33 | 2.0 |
| 6 | 12 | 45 | 2.0 |
| 7 | 12 | 60 | 2.0 |
| 8 | 12 | 75 | 2.0 |
| *9 | 12 | 90 | 2.0 |
| *10 | 12 | 105 | 2.0 |

Only semesters that a student receives a TAP payment are considered for SAP. Students who have received four semester payments of New York State TAP (24 payment points) MUST have a cumulative 2.0 GPA. This includes students who may have received TAP payments at another college prior to enrolling at Five Towns College.

If students fail to make progress at Five Towns College toward a degree, either by failing to accrue sufficient credits or by failing to achieve a sufficient cumulative grade point average they lose eligibility for a subsequent award. Students will be notified in writing by the College and provided instructions on how they may appeal. Students can regain eligibility by:

1. Complete coursework and make up the deficiency without benefit of State financial assistance;
2. Submit paperwork to the College requesting a Good Academic Standing waiver, provide reason/documenta-

tion of the extenuating circumstances contributing to the failure to meet NY SAP, and be eligible for and granted a one-time waiver;

3. Remain out of school for one calendar year;
4. Students not achieving a 2.0 GPA after 4 semesters of TAP payments may appeal for a C-waiver based on undue hardship based on: (1) the death of a relative of the student; (2) the personal injury or illness of the student; or (3) other extenuating circumstances. C-waiver requests will be reviewed and approved, if eligible, by the College. It is possible, should circumstances warrant it, for a student to receive more than one C-average waiver.

Repeated Courses and Financial Aid

New York State regulations mandate that if a student repeats a course in which a passing grade acceptable to the institution has been received previously, the course cannot be included as part of the student's full-time course load for New York State financial aid purposes. However, when a failed course is repeated it may count toward full-time study.

Withdrawals and Leaves of Absence and Financial Aid

Students who received New York State aid for a semester from which they withdraw or take a leave of absence and do not earn any academic credit are not considered to be meeting the state's pursuit of program requirements and will not be eligible to receive state aid the following semester. The courses taken by a student that withdraws during a semester is considered attempted but not completed in determining State aid eligibility.

Incomplete Grades and Financial Aid

A student with incomplete courses at the end of the semester must complete the coursework prior to the start of the next semester or may lose state financial aid eligibility. If a student completes these courses during the next semester and regains academic progress, state aid may be reinstated upon student request.

COLLEGE SCHOLARSHIPS AND GRANTS

The College offers assistance to students in the form of awards, scholarships, and part-time employment.

For incoming students, the selection of scholarship recipients is determined at the time of acceptance to Five Towns College. Scholarships are based on the student's academic achievement and/or talent. Students receiving scholarships must be full-time. Certain scholarships require students to be registered in designated programs.

All scholarships are contingent upon the student's filing the FAFSA (Free Application for Federal Student Aid) and completing the Financial Aid process.

Continuing students who would like to apply for a scholarship must complete a scholarship application, have a recommendation from two teachers, be full-time, and complete the Financial Aid process. Returning students have a deadline of April 30th to apply for a scholarship for the upcoming Fall semester.

Students who withdraw or are dropped from the College, must reapply for scholarship assistance if they seek to return.

Five Towns College Grants based on need are determined at the time a student's Financial Aid application is completed and packaged.

Scholarships and Awards

Dr. George Alterman Award

Established in the name of the first Chairperson of the Five Towns College Board of Trustees, this award is for a student on the basis of academic potential and need.

Ida and Benjamin Cohen Memorial Scholarships

A limited number of scholarships are awarded each academic year to students in a bachelor's degree program who demonstrate academic potential and/or economic need.

Leo and Alice Kleinman Memorial Scholarships

A limited number of scholarships are awarded each academic year to students in an associate degree program who demonstrate academic potential and economic need.

Lorraine Kleinman Cohen Memorial Scholarship

Established to honor the memory of the co-founder of the College who, by virtue of her dedication, expertise, compassion for students and work ethic, was responsible for the College's growth and development. This scholarship is awarded to a student majoring in a business program who exemplifies the qualities of this outstanding educator.

Ervin Drake Award

Established in honor of the former President of the Songwriters Guild of America and a current Vice Chairman of the Songwriters Hall of Fame who helped establish the Composer-In-Residence program at the College. This scholarship is awarded to a Bachelor of Music student who best exemplifies the virtues of this gifted composer and songwriter.

Skitch Henderson Scholarship

Established in honor of the talented pianist, founder and director of the world-renowned New York Pops who performed regularly to enthusiastic audiences at Carnegie Hall, the premier concert venue in the nation. In 2005, he was awarded an Honorary Doctor of Music Degree (Mus.D.) for outstanding artistic and musical achievement. The scholarship is awarded to a music student who best exemplifies the virtues of this gifted and dedicated professional musician.

Charles Strouse Scholarship

Established in honor of the gifted pianist, songwriter and composer of *Bye Bye Birdie*, *Annie*, *Golden Boy*, *Nick and Nora*, and *Rags*, who was awarded an Honorary Doctor of Music Degree (Mus.D.) for his outstanding artistic and musical achievement. This scholarship is awarded to a Bachelor of Music student who best exemplifies the virtues of this talented and dedicated professional musician.

Jule Styne Scholarship

Established in honor of the talented pianist songwriter and composer of the Broadway musicals *High Button Shoes*, *Gypsy*, *Funny Girl*, *Gentlemen Prefer Blondes* and *Bells Are Ringing*. The scholarship is awarded to a music student who best exemplifies the virtues of this gifted and energetic professional musician.

Morton Vogel Scholarship

Established in honor of a beloved and respected Professor of Music who founded and developed the Music Instrument Technology Program at the College. The award is made to a music student who exemplifies the virtues of this talented and dedicated musician and educator who played a significant role in establishing the Jazz/Commercial Music program.

Margaret Whiting Scholarship

Established in honor of the President of the Johnny Mercer Foundation, a vocal performer and artist who is the winner of numerous awards including the American Eagle Award for the advancement of American Music as an art form and her dedication to preserving the legacy of the Great American Songbook. The scholarship is awarded to a student on the basis of potential and need who best exemplifies the virtues of this gifted vocalist.

Maury Yeston Scholarship

Established in honor of the talented pianist, songwriter and composer of *Grand Hotel*, *Titanic*, *Phantom*, and *Nine* who was awarded an Honorary Doctor of Music Degree (Mus.D.) for his award-winning musical achievements. The scholarship is awarded to a Bachelor of Music student who has demonstrated potential for a successful career in music and best exemplifies the virtues of this energetic, gifted and dedicated professional musician and educator.

Barbara Siman Scholarship

Established in honor of a talented theatrical professional whose career includes dancing, directing, and choreography. She has appeared in many Broadway shows such as *Showboat*, *Pajama Game*, *My Fair Lady* and *Born Yesterday*. The scholarship is awarded to a Theater Arts student who best exemplifies the virtues of the talented and dedicated professional performer.

Jimmy Webb Scholarship

Established in honor of a gifted songwriter and performer, who served as Chairman of the *Songwriters Hall of Fame* and wrote *Up, Up and Away*, *By the Time I Get To Phoenix*, *MacArthur Park*, *Galveston*, *Wichita Lineman* and *Didn't We*. The award is made to a music student who best exemplifies the virtues of this gifted songwriter and author of the award winning book about songwriting *Tunesmith*.

Al Feilich Memorial Scholarship

Established in the memory of a former Distinguished Professor of Music Business at the College who served the Entertainment Industry in many capacities as Vice President of Broadcast Music, President of the Songwriter's Hall of Fame, and President of the Music and Performing Arts unit of B'nai B'rith. This scholarship is awarded to a Music Business student who best exemplifies the virtues of this outstanding and respected entertainment industry executive.

Jo Sullivan Loesser Scholarship

Established in honor of one of the musical theatre's most radiant stars with her legendary performances as Rosabella in the landmark Frank Loesser Broadway musical, *The Most Happy Fella*, and as Polly opposite Lotte Lenya in the New York production of *The Threepenny Opera*. She has appeared in concert with numerous major symphony orchestras including Skitch Henderson's New York Pops Orchestra at Carnegie Hall. She was instrumental in getting *Guys and Dolls* and *How To Succeed in Business Without Really Trying*, revived on Broadway. The award is made to a vocal music major who best exemplifies the virtues of this very talented and accomplished Broadway star who was awarded an Honorary Doctor of Music Degree (Mus.D.) in 2005.

Frank Loesser Scholarship

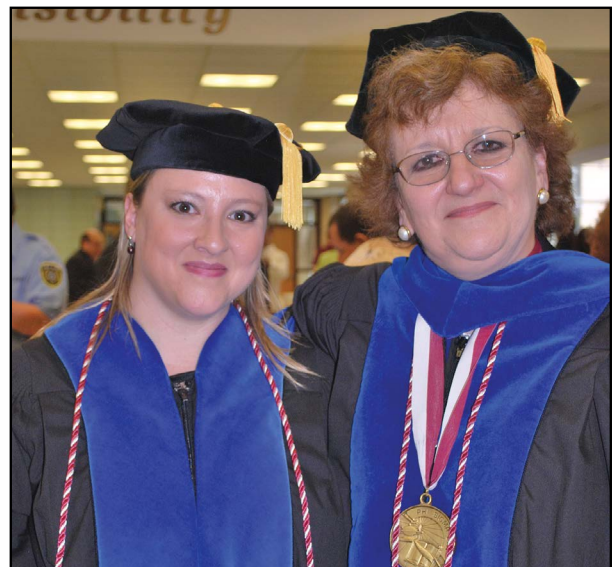
Established in honor of the talented pianist, lyricist, and songwriter who influenced the direction of the Broadway Musical with his composition of music and lyrics for shows such as *Where's Charley?*, *Guys and Dolls*, *How to Succeed in Business* and *Most Happy Fella*. He is a two-time Tony Award winner and nominee for Best Musical and Composer, Academy Award winner, and a Grammy Award recipient. The scholarship is awarded to a music student who best exemplifies the virtues of this very talented songwriter.

Stewart Lane Scholarship

Stewart Lane, President and Chief Executive Officer of Stellar Productions International, Inc., is a four-time Tony Award winner, as producer for *Thoroughly Modern Millie*, *The Will Rogers Follies* and *La Cage Aux Folles*, as well as a nine time nominee including: *Fiddler on the Roof* (revival), *Gypsy* (revival) starring Bernadette Peters, *1776* (revival), *The Goodbye Girl* starring Martin Short and Bernadette Peters and *Woman of the Year* starring Lauren Becall. The award is made to a Music Business student who exemplifies the virtues of this very talented producer, director and author of the book and DVD *Lets Put on a Show*.

Richard Hayman Scholarship

Leading the Florida Sunshine Pops was just a chapter in the long and distinguished career of Richard Hayman, Principal Pops Conductor of the Saint Louis, Grand Rapids, Detroit and Hartford Symphony orchestras. In 1960, Richard Hayman was honored with his own star in Hollywood's Walk of Fame. The award is made to a music student who best exemplifies the virtue of this extraordinary talented musician who recently donated his entire library of musical compositions that were performed during his 40 year career as the chief arranger for the Boston Pops during the tenure of Arthur Fiedler.



ACADEMIC INFORMATION

Students are expected to achieve appropriate levels of academic performance, to be knowledgeable about prerequisites for admission to specific courses, and to be aware of graduation requirements and College codes, policies, procedures and regulations in the College's official publications.

The Registrar's Office is responsible for the registration of students and the maintenance of all academic records and credentials. Students should address all requests and/or petitions about matters of academic standing to the Academic Standards Committee.

UNIT OF CREDIT

The semester hour is the unit of credit used by Five Towns College. One semester hour represents approximately three hours of study per week for one semester. For example, a course requiring three class recitations (50-minute periods) a week for a semester would receive three semester hours of credit. Credit for Major Instrument/Voice instruction is based on one lesson a week plus a minimum of six hours of individual practice.

The College uses the following grading systems:

UNDERGRADUATE GRADING SYSTEM

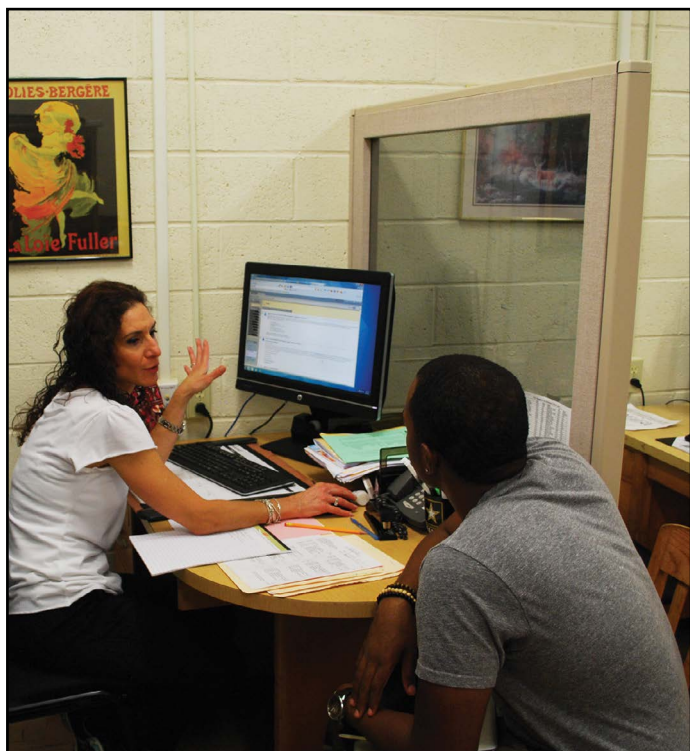
| GRADE | QUALITY OF ACHIEVEMENT | GRADE POINTS |
|-------|------------------------------|--------------|
| A | Excellent 95-100 | 4.0 |
| A- | 90-94 | 3.7 |
| B+ | 87-89 | 3.3 |
| B | Good 84-86 | 3.0 |
| B- | 80-83 | 2.7 |
| C+ | 77-79 | 2.3 |
| C | Average 74-76 | 2.0 |
| C- | 70-73 | 1.7 |
| D+ | 65-69 | 1.3 |
| D | Passing 60-64 | 1.0 |
| F | Failure 0-59 | 0.0 |
| WU | Unofficial Withdrawal | 0.0 |
| I | Incomplete | — |
| W | Official Withdrawal | — |
| P | Passing | — |
| AU | Audit (Not For Credit) | — |
| T | Transfer Credit | — |

GRADUATE GRADING SYSTEM

| GRADE | QUALITY OF ACHIEVEMENT | GRADE POINTS |
|-------|------------------------------|--------------|
| A | Excellent 90-100 | 4.0 |
| B | Good 80-89 | 3.0 |
| C | Passing 70-79 | 2.0 |
| F | Failure 0-69 | 0.0 |
| WU | Unofficial Withdrawal | 0.0 |
| I | Incomplete | — |
| W | Official Withdrawal | — |
| AU | Audit (Not For Credit) | — |
| T | Transfer Credit | — |

QUALITY POINT SYSTEM (OR GRADE POINT AVERAGE)

Academic standing is based on the cumulative quality point index or grade point average (G.P.A.) determined by assigning a numerical value for each letter grade earned. For each semester, grades of A through F yield the quality points listed above. No other grades carry quality point values.



The G.P.A. for the semester is determined by dividing the number of quality points earned during the semester by the number of credit hours carried during the semester for all courses in which grades were received. The following example illustrates how the G.P.A. is determined for one semester.

| Course | Semester Hours Carried | Grade | Quality Points | Semester Hours Earned | Total Quality Points |
|---------------|------------------------|-------|----------------|-----------------------|----------------------|
| AUD 101 | 3 | B+ | 3.34 | 3 | 10.02 |
| ENG 101 | 3 | A | 4.00 | 3 | 12.00 |
| PSY 101 | 3 | C | 2.00 | 3 | 6.00 |
| CHEM 111 | 3 | C- | 1.67 | 3 | 5.01 |
| HIS 101 | 3 | B | 3.00 | 3 | 9.00 |
| TOTALS | 15 | | | | 42.03 |

$$\text{GPA} = \frac{\text{Quality Points Earned } 42.03}{\text{Semester Hours Carried } 15} = 2.80$$

In the example, 42.03 quality points divided by 15 credits attempted yields a semester G.P.A. of 2.80.

The cumulative G.P.A. is determined by dividing the total number of quality points earned by the total number of credit hours carried for all courses in which weighted grades were received.

$$\text{Cumulative G.P.A.} = \frac{\text{Total Quality Points Earned}}{\text{Total Semester Hours Carried}}$$

Passing (P), failing (F), incomplete (I), and withdrawal (W) grades are not computed in the G.P.A. When "I" grades are replaced by a permanent grade, the semester and cumulative G.P.A.'s are recomputed. Only grades earned for course work completed at Five Towns College are included in the computation of the G.P.A. G.P.A.'s are truncated, not rounded. For example, a 2.64666 mathematical computation means the student's G.P.A. is 2.64.

IN PROGRESS (IP)

Students enrolled in MUS800 or MUS801 receive a Temporary Grade of IP-In Progress until completion of EDU653, at which time all previously issued instances of IP are changed to P-Pass by the Registrar.

INCOMPLETE GRADES (I)

An Incomplete I is a Temporary Grade, which may be given to a student when illness, necessary absence, or other reason(s) beyond the control of the student prevent completion of course requirements by the end of the academic term. Incomplete grades must have the approval of the Instructor, Chairperson, and Provost.

I is a grade recorded for a course in which a student has failed to complete certain work or has been absent from the final examination because of circumstances beyond his/her control. The written approvals of the Chairperson, Dean of Academic Affairs and Dean of Students are required before an "I" grade may be given. The last day to remove an Incomplete grade is the last day for program changes of the following semester. Failure to resolve the Incomplete grade will result in a failing grade. Responsibility for removing an "I" within this time limit rests with the student.

Incomplete grades may be given only in the following circumstances:

- The student's work to date is passing;
- Attendance has been satisfactory through at least 60% of the semester;
- An illness or other extenuating circumstance legitimately prevents completion of required work by the due date;
- Required work may reasonably be completed in an agreed-upon time frame;
- The Incomplete is not given as a substitute for a failing grade;
- The Incomplete is not based solely on a student's failure to complete work or as a means of raising his or her grade by doing additional work after the grade report time;
- The student initiates the request for an Incomplete grade before the end of the academic term;
- The instructor and student complete and submit the Incomplete Request Form before the end of the academic term;
- In certain circumstances, the Instructor or another College Official may make the request on a student's behalf; and
- If the Instructor does not approve the Incomplete, the student may meet with the Provost directly who will render a final decision.

Appropriate grades must be assigned in all other circumstances. A failing grade and last date of attendance should be recorded for students who cease attending class without authorization. Students who are unable to complete a course and who do not meet these circumstances should consider withdrawing from the course.

The following provisions for Incomplete grades apply:

- The coursework may be completed while the student is

not enrolled in other courses at the College.

- Incomplete grades will expire 3 weeks following the last day of the semester. See the Academic Calendar for exact dates. At that time, a grade of F-Failing will be entered if a Final Grade has not been issued by the Instructor.
- This policy affects Incomplete grades given in Fall 2016 and thereafter.
- An Incomplete grade may not be considered passing for purposes of determining academic standing, federal financial aid eligibility, athletic eligibility, or other purposes.
- An Incomplete should not be assigned when it is necessary for the student to attend additional class meetings to complete the course requirements.
- An Incomplete is not to be assigned where the normal practice requires extension of course requirements beyond the close of a term, e.g., thesis or project type courses.

DISTANCE LEARNING/ONLINE COURSES

Five Towns College reserves the right to offer a portion of each degree program in an online course format. In such cases, the College expects that students registering for these courses will supply their own computer and access to the Internet, as set forth in the Catalog section titled Computer Requirements. The College also reserves the right to limit the number of online courses that any student may pursue wholly online. In order to ensure the integrity of online courses, the College may require students enrolled in online courses to present themselves at the College for a variety of reasons, including course orientation, and midsemester and final examinations.

OFFICIAL EMAIL NOTICES

All Five Towns College students are provided with an official email address when they initially register for courses. Students are expected to check their official email box regularly for official notices and other important information from the College. Once the College has transmitted notifications to their email address, students are deemed to have been notified.

MAKE-UP FINAL EXAMINATIONS

All requests for make-up of final examinations must be submitted in writing to the instructor for written approval. Should the instructor not be available, the Program Chairperson or the Provost may give their written approval. Such requests for make-up of final examinations should be submitted no later than two weeks after the date of the regular final examination. Permission to take a make-up examination is given only for compelling reasons, such as illness, a death in the family, or a breakdown in transportation.

REPEATING COURSES

Courses in which a grade of F, WU, W, D+ or D have been given may be repeated once without permission. In such cases, the highest grade will be computed in the G.P.A. and the lower grades will remain on the transcript without credit or being computed in the cumulative G.P.A. Students who fail to earn a passing grade in a required course after two attempts or who withdraw from a required course twice may be required to withdraw from a program of study. (See Financial Aid section for additional information.)

AUDITING (AU) COURSES

Beginning with Spring 2017 semester, matriculated undergraduate students who wish to take a course outside of their degree programs must register for the course as an Audit. This includes all ensemble and performance courses taken above the amount allowed in the student's degree program.

Courses taken as an Audit do not earn academic credit and appear on the transcript with a grade of AU, which has no impact on the G.P.A.

In order to receive financial aid based on full-time status undergraduate students must register for at least 12 credits in addition to courses taken as an Audit.

Audit course registration is subject to the same policies and processes as all other course registrations. Students taking a course as an Audit are required to abide by all College, departmental, and course guidelines.

Audit courses are billed at the same tuition rate as all other courses and are subject to the same billing schedules for all other courses.

CREDIT BY EXAMINATION

Credit by Examination is a method by which academic credit is awarded to recognize prior college-level learning. Credit by Examination is not designed to merely recognize life experiences. Credit by Examination may only be awarded with the permission of the Provost, and is a privilege available to full-time students who have a significant record of accomplishment and competence in a particular academic subject area taught at Five Towns College. Students seeking Credit by Examination must have successfully completed a minimum of 15 credits at Five Towns College, have a cumulative G.P.A. of 3.0 or better, and be recommended by the Chair of the Division that offers the course or sequence of courses. In addition, if approved, the student must successfully complete one of the following examinations, with a minimum score as shall be determined by the Provost:

- *Credit by Examination*

The student must be able to demonstrate competence by successfully completing, with a grade of B or better, a comprehensive examination administered by the faculty, which encompasses the stated objectives of the subject course. There is a \$50 fee for the administrative cost of these comprehensive examinations. Students who pass such an examination shall be charged one-third of the regular tuition for credits earned in this manner.

- *Excelsior College Examination*

Successfully complete an Excelsior College Examination (ECE). Excelsior College Examinations are available in business, education, health, liberal arts and sciences, and nursing. Learn more about Excelsior College Examinations at www.excelsior.edu.

- *College-Level Examination Program (CLEP)*

CLEP offers five general examinations in English Composition, Humanities, Mathematics, Natural Sciences, and Social Sciences and History, which validate non-traditional learning equal to what is usually taught during the first year of college. Five Towns College may award transfer credit for CLEP scores of 50 or higher, when such an award is appropriate to the degree program being pursued at Five Towns College. Learn more about CLEP at www.collegeboard.com/clep.

TIME LIMITATION

Students are expected to complete their associate degree within a period of three years and their bachelor degree within a period of six years. Credit for courses earned more than ten (10) years ago may not be accepted to meet degree requirements.

ACADEMIC STANDING/ SATISFACTORY ACADEMIC PROGRESS

Students whose cumulative Grade Point Average falls below 2.0 and/or who do not earn 67% of the credits and equated credits they attempt in any semester will be placed on probation and may be limited to no more than 12 credits per semester or academically dismissed from the College. Students will be removed from probation upon attaining the required G.P.A. and/or the required completion rate.

Students who do not attain the minimum 2.0 G.P.A. are not making satisfactory academic progress. Such students are subject to loss of matriculated status or dismissal unless a waiver is granted. Students who seek to return to the College after a loss of matriculated status must file an *Application for Readmission*. If approved, readmitted students are subject to the provisions of the College Catalog in effect at the time of readmission.

A minimum cumulative G.P.A. of 2.0 is required for graduation. The College reserves the right to require the withdrawal of any student who, in the opinion of faculty, is not working to their full academic potential. Probation and/or Dismissed Status is noted on Official College Transcripts.

ADVANCED PLACEMENT (AP) EXAMINATIONS

Students may be eligible for credit for Advanced Placement (AP) examinations for which a grade of three (3) or better has been achieved. Examinations are administered to high school students in more than a dozen different college subjects. Prospective students who have taken AP examinations must provide the College with official score reports sent from the College Board to the Admissions Office during the admissions process. The College will consider requests for AP credit only when made by new students for examinations taken prior to matriculation. AP credit is not awarded to students after they have matriculated.

INTERNSHIP COURSES

Internship courses provide students with on-the-job training experience in the world of business. Students enrolled in BUS 471, 472 Internship 1, 2 spend at least 90 hours each semester as interns in the field and attend seminars at the College where they share their experiences with other students and the instructor.

Students enrolled in BUS 473 Internship 3 or THE 475 Theatre Internship spend 35-40 hours a week for a total of at least 360 hours in a firm or theatre.

Students who wish to take these courses must obtain the approval of the Internship Coordinator.

DISNEY COLLEGE PROGRAM

Students are able to apply for the Disney College Program under the following requirements set for by Five Towns College:

- Full-time or part-time matriculated student
- Cumulative G.P.A. of 2.0 or higher
- Achieved Sophomore status
- Approval from Disney College Program Committee

For application requirements, refer to:

<http://cp.disneycareers.com/en/about-disney-college-program/overview/>

ATTENDANCE

Each student is expected to attend classes regularly to achieve maximum benefit from the educational program. He or she is responsible for all class work missed regardless of the reason(s) for absence. Excessive, unexplained absence may result in a lowered grade, especially when it affects participation in class activities. Absence from more than 20% of class meetings in a course may result in a failing grade.

All students are required to post attendance in each class for which they are registered during the first two weeks of classes. Student will be dropped from the official roster of any class in which they fail to meet this requirement.

Thereafter, students are expected to regularly attend all classes. Students will be administratively withdrawn from any class that they fail to attend more than two consecutive weeks (not including holidays or other standard periods of non-enrollment), unless they have informed the College in writing of the circumstances that require their absence for a longer period. In cases where a student has failed to attend all of their classes for more than two consecutive weeks, such students will be administratively withdrawn from the College, unless they have informed the College in writing of the circumstances that will require their absence for a longer period and have included a date certain when they will resume attending classes. In any case where a student will miss more than two weeks of classes, the College may require the student's withdrawal or, in appropriate circumstances, place the student on a Leave of Absence if such request has been received.

INDEPENDENT STUDY

Students desirous of undertaking an independent study arrangement must receive the approval of the Chairperson and the Provost. A regular instructor at the College must be willing to enter into such an arrangement with the student in accordance with the guidelines in the *Faculty Handbook*.

GRIEVANCE PROCEDURE

A student who believes that he or she has been personally aggrieved or discriminated against by a staff or faculty member should first seek to resolve the problem through discussion with that individual. Failing a resolution of the matter, the student may then bring the matter in written form to the attention of either the department chair of the program involved or the supervisor of the particular service or activity. A written response will be made within two weeks. If the student is dissatisfied with the decision, he/she may then appeal to the Dean of Students, and then to the Provost for redress. Further information about informal /formal procedures are stated in the Five Towns College *Student Handbook*.

STUDENT CONDUCT

Five Towns College seeks to provide and maintain a secure and wholesome educational environment for its students, faculty, and staff. In order to guarantee this environment and to safeguard its ideals of scholarship, character, and student conduct, the College reserves the right to require the withdrawal of any student at any time. In this event, a refund of fees may be made in accordance with the refund schedule of the College. All students admitted to Five Towns College are expected to adhere to the rules and regulations set forth in the *Code of Conduct*, *Student Handbook*, and all other documents governing student behavior and campus safety.

NYS EDUCATION LAW ARTICLE 129-B: SEXUAL ASSAULT, DATING VIOLENCE, DOMESTIC VIOLENCE AND STALKING PREVENTION AND RESPONSE POLICY

Five Towns College has adopted and implemented the regulations under Article 129-B of the Education Law. The full policy statement is published by the College in its *Student Handbook* and on its website. Students are responsible for knowing and abiding by this policy statement.

TITLE IX OF THE EDUCATION AMENDMENTS OF 1972

Five Towns College students and community are required to adhere to the provisions, policies and procedures adopted by the College under their statute. Please refer to the College's website, www.ftc.edu for the full policies adopted by the College related to Title IX.

WITHDRAWAL FROM COURSES

Students who find it necessary to withdraw from a course or courses are required to notify their academic advisors, secure their approval, and complete all necessary forms. Schedule change fees must be paid in the Bursar's Office, and the completed forms must be presented to the Registrar's Office before a student can be considered officially withdrawn from a course or courses.

Students may withdraw from courses without penalty by the last day of class. During this time period, they will receive a "W," which is not computed in the grade point average.

A student who has not filed an official *Withdrawal Form* and who has been excessively absent will be assigned a grade of "WU" (Unofficial Withdrawal), which is equivalent to an "F" grade.

WITHDRAWAL FROM THE COLLEGE

Students who find it necessary to withdraw from the College are required to notify their academic advisor in writing of the reason(s) for withdrawal and complete the required *Withdrawal Form*. This form is available in the Registrar's Office.

Official withdrawal status is based on the last date of attendance.

Students who withdraw from the College will receive grades in accordance with the procedures detailed above under Withdrawal From Courses. Returning students must file an *Application for Readmission*, and will be required to satisfy the degree requirements set forth in the most recent College Catalog.

Students who have not attended any classes for two consecutive weeks will be withdrawn from the College using their Last Day of Attendance (LDA) unless supporting documentation for extenuating circumstances is on file. See Attendance Policy.

LAST DAY OF ATTENDANCE

The Last Day of Attendance (LDA) is the last date of documented class attendance by a student. Students who fail to return to the College following an approved Leave of Absence or are withdrawn for failure to attend classes, will be withdrawn as of their LDA.

DATE OF DETERMINATION

Five Towns College monitors student attendance. Students who have not attended classes for a period of ten consecutive days without having notified the College of the reasons for an extended absence in accordance with the Attendance Policy are deemed to have unofficially withdrawn from the College. This is the Date of Determination. The College will then adjust the student's tuition account in accordance with its published Refund Schedule and, in appropriate circumstances, make appropriate refunds and returns of government funds within 45 days thereafter.

LEAVE OF ABSENCE

Students who find it necessary to take a temporary leave of absence must file a *Leave of Absence Request Form* and seek approval of their Academic Advisor and the Dean of Students. Students applying for an academic *Leave of Absence* for one or two semester are cautioned to consult with the Financial Aid Office before making application. A *Leave of Absence* may be granted for one semester depending on the circumstances. For additional information please speak to the Registrar. Students who fail to return to the College following the end of an approved *Leave of Absence* are deemed to have withdrawn from the College as of their last documented date of class attendance.

SUBSTITUTION/WAIVER POLICY

Students may request permission to substitute or waive a degree program requirement. Approval of such a request is generally limited to situations where the substitute course contains the same or similar learning objectives as that offered by the required course, or where the application of a specific policy causes an unreasonable hardship with limited educational benefit. Course substitutions or waivers of other degree program requirements may also be requested in order to accommodate a documented learning disability.

In order to process a substitution or waiver request, the student must complete an Academic Waiver/Course Substitution Request form, have it signed by their Academic Advisor, reviewed and approved by the Chair, and then returned to the Registrar's Office together with supporting documentation. Requests of this nature may be approved solely at the discretion of the College, in the exercise of its educational judgment.

TRANSCRIPTS

An Official Transcript bearing the seal of the College and the signature of the Registrar may be requested in writing for a nominal fee.

STUDENT RECORDS AND RIGHTS UNDER THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

Five Towns College fully complies with the federal Family Educational Rights and Privacy Act (FERPA). The purpose of the Act is to protect the rights of students and to insure the privacy and accuracy of education records. Generally, students have the right to inspect and review certain of their education records within 45 days of the day the College receives a request for access. A student has the right to request amendment of education records that he/she believes are inaccurate or misleading. Also, FERPA gives a student the right to consent to disclosures of personally identifiable information contained in his/her education records, except to the extent that the law authorizes disclosure without consent.

FERPA permits the release of directory-type information without the written consent of the student, provided that the student has been given the opportunity to withhold such disclosure. Five Towns College considers the following to be directory-type information: name, email address, address and telephone number (both local and permanent), and date and place of birth, major field of study, participation in officially recognized activities, dates of attendance; degrees and awards received, the most recent previous educational institution attended by a student, student level, and full/part-time status. Students who do not want this information released must give written notification to the Office of the Registrar's Office.

The United States Department of Education permits students the right to file a complaint if they believe a college has failed to comply with FERPA. The College provides annual notification to students of their rights under FERPA each year in the College's catalog and on the College website. In addition, more information about FERPA is available in the Office of the Registrar.

FULL-TIME COURSELOAD

Undergraduate and Master's degree students who register for 12 or more credits and Doctoral students who register for 9 or more credits are considered to be full-time students for that semester. Students who wish to register for more than the number of credits contained in the Recommended Sequence of Courses must obtain permission in advance, unless they have a cumulative G.P.A. of 3.0 or are registering for their final semester. This regulation does not apply to one (1) credit Performance Ensembles. Except for Performance Ensembles, students will be charged the part-time-student per-credit charge for each credit above that published in the Recommended Sequence of Content. Students are advised to consult with the Bursar for exact charges prior to registering for extra credits.

TRANSFER CREDIT

Generally, the Registrar evaluates credit earned at other institutions soon after admission. To be eligible, official transcripts from all post-secondary institutions previously attended must be received before students have completed their first semester. For credit earned through traditional classroom work, evaluation is conducted on a course-by-course basis for all work in which grades of C or above have been earned.

Five Towns College routinely accepts credit from regionally accredited institutions of higher education. The College will also accept credits earned at institutions which are not regionally accredited on a case-by-case basis. In these instances, students must also furnish the College with a copy of the course description for each course they seek to transfer, a copy of the transferring institution's catalog, and such other information as may be reasonably necessary to determine course equivalency.

Once matriculated at Five Towns College, students do not have the right to transfer credits to the institution, except as set forth herein. An undergraduate student who seeks to transfer credit from another institution after matriculation at Five Towns College must request approval in advance. Students should file a written request for permission to take courses at another institution with the Registrar at least six (6) weeks in advance. Such a request should contain the rationale for taking courses at another institution, as well as the course descriptions as published by the school the student wishes to attend. No credit will be transferred without prior approval, nor will credit be transferred for coursework with a grade below a C.

Credit may be available for courses sponsored by organizations that are recommended in the *Guide to Educational Programs in Non-Collegiate Organizations* of the State University of New York. The decision to award credit in such cases may be

determined by the Dean of Academic Affairs or the Registrar.

The decision to award transfer credit by any college or university is done solely in the discretion of the receiving institution. Five Towns College makes no representation or warranty that transfer credit for any work completed at this institution will be accepted by another college or university in fulfillment or their degree program requirements.

GRADUATE CREDITS FOR BACHELOR'S DEGREE

Qualified seniors (those with a 3.25 or higher cumulative G.P.A.) may take graduate courses at the undergraduate tuition rate to complete the requirements for a bachelor's degree. A qualified student must have his/her advisor's and Division Chair's approval at the time of registration. The credits earned in these courses may not subsequently be applied toward graduate study.

Graduate courses require a significant increase in student effort hours. They include, but are not limited to, more rigorous, expansive and demanding research projects and papers than courses taken for undergraduate credit.

RESIDENCY REQUIREMENT

Students must complete their last 30 credits in residence in order to be eligible for an Associate's Degree or 60 credits for a Baccalaureate Degree.

SOPHOMORE STANDING

Sophomore standing—that of a second-year student—is attained when a student has successfully completed a minimum of 27 credits.

JUNIOR STANDING

Junior standing—that of a third-year student—is attained when a student has successfully completed a minimum of 54 credits.

SENIOR STANDING

Senior standing—that of a fourth-year student—is attained when a student has successfully completed a minimum of 87 credits.

STUDENT LEARNING ASSESSMENT

The College recognizes that grades earned by students for completing coursework are composite scores that reflect student efforts in a wide range of course-based initiatives assigned by faculty members each semester.

As it fulfills its mission, goals and objectives, the College also seeks to specifically assess student proficiencies (e.g., Written and Oral Communication) in a narrower range of course-based activities. The proficiencies that the College seeks to assess in this manner are more fully described in the Five Towns College Student Learning Assessment Plan, which is linked directly to the program-level mission and goals.

Before entering into any program of study, students should familiarize themselves with the Mission and Goals of the College, as well as the Mission and Goals of each program of study they plan to pursue. The Five Towns College Student Learning Assessment Plan is available in the College Library.

ELECTRONIC PORTFOLIOS

All students must maintain an electronic portfolio that documents the attainment of the knowledge, skills, and dispositions required by the Student Learning Assessment Plan. Students are assessed a one-time fee for an Electronic Portfolio when they register for FTC 101 College Success Seminar. The Electronic Portfolio will be maintained for a period of seven years. After that time, alumni may arrange to continue maintaining their Electronic Portfolio directly with the College's third-party service provider for an additional fee.

INSTRUCTIONAL TECHNOLOGY

The College utilizes a variety of instructional technology applications in the delivery of its educational programs and services. Nearly all courses utilize a hybrid instructional approach that blends traditional teaching methods with new online technologies. Not only does this hybrid approach improve the quality of the academic program, but it helps develop in students the knowledge, skills, and dispositions necessary to engage in life-long learning. To meet this goal, the College couples Blackboard Learning Systems with Smart Board Technologies in its classrooms. Electronic Portfolios are maintained in PASS-PORT by Innovative Learning Assessment Technologies.

GRADUATION REQUIREMENTS *

The requirements for graduation are as follows:

- Establishment of matriculation for a degree. Students are responsible for having transcripts from high schools and other colleges (if any) sent to the College.
- Completion of the minimum number and appropriate distribution of credits required for the particular degree sought, including capstone experiences, senior projects, music juries and recitals, and student teaching experiences that are designed so that students demonstrate well-developed content expertise and General Education skills prior to graduation.
- A minimum cumulative Grade Point Average of 2.0 for all programs except Education which requires a Grade Point Average of 3.0.
- Filing of an Application for Graduation with appropriate fee in the Registrar's Office at the time of registration for the final semester.

** Diploma and official transcripts will be withheld until all College financial obligations are satisfied.*

HONORS AND AWARDS

DEAN'S HONOR LIST

Matriculated students merit placement on the Dean's Honor List if they achieve a 3.5 G.P.A. or higher for a semester without failures or incomplete grades, have carried a minimum of 12 credits, and have a cumulative G.P.A. of 3.5. This list is compiled after the close of each semester and the achievement is noted on the student's record.

ACADEMIC AWARDS

Special awards are presented at Commencement to graduating students who have demonstrated academic excellence in the following areas:

| | |
|--------------------------------|--------------------|
| Accounting | Mass Communication |
| Business | Music |
| Film/Video | Music Business |
| Childhood Education | Music Education |
| Audio Recording Technology | Theatre Arts |
| Computer Business Applications | |

GRADUATION WITH HONORS

College Honors are conferred on seniors graduating with Baccalaureate degrees who meet the following standards:

- Cumulative G.P.A. of 3.9 - summa cum laude
- Cumulative G.P.A. of 3.7 - magna cum laude
- Cumulative G.P.A. of 3.5 - cum laude

PHI SIGMA ETA HONOR SOCIETY

Students who have earned a Cumulative Grade Point Average of 3.5 after earning a minimum of 54 credits towards a baccalaureate degree will be considered for membership in the Five Towns College Phi Sigma Eta Society. Membership invitations are made by a faculty committee chaired by Provost, who serves as advisor to the Honor Society. Candidates for membership are required to participate in an induction ceremony and to then fulfill the requirements of membership as established by the Phi Sigma Eta Honor Society. Students who complete the requirements of membership receive an Honor Society Medallion to be worn at commencement and have their membership in the Phi Sigma Eta Honor Society noted on their official transcripts.

JANUARY INTERSESSION

The January Intersession is a standard period of non-enrollment when matriculated students are not required to register for classes in order to maintain their status as degree candidates. During this break between traditional semesters, students typically travel, work, pursue independent projects, spend time and spend time with their families.

The College offers a limited range of classes during the January Intersession. Courses offered are typically designed to help students accelerate or catch-up in their studies. The maximum course load for students during the January Intersession is typically three (3) credits. Generally, student financial assistance is not available for January Intersession study. Students considering registering for classes during this period should consult with the Financial Aid Office prior to entering into a financial obligation with the College.

SUMMER SESSIONS

The Summer Session is a standard period of non-enrollment when matriculated students are not required to register for classes in order to maintain their status as degree candidates.

The College offers a limited range of classes during the Summer Session, which is organized into two terms. Courses offered are typically designed to help students accelerate or catch-up in their studies. New first-time full-time HEOP students are required to attend classes during the first summer session prior to the start of their freshman year. The maximum course load for students during any one summer term is typically six (6) credits. A maximum of twelve (12) credits may be pursued over any Summer Session. Generally, student financial assistance is limited during the summer session, although the College typically offers reduced tuition rates for summer study. Students considering registering for classes during this period should consult with the Financial Aid Office prior to entering into a financial obligation with the College.

PUBLICITY RIGHTS

By performing and/or participating in the programs, show-cases, and events of any kind, live and/or recorded, Five Towns College students consent to the inclusion of their name, photograph, likeness and/or biographical information in all promotion or advertising for these events and for the commercial release of any recordings, films or programs created by the College.



STUDENT LIFE

STUDENT ACTIVITIES/CLUBS

The College's activities program plays a vital role in student growth and development. It is designed to provide a wide variety of leisure-time experiences, enable students to organize groups and clubs to explore mutual interests, increase opportunities for leadership and the development of administrative skills, and provide a positive and wholesome influence on student life at the College.

STUDENT GOVERNMENT

The student government is composed of elected representatives who serve on the Student Council. Student government has the responsibility of providing student input on issues that have a direct relationship to student life at Five Towns College. It also serves as a means of improving communication within the College.

The planning and carrying out of social and recreational activities are the responsibility of student government. Such activities may take the form of an on-campus event, like a musical theatre production or jazz concert, or an off-campus activity, like a trip to Manhattan or a concert.

COLLEGE YEARBOOK

The College Yearbook, produced by interested students with the cooperation of faculty advisors, serves as a record in pictures and words of the graduating class as well as a vehicle for the literary, artistic, and photographic talents of all students. Students in the Journalism and Creative Writing classes generally contribute to this publication.

CAR REGISTRATION AND PARKING

All vehicles operating on the College campus must be registered with the Public Safety Office where registration forms and parking stickers may be obtained. A valid registration sticker must be properly displayed on the vehicle at all times. Unregistered vehicles may be towed away at the owner's expense. Students must adhere to all posted traffic and parking regulations at all times. Vehicles parked on campus after 12:00 a.m. must have a resident student parking sticker or a temporary overnight parking pass, which may be obtained from the Public Safety Office. Violations of College parking regulations carry a fine.

Resident students with sophomore standing and higher may register a vehicle on campus. Freshmen with a valid reason may register a vehicle with permission from the Director of Campus Life.

UPBEAT AND DOWNBEAT CAFÉS

The Upbeat Café serves to enhance the educational environment and improve the quality of student life at the College. It is an on-campus performance area where students gather to socialize and music majors can perform to increase and improve their music skills.

The Downbeat Café serves as an alternate venue to students for simple meals and the opportunity to socialize. Located in the Student Center, the Downbeat Cafe is a favorite area for our students to gather informally.

CAMPUS EMERGENCY NOTIFICATION SYSTEM

Five Towns College utilizes the MIR3 Campus Emergency Notification System to alert its community about important happenings on campus. When circumstances arise, voice and text messages are sent from the Public Safety Office directly to enrolled telephone numbers. Most students elect to receive emergency notifications on their cell phones and on the landline located at their places of residence. Students may also enroll additional numbers, with many electing to have emergency notifications sent to the cell phones of their parents, guardians, or spouses as well. Students are enrolled into the MIR3 Emergency Notification System during the admissions process, when they receive a discrete user name, password, and instructions on how to make subsequent changes to their enrollment information.

This is important, as students have a responsibility to remain informed and to keep the MIR3 system current, when they change cell phone or landline numbers. Additional information about the MIR3 Emergency Notification System, as well as technical assistance, is available from the Public Safety Office at (631) 656-2196.

The Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education.

THE RECORD

The Record, the College newspaper, is issued periodically and features student-written articles about campus events and activities.

COLLEGE HANDBOOKS

The College Handbooks are distributed to all new students and are available in the administrative offices and are posted online. Students are required to read them and follow all stated codes and policies.

COLLEGE COMMITTEES

The participation of students in the work of selected College standing committees is welcome. Invitations to join these committees are extended at the beginning of each semester.

CREDIT CARD MARKETING POLICY

The advertising, marketing, or merchandising of credit cards to students on the campus of Five Towns College is strictly prohibited. Any individual visitor, licensee, or invitee found violating this policy shall be banned from the campus.

ELECTRONIC COMMUNICATION DEVICES

The use of electronic communication devices in classes without the express permission of classroom instructors is prohibited, except when permitted by College regulation such as to accommodate learning disabilities in furtherance of the Americans With Disabilities Act (ADA). The use of cellular telephones, text-messaging, and other communication devices during class or during the administration of any examination is strictly prohibited. Using such devices during an examination is deemed to be dishonorable conduct in violation of the Student Code of Conduct, and may result in the voiding of test scores, a failing course grade, and further disciplinary action.

COMMON HOUR

Common Hour is Tuesdays and Thursdays from 12:30 p.m.-1:20 p.m. During this time no classes are scheduled so that students may participate in or attend various campus-wide events, meet with their advisors, socialize with other students, study, or attend to other administrative responsibilities.

VISITING ARTIST CLINICS/CONCERTS

Visiting artists such as Billy Joel, Phil Ramone, Don Grusin, Bernard Purdie, Cyrus Chestnut, Michael Feinstein and Randy Brecker have performed at special clinics and events for the benefit of the student body. The small intimate environment of these events enhances the educational value of interaction with these artists.

MUSIC INDUSTRY CONFERENCE

At this event, students get the opportunity to speak firsthand with broadcast executives and entertainment attorneys. Career decisions are explored and students can find out directly from the experts about trends in the music industry.

CAMPUS SAFETY/DRUG PREVENTION

The College seeks to provide a safe and secure campus. Campus crime statistics are reported on the College website, in accordance with the Clery Act. Students are advised to familiarize themselves with these statistics prior to entering into an enrollment agreement with the College.

All students are advised that the unlawful manufacture, distribution, possession or use of a controlled substance is prohibited at the College. Violation of such prohibitions will result in disciplinary action.

In accordance with the regulations of the Drug-Free Workplace Act of 1988, the College has established a Drug Prevention Program. Videos, books, and pamphlets describing the danger of drug abuse are available to all students as well as referral to appropriate agencies for drug counseling or rehabilitation.

THE FIVE TOWNS COLLEGE PERFORMING ARTS CENTER

The Five Towns College Performing Arts Center is a home for the arts on Long Island. The Center plays an important role in the cultural education of College students, and it helps to enrich the lives of local residents.

During past seasons, the Center has presented musical performances including Great American Songbook, Guitar Extravaganza, Guitar Festivals, Concert Band, Jazz Orchestra, Vocal Jazz Ensemble, Chorus and Choir, Chamber Music Society, Cabaret and Musical Tributes. In theatre, the Center presented productions of Broadway musicals, Broadway musical reviews, new theatrical comedies, children's theatre and classic plays. Recent theatrical performances include *Kiss Me Kate*, *Cinderella*, *Rabbit Hole*, *The Metamorphoses*, *Little Shop of Horrors*, *The Little Mermaid Jr.*, *Carousel*, *Suessical* and *Disney's High School Musical*. The Center also presented special events including *John Lennon Center for Music & Technology* concerts, regionally, nationally and internationally acclaimed performers, and magic, comedy and independent films to educate and entertain the public.

HIGH SCHOOL JAZZ BAND FESTIVAL

The Five Towns College High School Jazz Band Festival is held in the College Theater. This event is both educationally worthwhile and enjoyable for all of the high school jazz ensembles that participate. Past experience has shown that students enjoy and benefit from the opportunity to perform before an audience of other musicians. The adjudicators for the competition consist of distinguished professional musicians and music educators.



STUDENT SERVICES

STUDENT SUCCESS CENTER

The Student Success Center is located in Rooms 104 and 106, and is where the Academic Support Center is housed. The Academic Support Center is open to all Five Towns College students on a drop-in basis. The Center provides tutoring, academic counseling, learning strategy seminars, and a variety of other services designed to help each student reach his or her academic potential. The Center also administers the College's HEOP and MORE programs.

- HEOP (Higher Education Opportunity Program) is designed for academically and economically disadvantaged students. If selected for the program, HEOP participants are required to attend a pre-freshman program during the summer preceding fall entry. Advising, counseling, tutoring and financial assistance are provided for these students for the duration of their degree programs if eligibility requirements are continuously met.
- MORE (Motivation, Organization, Responsibility, and Enthusiasm) is designed to provide support services and reasonable learning accommodations to students with disabilities.

TUTORIAL SERVICES

One of the forms of academic assistance given to students who require help in their courses is the tutoring service provided by faculty members and peer tutors. A student can see his/her instructors during office hours. A student can also receive assistance in the Academic Support Center.

Students who have specific questions or need extra attention in order to master course material in Keyboard, Harmony, Sight Singing or Ear Training classes may obtain assistance from a member of the music faculty in the Music Division Office, the Keyboard Lab, or the Student Success Center.



ACADEMIC ADVISEMENT

Academic planning and advisement are an integral part of the ongoing educational process at the College and begin as soon as a student is accepted. Each student is assigned to a faculty member who serves as his/her academic advisor. Conferences with academic advisors provide opportunities for students to plan their programs and review their academic progress. Prior to each registration period academic advisors help students to prepare their programs for the following semester. Academic advisors may be consulted for individual needs at any time throughout the academic year during a regular schedule of office hours. Although academic advisement is provided, students are solely responsible for their course selections and for meeting degree requirements.

CAREER SERVICES AND EXPERIENTIAL LEARNING CENTER

The Career Services and Experiential Learning Center makes students aware of job opportunities and helps them acquire the necessary skills in searching for jobs, preparing resumes and cover letters, and doing well in interviews.

The selection of a career is one of the most crucial decisions a student is called upon to make. The College's career education program, which includes testing, guidance, and reading materials, seeks to assist each student in making that decision.

The Center also facilitates the internship, cooperative education, study abroad, and other experiential learning opportunities.

TEACHER EDUCATION SUPPLY AND DEMAND

The supply and demand for licensed teachers can vary greatly by subject, geographic area, and time period. Both the New York State Education Department and the New York City Education Department post online information regarding the job market for licensed teachers. Prospective, new and current students are advised to stay informed about the labor market supply and demand for licensed teachers in New York State by attending periodic job market seminars sponsored by both the Education Division and the Career Services Office, and by visiting the State and City Departments online at www.teachny.com and www.highered.nysed.gov. Print versions of the data published on these websites are available in the Education Division Office. Additional workforce and industry data is available online from the New York State Department of Labor at www.labor.state.ny.us.

PERSONAL COUNSELING

The individuality of each student is a basic concern of the College. Every effort is made to provide an environment in which each student can develop his or her particular capabilities and interests to the fullest. The College Counseling Office provides personal counseling in a confidential setting to assist students in making decisions related to personal and academic situations. Referrals to outside professional agencies may be made in situations requiring more specialized counseling.

WELLNESS SERVICES

The College Counseling Office provides support and referrals for professional psychological services. Lectures and literature are offered in such areas as sex, family, marriage, nutrition, and personal health.

The College does not provide on-campus medical services, but does maintain a relationship with the Dolan Health Center off campus for students. In addition, the College does require that students purchase mandatory health insurance through the College, unless they present proof of health insurance through their own provider at the time of registration or re-registration.

HOUSING

The Living/Learning Center is a complex of four residence halls. Each building has a variety of single and double rooms, Internet access, cable TV, telephone, and other services. A minimum mandatory meal plan is required. Students interested in on-campus living must file an application for housing.

If granted, a housing license is valid for the current academic year/semester. While every effort is made to accommodate the housing needs of continuing students, the College does not guarantee that a subsequent license will be issued beyond the current academic year/semester. In order to respond to the high demand for on-campus housing, students who have resided on campus for six (6) semesters may remain in residence on-campus thereafter only with the permission of the Director of Residential Life.

Students who reside on campus are required to attend classes on a full-time basis and to carry a course schedule of classes that meets four (4) days per week, except with permission of the Director of Residential Life.



NEW STUDENT ORIENTATION

New Student Orientation is designed to familiarize students with the College and with the social and recreational resources in the area.

Orientation includes an introduction to the general education, technological competency skills necessary to utilize various learning technologies, including knowledge of computer hardware and software, file management, word processing, spreadsheets, Internet, and email systems. It includes an overview of College policies and regulations, with emphasis on the development of self-management, career planning, and decision-making skills.

Orientation events include a special schedule of informal small group meetings where freshmen may share opinions and plans with other students and faculty members in a relaxed and comfortable environment. Students are encouraged to participate in varied campus activities so that they may become well-adjusted members of the College community.

DISABILITY SERVICES

Five Towns College students who have a physical, medical, learning or psychiatric disability, either temporary or permanent, may receive reasonable accommodations in accordance with the *Americans with Disabilities Act* (ADA) and/or Section 504 of the *Rehabilitation Act*. In order to establish eligibility for such accommodations, students are required to identify themselves, provide appropriate documentation to the Admissions Office and collaborate with the Director of the MORE Program in a timely manner to develop and follow an Accommodation Plan. Prospective students with disabling conditions seeking admission to the College are urged to identify themselves early in the application process, and to consult with the Director of the MORE Program to ascertain whether or not their needs can be met by the College before reaching a decision.

DEGREE PROGRAMS

The College awards the degrees of Doctor of Musical Arts (D.M.A.), Master of Music (Mus.M.), Master of Science in Education (M.S.Ed.), Bachelor of Music (Mus.B.), Bachelor of Fine Arts (B.F.A.), Bachelor of Science (B.S.), Bachelor of Professional Studies (B.P.S.), Associate in Arts (A.A.), Associate in Science (A.S.), and Associate in Applied Science (A.A.S.). The programs listed herein are registered by the New York State Education Department. Enrollment in programs other than those that are registered or approved may jeopardize a student's eligibility for student aid awards.

BACHELOR DEGREE PROGRAMS

| | <i>HEGIS Code</i> | | <i>HEGIS Code</i> |
|------------------------------|-------------------|-------------------------|-------------------|
| BUSINESS MANAGEMENT—B.P.S. | 0599 | FILM/VIDEO—B.F.A. | 1010 |
| <i>Concentrations</i> | | MASS COMMUNICATION—B.S. | 0601 |
| Audio Recording Technology | | <i>Concentrations</i> | |
| Business Management | | Broadcasting | |
| Music Business | | Journalism | |
| JAZZ/COMMERCIAL MUSIC—Mus.B. | 1004 | MUSIC EDUCATION—Mus.B. | 0832 |
| <i>Concentrations</i> | | <i>Concentrations</i> | |
| Performance | | Instrumental | |
| Composition/Songwriting | | Vocal/Piano/Guitar | |
| Audio Recording Technology | | THEATRE ARTS—B.F.A. | 1007 |
| Music Business | | <i>Concentration</i> | |
| CHILDHOOD EDUCATION—B.S. | 0802 | Musical Theatre | |

ASSOCIATE DEGREE PROGRAMS

| | | | |
|------------------------------|------|------------------------------|------|
| LIBERAL ARTS—A.A. | 5649 | BUSINESS MANAGEMENT—A.A.S. | 5004 |
| <i>Concentrations</i> | | <i>Concentrations</i> | |
| Teaching Assistant | | Audio Recording Technology | |
| Literature | | Business Management | |
| BUSINESS ADMINISTRATION—A.S. | 5004 | Music Business | |
| | | JAZZ/COMMERCIAL MUSIC—A.A.S. | 5610 |



GENERAL EDUCATION

All degrees offered by Five Towns College include a General Education Core Curriculum that is common to all degree programs. The General Education program expresses the fundamental values that the faculty seeks to develop in all undergraduate students. The General Education program is designed so that students acquire and demonstrate college-level proficiency in essential skills, including oral and written communication, scientific and quantitative reasoning, critical analysis and reasoning, technological competency, and information literacy. The General Education program also incorporates the study of values, ethics, and diverse perspectives, while fostering an appreciation for the musical and artistic traditions at Five Towns College.

| General Education Core Curriculum | | Credits |
|-----------------------------------|--|----------|
| ART ____ | Art History (non-music education majors)..... | 3 |
| ENG 101, 102 | English Composition 1, 2..... | 6 |
| HIS 301 | Cultural Diversity..... | 3 |
| MAT/SCI | Mathematics or Science | 3 |
| MUH ____ | Music History..... | 3 |
| ____ 101 | General Psychology or Introduction to Sociology..... | 3 |
| FTC 101 | College Success Seminar..... | 1 |
| SCI 101 | Information Literacy | 1 |
| SPE 101/231 | Fundamentals of Speech or Public Speaking (non-theatre majors) | <u>3</u> |
| Total | | 26 |

Liberal Arts

Courses of a general or theoretical nature that are designed to develop judgment and understanding about the social, cultural, and natural environment constitute the Liberal Arts.

All degree programs offered by Five Towns College include a distribution of coursework in the Liberal Arts. The specific number of Liberal Arts courses required for each program of study varies depending upon the specific degree being pursued. Professional degree programs include a minimum distribution requirement in the Liberal Arts of 25%, while other programs offered by the College require between 50% and 75%.

Liberal Arts courses may be incorporated into both the General Education Core Curriculum and major degree program content areas. When Liberal Arts courses are included in major degree program content areas, they are

generally offered in the form of humanities coursework, such as literature, music or art appreciation and history, and cultural studies within the context of a specific discipline (i.e., art, film or theatre history). However, the General Education Core Curriculum and the Liberal Arts courses contained therein are not directed toward specialized study or specific occupational or professional objectives, while the Liberal Arts courses contained in major content areas do have such a focus.

Information Literacy

Information Literacy provides an intellectual framework for identifying, finding, understanding, evaluating and using information. It includes determining the nature and extent of needed information; accessing information effectively and efficiently; critically evaluating information and its sources; incorporating selected information into the learner's knowledge base and value system; using information effectively to accomplish a specific purpose; understanding the economic, legal and social issues surrounding the use of information and information technology; and observing laws, regulations, and institutional policies related to the access and use of information. At Five Towns College, Information Literacy is an integral part of the General Education required of all students. It is taught in SCI 101 in conjunction with ENG 101 and ENG 102. In addition, Information Literacy is infused into a variety of other courses, such as those with research requirements.

Technological Competency

Technological Competency as expressed in the General Education Program at Five Towns College implies that undergraduate students demonstrate proficiency in those technological skills that are requisite for academic success in both General Education and content-specific degree programs.

In General Education these proficiencies include knowledge of computer hardware and software, file management, word processing, spreadsheets, and Internet and email systems. Technological Competency skills for General Education are introduced during Orientation, and in SCI 101 and FTC 101. In addition, Technological Competency is infused into a variety of other courses, such as COM 101, COM 102, SCI 141, and ELE 363.

Technological Competency for content specific degree programs is infused into a wide variety of courses, depending upon the degree program being pursued and the technological proficiencies required for success therein. For example, students pursuing a course of study in Audio Recording Technology develop content-specific technological proficiencies in courses such as AUD 101 – 403. Similarly, students pursuing a course of study in Theatre Arts develop content-specific technological proficiencies in courses such as THE 111–412.

Technological Competency is also infused across the curriculum through the use of new and emerging learning technologies that are embedded in the College's teaching methods. For example, each semester a variety of courses is offered online through the College's Blackboard platform. This distance learning initiative affords students the opportunity to develop the skills and dispositions necessary to successfully utilize new and emerging learning technologies. In addition, Five Towns College policies strongly recommend that new students entering the College have access to a personal computer at their place of residence. Nearly every course offered by Five Towns College has online Blackboard Learning sites associated with it. These policies and procedures further enhance the General Education goal of developing in students college-level Technological Competency.

Oral and Written Communication

Undergraduate students are expected to acquire and demonstrate college-level proficiencies in Oral and Written Communication. Oral Communication skills require the ability to prepare and deliver well-organized, content-rich, and articulate public presentations. Written Communication skills include the abilities to clearly and literally state a thesis, and to develop that thesis so that it is supported by evidence, logic, and specific arguments.

The writing exercises that students in ENG 101 encounter move from Invention through Narration, Description, and Exemplification to Process. This course also stresses Information Literacy beginning with a Library Orientation and culminating in the documentation of research materials. Drafting and revising are major components of the course, and students are required to submit the final drafts of five essays that are graded according to the standards of the English Department's Rubric. Critical thinking skills are infused into the course and are reflected in assignments for the students' Reaction Journals as well as in their essays and on Mid-semester and Final Exams.

ENG 102 builds upon the foundation established in ENG 101, moving through more sophisticated writing patterns and advanced library skills. The culmination of the course is a research paper and a brief oral presentation that summarizes the major findings of that research. Students are required to submit essays that demonstrate proficiency in each of the following five areas: Cause and Effect; Comparison and Contrast; Classification and Division; Definition; and Argumentation.

Oral and Written Communication skills are introduced in discrete courses that are included in the General Education Core Curriculum. These include SPE 101, ENG 101, and ENG 102. The Oral Communication skill of students pursuing a program in Theatre Arts has its foundation in THE 161.

Oral Communication skills are addressed in SPE 101. The course content here encompasses all areas of communication—verbal and nonverbal, ethnic and gender diverse, and intra- and inter-personal. Students are required to deliver three oral presentations of increasing sophistication accompanied by written reports that are graded for content. Finally, the presentations themselves are evaluated according to a carefully constructed rubric.

The oral and written proficiencies established during freshman year, along with the skills in critical analysis and reasoning, are further developed beyond the first year by requiring that students present research papers and oral presentations in upper division coursework.

Scientific and Quantitative Reasoning

Undergraduate students are expected to acquire and demonstrate college-level proficiencies in Scientific and Quantitative Reasoning. Proficiencies in Scientific and Quantitative Reasoning are introduced to undergraduate students either through discrete courses that are included in the General Education Core Curriculum, such as MAT 111, MAT 123, MAT 231, PSY 101, and SOC 101, or through infusion into a variety of courses such as SCI 131, SCI 141, and SCI 211. Scientific and Quantitative Reasoning skills are further advanced by infusion into a wide variety of other courses where inductive and deductive reasoning skills are essential.

Scientific Reasoning is characterized by adherence to a self-correcting system of inquiry, the scientific method that relies on empirical evidence and testable theory to describe, understand, predict and control natural phenomena. Quantitative Reasoning employs simple mathematical methods, whether graphical, symbolic, or

numerical to solve real-world problems. Infusion occurs in a wide variety of courses where troubleshooting and problem-solving skills are developed. For example, Film/Video students develop troubleshooting and problem-solving skills in courses such as VID 101 – 464. Similarly, Theatre Arts students develop these skills in courses such as THE 111, THE 313 and THE 411.

Students may elect to take other courses where these General Education skills are emphasized. AUD 101, for instance, deals with the physics of sound, BUS 101 and BUS 251 are grounded solidly in mathematics, ECO 101 and 102 are concerned with mathematical data and formulas, and SOC 101 and PSY 101 are rooted in the scientific method.

Critical Analysis and Reasoning

Undergraduate students are expected to acquire and demonstrate college-level proficiencies in Critical Analysis and Reasoning, including the ability to interpret, analyze, and evaluate arguments based on their merits and to construct logically developed arguments based on sound data. Proficiencies in Critical Analysis and Reasoning are developed through discrete courses in the General Education Core Curriculum, such as ENG 101, ENG 102, PSY 101 and SOC 101. In addition, the development of these proficiencies is infused into a wide variety of other courses, such as literature and history courses offered by the Liberal Arts Division.

Values, Ethics, and Diverse Perspectives

The Mission and Goals of Five Towns College, as adopted by its Board of Trustees, broadly express the values and ethics of the College while fostering an appreciation for diverse perspectives and the College's musical and artistic traditions. These characteristics find further expression in the General Education Core Curriculum. For example, the General Education Core Curriculum includes courses that challenge students to respect diversity, and foster an appreciation for the College's creative characteristics. The College seeks to develop in students a disposition of respect for diverse perspectives and respect for diverse cultures. These courses include HIS 301, and a wide variety of Art and Music History courses such as ART 101 – 202 and MUH 101 – 408. The College also fosters a learning environment where dispositions toward Values, Ethics and Diverse Perspectives are developed. This includes a rich offering of co-curricula and extra-curricula activities, and policies and standards that facilitate a campus climate that reflects these characteristics.

BACHELOR DEGREES

JAZZ/COMMERCIAL MUSIC PROGRAM

The Bachelor of Music (Mus.B.) degree program in Jazz/Commercial Music with concentrations in Performance, Composition/Songwriting, Audio Recording Technology, and Music Business is designed for students planning to pursue careers as professional performers, composers, recording engineers, music business executives or producers of video music.

The comprehensive program in Jazz/Commercial Music provides both a common core of technical studies and a foundation for specialized courses in the student's major area of concentration. Music compositions selected from various styles, periods and composers provide the textual material for the program. A comparative survey of music literature in contrasting styles and media is utilized as an integral approach to the study of harmony, melody, rhythm, counterpoint, instrumentation, texture, and composition. Class performance of relevant music is encouraged and writing skills, aural skills, music analysis, and reading facility are developed in accordance with individual potential.

Audio Recording Technology

The Audio Recording Technology Concentration at Five Towns College is designed to provide students with the tools needed to succeed as professional engineers and producers of music for soundtracks in film and video productions. Students study the theory of sound, recording electronics, engineering procedures, music production techniques, and audio/video post production in a sequence of courses designed to develop practical and technical skills. The College's state-of-the-art recording studios, editing suites, and MIDI workstations provide students with a highly focused learning environment for both assigned and extracurricular recording projects.

Composition/Songwriting

The Composition/Songwriting Concentrations provides professional training for students who intend to pursue careers as composers, arrangers and songwriters. Students receive intensive instruction in a core of technical studies, that include courses such as harmony, orchestration, film scoring, MIDI, songwriting, commercial arranging, studio composition, and private composition instruction.

Music Business

The Music Business Concentration is designed for students interested in a career in a music-related business field. Studies include the technical, legal, production, managing, merchandising and licensing aspects of the music business.

This Concentration assists those graduates who plan to work as artist managers, record and publishing company owners, executives, promoters and producers of music videos to achieve their career goals.

Performance

The Performance Concentration is designed for students planning to pursue careers as professional performers. It provides a common core of technical studies and a foundation of specialized courses such as harmony, improvisation, MIDI, ensemble performance, popular music labs, jazz labs, and private instruction.

BUSINESS MANAGEMENT PROGRAM

The Business Management Program with concentrations in Audio Recording Technology, Business Management and Music Business, which leads to the Bachelor of Professional Studies Degree (B.P.S.), is designed for students planning to pursue careers as business management/marketing executives with firms in the areas of record and music production, broadcasting, concert promotion, radio, television, theatre, and communications. The program is intended for students who are interested in developing their business and technical expertise.

In addition to the learning goals for each major area of concentration declared by business management students, learning goals for this program also focus upon mastery of accounting, business organization and management, business law, economics, and marketing, business technology, and finance.

CHILDHOOD EDUCATION PROGRAM (1-6)

The Childhood Education Program develops in students the knowledge, skills, and dispositions necessary to become teachers who transform information into knowledge, knowledge into judgment, and judgment into action. Starting with a conceptual framework that *Teaching Is Prepared Performance*, the Childhood Education Program seeks to prepare educators for this role. Learning goals for students focus upon mastery of content knowledge, knowledge of the learner, diversity, instructional methodology, communication skills, reflective-assessment strategies, collaboration and shared inquiry, and educational technology.

FILM/VIDEO PROGRAM

The Film/Video Program develops in students the knowledge, skills, and dispositions necessary to produce broadcast-style and narrative motion pictures. Graduates of the Film/Video Program are prepared for entry-level positions as film editors, production crew, and cinematographers. Learning goals for students focus upon mastery of cinematography, film history, film/video editing, motion picture directing, motion picture production, and scriptwriting.

THEATRE ARTS PROGRAM

The Theatre Arts Program develops knowledge, skills, and dispositions in acting, singing, dancing, theatre design and technology, management, and theatre history. By providing a wide variety of experiences, the Program prepares students to participate in the entertainment industry, which encompasses live, broadcast, and recorded productions.

MASS COMMUNICATION PROGRAM

The Mass Communication Program is designed so that students acquire and demonstrate proficiency in the essential skills necessary for a career in the mass communication industry and in the fields of broadcasting and journalism. Students learn the principles, laws, and historical background of the mass communication industry, while enhancing their oral, written, and critical thinking skills. Students also select a major area of concentration in broadcasting or journalism. Learning goals for all students pursuing a Mass Communication degree program include mass media and society, voice and diction, new and emerging media.

Broadcasting

The Broadcasting Concentration is designed to build upon the major proficiencies acquired by students pursuing a Mass Communication degree by adding specialized proficiencies that focus on Broadcasting as a career, cultural influence, and form of individual and collective expression. Learning goals for students focus on media law, broadcast journalism, broadcast announcing, broadcast programming, sound theory, and television production.

Journalism

The Journalism Concentration is designed to build upon the major proficiencies acquired by students pursuing a Mass Communication degree by adding specialized proficiencies that focus on Journalism as a career, cultural influence, and form of individual and collective expression. Learning goals for students focus on mastering expository and creative writing, news writing, scriptwriting, photo-journalism, and film criticism.

MUSIC EDUCATION PROGRAM (K-12)

The Music Education Program develops in music students the knowledge, skills and dispositions necessary to become certified music teachers (K – 12) who transform information into knowledge, knowledge into judgment, and judgment into action. Starting with a conceptual framework that *Teaching Is Prepared Performance*, the Music Education Program seeks to prepare music educators for this role. Learning goals for students focus on mastering content knowledge, knowledge of the learner, diversity, instructional methodology, communication skills, reflective-assessment strategies, collaboration and shared inquiry, and educational technology.

JAZZ/COMMERCIAL MUSIC PROGRAM

Bachelor of Music Degree (Mus.B.)

HEGIS Code: 1004

COURSE REQUIREMENTS

The courses below are required of all students in the Jazz/Commercial Music program.

| | Credits |
|--|------------|
| A. LIBERAL ARTS/GENERAL EDUCATION..... | 32 |
| B. APPLIED MUSIC | 54 |
| C. MUSIC HISTORY | 12 |
| D. CONCENTRATION | 24 |
| E. ELECTIVES | 8 |
| Total | 130 |

| | |
|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION | 32 |
| ENG 101, 102 English Composition 1, 2 | 6 |
| HIS 301 Cultural Diversity | 3 |
| PSY/SOC 101 General Psychology or Introduction to Sociology | 3 |
| FTC 101 College Success Seminar | 1 |
| SCI 101 Information Literacy | 1 |
| SPE 101 Fundamentals of Speech | 3 |
| ART _____ Art History Elective | 3 |
| MAT _____ Mathematics Elective | 3 |
| Social Science 100/200 level | 3 |
| Social Science 300/400 level | 3 |
| Liberal Arts 200-400 level | 3 |

| | |
|--|----|
| B. APPLIED MUSIC | 54 |
| MUS 111-212 Harmony 1-4 | 12 |
| MUS 121-222 Sight Singing 1-4 | 4 |
| MUS 123-224 Ear Training 1-4 | 4 |
| MUS 131-232 Keyboard Lab 1-4 | 8 |
| MUS 141-442 Major Instrument/Voice/ Composition 1-8 | 16 |
| MUS 314 Arranging | 2 |
| PE _____ Performance Ensemble 1-8 | 8 |

| | |
|---|----|
| C. MUSIC HISTORY | 12 |
| MUH 102-202 Music History 100/200 level | 6 |
| MUH 301-408 Music History 300/400 level | 6 |

| | |
|------------------------|----|
| D. CONCENTRATION | 24 |
|------------------------|----|

| | |
|--------------------|---|
| E. ELECTIVES | 8 |
|--------------------|---|

Full-time students are required to register for Performance Ensemble every semester.



CONCENTRATION COMPONENT

Students in the Jazz/Commercial Music program select one of the following concentrations. The 24 credits in the selected concentration, together with the 32 credits in Liberal Arts/General Education, 12 credits in Music History, 54 credits in Applied Music, and the 8 credits of Electives, constitute the 130-credit requirement for the Bachelor of Music degree.

| Performance Concentration | | Credits | Audio Recording Technology Concentration | | Credits |
|----------------------------------|-------------------------------|----------------|---|-----------------------------------|----------------|
| AUD 303 | MIDI Applications..... | 3 | AUD 101 | Audio Recording Theory | 3 |
| MUS 304,404 | Popular Music Lab 1, 2..... | 2 | AUD 102 | Audio Recording Techniques | 3 |
| MUS 305, 405 | Jazz Lab 1,2 | 2 | AUD 201 | Recording Studio Operations..... | 3 |
| MUS 315 | Commercial Arranging | 2 | AUD 202 | Advanced Audio Production..... | 3 |
| MUS 318 | Improvisation 1 | 2 | AUD 303 | MIDI Applications..... | 3 |
| MUS 319 | Improvisation 2 | 2 | AUD 304 | Nonlinear Recording..... | 3 |
| MUS 393 | Instrumental Conducting | 2 | AUD 401 | Audio/Video Post Production | 3 |
| MUS 394 | Choral Conducting..... | 2 | AUD 402 | Advanced Mixing Procedures | 3 |
| MUS 411 | Computer Music Notation | 3 | | Total | 24 |
| MUS 415 | Popular Songwriting..... | 2 | | | |
| MUS 451 | Keyboard Harmony | 2 | | | |
| | Total | 24 | | | |

Composition/Songwriting Concentration **Composition Track**

| | | |
|--------------|------------------------------------|-----------|
| AUD 303 | MIDI Applications..... | 3 |
| MUS 315 | Commercial Arranging | 2 |
| MUS 393 | Instrumental Conducting..... | 2 |
| MUS 394 | Choral Conducting..... | 2 |
| MUS 395, 396 | Orchestration 1, 2 | 4 |
| MUS 400 | Introduction to Film Scoring | 2 |
| MUS 401, 402 | Studio Composition 1, 2 | 4 |
| MUS 411 | Computer Music Notation | 3 |
| MUS 422, 423 | Composition Seminar | 2 |
| | Total | 24 |

Songwriting Track

| | | |
|--------------|------------------------------------|-----------|
| AUD 303 | MIDI Applications..... | 3 |
| MUS 315 | Commercial Arranging | 2 |
| MUS 393 | Instrumental Conducting..... | 2 |
| MUS 394 | Choral Conducting..... | 2 |
| MUS 400 | Introduction to Film Scoring | 2 |
| MUS 401, 402 | Studio Composition 1, 2 | 4 |
| MUS 411 | Computer Music Notation | 3 |
| MUS 415, 417 | Popular Songwriting 1, 2..... | 4 |
| PEC 111, 112 | Songwriter's Workshop 1, 2..... | 2 |
| | Total | 24 |

Music Business Concentration

| | | |
|---------|--------------------------------------|-----------|
| MUB 101 | Music Business Careers..... | 3 |
| MUB 102 | Record Promotion and Broadcasting. | 3 |
| MUB 201 | Music Publishing and Copyright | 3 |
| MUB 202 | Music Business Contracts..... | 3 |
| MUB 301 | Artist Management | 3 |
| MUB 302 | Concert Production and Promotion ... | 3 |
| MUB 401 | Music Marketing..... | 3 |
| MUB 403 | Advanced Music Publishing..... | 3 |
| | Total | 24 |

JAZZ/COMMERCIAL MUSIC

Performance Concentration

Bachelor of Music Degree (Mus.B.)

Recommended Sequence of Courses

HEGIS Code: 1004

| SEMESTER I | | Credits | SEMESTER V | | Credits |
|--------------|--|----------|---------------|------------------------------------|-----------|
| MUS 111 | Harmony 1 | 3 | AUD 303 | MIDI Applications | 3 |
| MUS 121 | Sight Singing 1 | 1 | MUS 304 | Popular Music Lab 1 | 1 |
| MUS 123 | Ear Training I | 1 | MUS 314 | Arranging | 2 |
| MUS 131 | Keyboard Lab 1 | 2 | MUS 318 | Improvisation 1 | 2 |
| MUS 141 | Major Instrument/Voice 1 | 2 | MUS 341 | Major Instrument/Voice 5 | 2 |
| PE ____ | Performance Ensemble | 1 | MUS 411 | Computer Music Notation | 3 |
| ENG 101 | English Composition 1 | 3 | MUS 451 | Keyboard Harmony | 2 |
| FTC 101 | College Success Seminar | 1 | PE ____ | Performance Ensemble | <u>1</u> |
| MUH ____ | Music History 100/200 level | <u>3</u> | | | 16 |
| | | 17 | | | |
| SEMESTER II | | | SEMESTER VI | | |
| MUS 112 | Harmony 2 | 3 | MUS 305 | Jazz Lab 1 | 1 |
| MUS 122 | Sight Singing 2 | 1 | MUS 315 | Commercial Arranging | 2 |
| MUS 124 | Ear Training 2 | 1 | MUS 319 | Improvisation 2 | 2 |
| MUS 132 | Keyboard Lab 2 | 2 | MUS 342 | *Major Instrument/Voice 6 | 2 |
| MUS 142 | Major Instrument/Voice 2 | 2 | MUS 394 | Choral Conducting | 2 |
| PE ____ | Performance Ensemble | 1 | PE ____ | Performance Ensemble | 1 |
| ENG 102 | English Composition 2 | 3 | HIS 301 | Cultural Diversity | 3 |
| PSY/SOC 101 | General Psychology or Introduction to Sociology | 3 | MUH ____ | Music History 300/400 level | <u>3</u> |
| SCI 101 | Information Literacy | <u>1</u> | | | 16 |
| | | 17 | | | |
| SEMESTER III | | | SEMESTER VII | | |
| MUS 211 | Harmony 3 | 3 | MUS 393 | Instrumental Conducting | 2 |
| MUS 221 | Sight Singing 3 | 1 | MUS 404 | Popular Music Lab 2 | 1 |
| MUS 223 | Ear Training 3 | 1 | MUS 441 | Major Instrument/Voice 7 | 2 |
| MUS 231 | Keyboard Lab 3 | 2 | PE ____ | Performance Ensemble | 1 |
| MUS 241 | Major Instrument/Voice 3 | 2 | MUH ____ | Music History 300/400 level | 3 |
| PE ____ | Performance Ensemble | 1 | _____ | Liberal Arts 200-400 level | 3 |
| SPE 101 | Fundamentals of Speech | 3 | _____ | Elective | <u>4</u> |
| MAT ____ | Mathematics Elective | <u>3</u> | | | 16 |
| | | 16 | | | |
| SEMESTER IV | | | SEMESTER VIII | | |
| MUS 212 | Harmony 4 | 3 | MUS 405 | Jazz Lab 2 | 1 |
| MUS 222 | Sight Singing 4 | 1 | MUS 415 | Popular Songwriting | 2 |
| MUS 224 | Ear Training 4 | 1 | MUS 442 | *Major Instrument/Voice 8 | 2 |
| MUS 232 | Keyboard Lab 4 | 2 | PE ____ | Performance Ensemble | 1 |
| MUS 242 | Major Instrument/Voice 4 | 2 | ART ____ | Art History Elective | 3 |
| PE ____ | Performance Ensemble | 1 | _____ | Social Science 300/400 level | 3 |
| MUH ____ | Music History 100/200 level | 3 | _____ | Electives | <u>4</u> |
| _____ | Social Science 100/200 level | <u>3</u> | | | 16 |
| | | 16 | | | |
| | | | | | Total 130 |

Vocal Ensembles must be taken every semester by voice majors and for two semesters by instrumental majors.

* Recital required.

JAZZ/COMMERCIAL MUSIC
Composition/Songwriting Concentration
Composition Track

Bachelor of Music Degree (Mus.B.)
Recommended Sequence of Courses

HEGIS Code: 1004

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|------------------------------------|----------|---------|---------------|------------------------------------|----------|---------|
| MUS 111 | Harmony 1 | 3 | | AUD 303 | MIDI Applications | 3 | |
| MUS 121 | Sight Singing 1 | 1 | | MUS 141 | Major Composition 1 | 2 | |
| MUS 123 | Ear Training I | 1 | | MUS 393 | Instrumental Conducting | 2 | |
| MUS 131 | Keyboard Lab 1 | 2 | | MUS 395 | Orchestration 1 | 2 | |
| MUS 141 | Major Instrument/Voice 1 | 2 | | MUS 411 | Computer Music Notation | 3 | |
| PE ____ | Performance Ensemble | 1 | | MUS 422 | Composition Seminar 1 | 1 | |
| ENG 101 | English Composition 1 | 3 | | PE ____ | Performance Ensemble | 1 | |
| FTC 101 | College Success Seminar | 1 | | _____ | Elective | <u>2</u> | |
| MUH ____ | Music History 100/200 level | <u>3</u> | | | | | 16 |
| | | 17 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| MUS 112 | Harmony 2 | 3 | | MUS 142 | Major Composition 2 | 2 | |
| MUS 122 | Sight Singing 2 | 1 | | MUS 394 | Choral Conducting | 2 | |
| MUS 124 | Ear Training 2 | 1 | | MUS 396 | Orchestration 2 | 2 | |
| MUS 132 | Keyboard Lab 2 | 2 | | PE ____ | Performance Ensemble | 1 | |
| MUS 142 | Major Instrument/Voice 2 | 2 | | HIS 301 | Cultural Diversity | 3 | |
| PE ____ | Performance Ensemble | 1 | | MUH ____ | Music History 300/400 level | 3 | |
| ENG 102 | English Composition 2 | 3 | | _____ | Elective | <u>3</u> | |
| SCI 101 | Information Literacy | 1 | | | | | 16 |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | | | |
| | | 17 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| MUS 211 | Harmony 3 | 3 | | MUS 241 | Major Composition 3 | 2 | |
| MUS 221 | Sight Singing 3 | 1 | | MUS 314 | Arranging | 2 | |
| MUS 223 | Ear Training 3 | 1 | | MUS 400 | Introduction to Film Scoring | 2 | |
| MUS 231 | Keyboard Lab 3 | 2 | | MUS 401 | Studio Composition 1 | 2 | |
| MUS 241 | Major Instrument/Voice 3 | 2 | | PE ____ | Performance Ensemble | 1 | |
| PE ____ | Performance Ensemble | 1 | | MUH ____ | Music History 300/400 level | 3 | |
| MUH ____ | Music History 100/200 level | 3 | | _____ | Elective | <u>3</u> | |
| PSY/SOC 101 | General Psychology or | | | | | | 15 |
| | Introduction to Sociology | <u>3</u> | | | | | |
| | | 16 | | | | | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| MUS 212 | Harmony 4 | 3 | | MUS 242 | Major Composition 4 | 2 | |
| MUS 222 | Sight Singing 4 | 1 | | MUS 315 | Commercial Arranging | 2 | |
| MUS 224 | Ear Training 4 | 1 | | MUS 402 | Studio Composition 2 | 2 | |
| MUS 232 | Keyboard Lab 4 | 2 | | MUS 423 | Composition Seminar 2 | 1 | |
| MUS 242 | Major Instrument/Voice 4 | 2 | | PE ____ | Performance Ensemble | 1 | |
| PE ____ | Performance Ensemble | 1 | | ART ____ | Art History Elective | 3 | |
| MAT ____ | Mathematics Elective | 3 | | _____ | Liberal Arts 200-400 level | 3 | |
| _____ | Social Science 100/200 level | <u>3</u> | | _____ | Social Science 300/400 level | <u>3</u> | |
| | | 16 | | | | | 17 |

Total 130

Vocal Ensembles are required for two semesters.

JAZZ/COMMERCIAL MUSIC
Composition/Songwriting Concentration
Songwriting Track

Bachelor of Music Degree (Mus.B.)
Recommended Sequence of Courses

HEGIS Code: 1004

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|------------------------------------|----------|---------|---------------|------------------------------------|----------|---------|
| MUS 111 | Harmony 1 | 3 | | AUD 303 | MIDI Applications | 3 | |
| MUS 121 | Sight Singing 1 | 1 | | MUS 141 | Major Composition 1 | 2 | |
| MUS 123 | Ear Training I | 1 | | MUS 393 | Instrumental Conducting | 2 | |
| MUS 131 | Keyboard Lab 1 | 2 | | MUS 411 | Computer Music Notation | 3 | |
| MUS 141 | Major Instrument/Voice 1 | 2 | | MUS 415 | Popular Songwriting 1 | 2 | |
| PE ____ | Performance Ensemble | 1 | | PEC 111 | Songwriter's Workshop 1 | 1 | |
| ENG 101 | English Composition 1 | 3 | | PE ____ | Performance Ensemble | 1 | |
| FTC 101 | College Success Seminar | 1 | | _____ | Elective | <u>2</u> | |
| MUH ____ | Music History 100/200 level | <u>3</u> | | | | | 16 |
| | | 17 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| MUS 112 | Harmony 2 | 3 | | MUS 142 | Major Composition 2 | 2 | |
| MUS 122 | Sight Singing 2 | 1 | | MUS 394 | Choral Conducting | 2 | |
| MUS 124 | Ear Training 2 | 1 | | MUS 417 | Popular Songwriting 2 | 2 | |
| MUS 132 | Keyboard Lab 2 | 2 | | PE ____ | Performance Ensemble | 1 | |
| MUS 142 | Major Instrument/Voice 2 | 2 | | HIS 301 | Cultural Diversity | 3 | |
| PE ____ | Performance Ensemble | 1 | | MUH ____ | Music History 300/400 level | 3 | |
| ENG 102 | English Composition 2 | 3 | | _____ | Elective | <u>3</u> | |
| SCI 101 | Information Literacy | 1 | | | | | 16 |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | | | |
| | | 17 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| MUS 211 | Harmony 3 | 3 | | MUS 241 | Major Composition 3 | 2 | |
| MUS 221 | Sight Singing 3 | 1 | | MUS 314 | Arranging | 2 | |
| MUS 223 | Ear Training 3 | 1 | | MUS 400 | Introduction to Film Scoring | 2 | |
| MUS 231 | Keyboard Lab 3 | 2 | | MUS 401 | Studio Composition 1 | 2 | |
| MUS 241 | Major Instrument/Voice 3 | 2 | | PE ____ | Performance Ensemble | 1 | |
| PE ____ | Performance Ensemble | 1 | | MUH ____ | Music History 300/400 level | 3 | |
| MUH ____ | Music History 100/200 level | 3 | | _____ | Elective | <u>3</u> | |
| PSY/SOC 101 | General Psychology or | | | | | | 15 |
| | Introduction to Sociology | <u>3</u> | | | | | |
| | | 16 | | | | | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| MUS 212 | Harmony 4 | 3 | | MUS 242 | Major Composition 4 | 2 | |
| MUS 222 | Sight Singing 4 | 1 | | MUS 315 | Commercial Arranging | 2 | |
| MUS 224 | Ear Training 4 | 1 | | MUS 402 | Studio Composition 2 | 2 | |
| MUS 232 | Keyboard Lab 4 | 2 | | PEC 112 | Songwriter's Workshop 2 | 1 | |
| MUS 242 | Major Instrument/Voice 4 | 2 | | PE ____ | Performance Ensemble | 1 | |
| PE ____ | Performance Ensemble | 1 | | ART ____ | Art History Elective | 3 | |
| MAT ____ | Mathematics Elective | 3 | | _____ | Liberal Arts 200-400 level | 3 | |
| _____ | Social Science 100/200 level | <u>3</u> | | _____ | Social Science 300/400 level | <u>3</u> | |
| | | 16 | | | | | 17 |

Vocal Ensembles are required for two semesters.

Total 130

JAZZ/COMMERCIAL MUSIC
Audio Recording Technology Concentration
Bachelor of Music Degree (Mus.B.)
Recommended Sequence of Courses
HEGIS Code: 1004

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|-----------------------------------|----------|---------|---------------|------------------------------------|----------|-----------|
| AUD 101 | Audio Recording Theory | 3 | | AUD 303 | MIDI Applications | 3 | |
| MUS 111 | Harmony 1 | 3 | | MUS 314 | Arranging | 2 | |
| MUS 121 | Sight Singing 1 | 1 | | MUS 341 | Major Instrument/Voice 5..... | 2 | |
| MUS 123 | Ear Training 1 | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 131 | Keyboard Lab 1 | 2 | | MUH ____ | Music History 100/200 level..... | 3 | |
| MUS 141 | Major Instrument/Voice 1 | 2 | | PSY/SOC 101 | General Psychology or | | |
| PE ____ | Performance Ensemble | 1 | | | Introduction to Sociology..... | 3 | |
| ENG 101 | English Composition 1 | 3 | | _____ | Elective..... | <u>2</u> | |
| FTC 101 | College Success Seminar..... | <u>1</u> | | | | | 16 |
| | | 17 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| AUD 102 | Audio Recording Techniques..... | 3 | | AUD 304 | Nonlinear Recording | 3 | |
| MUS 112 | Harmony 2 | 3 | | MUS 342 | Major Instrument/Voice 6..... | 2 | |
| MUS 122 | Sight Singing 2 | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 124 | Ear Training 2 | 1 | | MUH ____ | Music History 300/400 level..... | 3 | |
| MUS 132 | Keyboard Lab 2 | 2 | | MAT ____ | Mathematics Elective | 3 | |
| MUS 142 | Major Instrument/Voice 2 | 2 | | _____ | Social Science 100/200 level | 3 | |
| PE ____ | Performance Ensemble | 1 | | _____ | Elective..... | <u>1</u> | |
| ENG 102 | English Composition 2 | 3 | | | | | 16 |
| SCI 101 | Information Literacy | <u>1</u> | | | | | |
| | | 17 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| AUD 201 | Recording Studio Operations..... | 3 | | AUD 401 | Audio/Video Post-Production | 3 | |
| MUS 211 | Harmony 3 | 3 | | MUS 441 | Major Instrument/Voice 7..... | 2 | |
| MUS 221 | Sight Singing 3 | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 223 | Ear Training 3 | 1 | | HIS 301 | Cultural Diversity..... | 3 | |
| MUS 231 | Keyboard Lab 3 | 2 | | MUH ____ | Music History 300/400 level..... | 3 | |
| MUS 241 | Major Instrument Voice 3 | 2 | | _____ | Liberal Arts 200-400 level | 3 | |
| PE ____ | Performance Ensemble | 1 | | _____ | Elective..... | <u>1</u> | |
| MUH ____ | Music History 100/200 level | <u>3</u> | | | | | 16 |
| | | 16 | | | | | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| AUD 202 | Advanced Audio Production..... | 3 | | AUD 402 | Advanced Mixing Procedures | 3 | |
| MUS 212 | Harmony 4 | 3 | | MUS 442 | Major Instrument/Voice 8..... | 2 | |
| MUS 222 | Sight Singing 4 | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 224 | Ear Training 4 | 1 | | ART ____ | Art History Elective | 3 | |
| MUS 232 | Keyboard Lab 4 | 2 | | _____ | Social Science 300/400 level | 3 | |
| MUS 242 | Major Instrument/Voice 4 | 2 | | _____ | Electives | <u>4</u> | |
| PE ____ | Performance Ensemble | 1 | | | | | 16 |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | | | |
| | | 16 | | | | | |
| | | | | | | | Total 130 |

Vocal Ensembles are required for two semesters.

JAZZ/COMMERCIAL MUSIC

Music Business Concentration

Bachelor of Music Degree (Mus.B.)

Recommended Sequence of Courses

HEGIS Code: 1004

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|--------------------------------------|----------|---------|---------------|---------------------------------------|----------|-----------|
| MUB 101 | Music Business Careers..... | 3 | | MUB 301 | Artist Management..... | 3 | |
| MUS 111 | Harmony 1..... | 3 | | MUS 314 | Arranging..... | 2 | |
| MUS 121 | Sight Singing 1..... | 1 | | MUS 341 | Major Instrument/Voice 5..... | 2 | |
| MUS 123 | Ear Training 1..... | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 131 | Keyboard Lab 1..... | 2 | | MUH ____ | Music History 100/200 level..... | 3 | |
| MUS 141 | Major Instrument/Voice 1..... | 2 | | PSY/SOC 101 | General Psychology or | | |
| PE ____ | Performance Ensemble..... | 1 | | | Introduction to Sociology..... | 3 | |
| ENG 101 | English Composition 1..... | 3 | | _____ | Elective..... | <u>2</u> | |
| FTC 101 | College Success Seminar..... | <u>1</u> | | | | | 16 |
| | | 17 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| MUB 102 | Record Promotion and Broadcasting... | 3 | | MUB 302 | Concert Production and Promotion..... | 3 | |
| MUS 112 | Harmony 2..... | 3 | | MUS 342 | Major Instrument/Voice 6..... | 2 | |
| MUS 122 | Sight Singing 2..... | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 124 | Ear Training 2..... | 1 | | MAT ____ | Mathematics Elective..... | 3 | |
| MUS 132 | Keyboard Lab 2..... | 2 | | MUH ____ | Music History 300/400 level..... | 3 | |
| MUS 142 | Major Instrument/Voice 2..... | 2 | | _____ | Social Science 100/200 level..... | 3 | |
| PE ____ | Performance Ensemble..... | 1 | | _____ | Elective..... | <u>1</u> | |
| ENG 102 | English Composition 2..... | 3 | | | | | 16 |
| SCI 103 | Information Literacy..... | <u>1</u> | | | | | |
| | | 17 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| MUB 201 | Music Publishing and Copyright..... | 3 | | MUB 401 | Music Marketing..... | 3 | |
| MUS 211 | Harmony 3..... | 3 | | MUS 441 | Major Instrument/Voice 7..... | 2 | |
| MUS 221 | Sight Singing 3..... | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 223 | Ear Training 3..... | 1 | | HIS 301 | Cultural Diversity..... | 3 | |
| MUS 231 | Keyboard Lab 3..... | 2 | | MUH ____ | Music History 300/400 level..... | 3 | |
| MUS 241 | Major Instrument Voice 3..... | 2 | | _____ | Liberal Arts 200-400 level..... | 3 | |
| PE ____ | Performance Ensemble..... | 1 | | _____ | Elective..... | <u>1</u> | |
| SPE 101 | Fundamentals of Speech..... | <u>3</u> | | | | | 16 |
| | | 16 | | | | | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| MUB 202 | Music Business Contracts..... | 3 | | MUB 403 | Advanced Music Publishing..... | 3 | |
| MUS 212 | Harmony 4..... | 3 | | MUS 442 | Major Instrument/Voice 8..... | 2 | |
| MUS 222 | Sight Singing 4..... | 1 | | PE ____ | Performance Ensemble..... | 1 | |
| MUS 224 | Ear Training 4..... | 1 | | ART ____ | Art History Elective..... | 3 | |
| MUS 232 | Keyboard Lab 4..... | 2 | | _____ | Social Science 300/400 level..... | 3 | |
| MUS 242 | Major Instrument/Voice 4..... | 2 | | _____ | Electives..... | <u>4</u> | |
| PE ____ | Performance Ensemble..... | 1 | | | | | 16 |
| MUH ____ | Music History 100/200 level..... | <u>3</u> | | | | | |
| | | 16 | | | | | |
| | | | | | | | Total 130 |

Vocal Ensembles are required for two semesters.

MUSIC EDUCATION PROGRAM

Bachelor of Music Degree (Mus.B.)

HEGIS Code: 0832

The Music Education Program is designed for students interested in a career as a teacher of music in a public or private school (K-12). The program leads to New York State Certification and provides professional training and a student teaching experience in a public school district under the supervision of the Music Education Director.

Music Education majors are required to maintain a minimum grade point average of 3.0.

Vocalists who are accepted into the Music Education Program will be reclassified as piano majors and must meet the Recital and Qualifying Examination requirements for piano majors.

ADMISSION STANDARDS

Students who are admitted into the program will be designated as Music Education candidates. Each candidate must have completed 64 credits and have achieved a 3.0 G.P.A. with a minimum of 24 credits of Liberal Arts courses and 40 credits of music skills courses. After the student has completed the 64 credits, passed a transcript review, and interviewed with the Music Education faculty, the student may be accepted as a Music Education student.

SOPHOMORE EVALUATION

Students admitted into the program pursuing a Music Education degree will be designated as Music Education candidates. They must successfully complete a sophomore evaluation to continue the course of study as a Music Education major. This evaluation will take place at the end of the student's sophomore year. Each candidate must have completed 64 credits and have achieved a 3.0 G.P.A. with a minimum of 24 credits of Liberal Arts courses and 40 credits of music skills courses. This review will be made by the Director of Music Education, Music Division Chair and another member of the Music Education faculty to evaluate the student's progress in relation to academic and musical growth and the feasibility of successful completion of the Music Education degree. To become a matriculated Music Education candidate, students must show evidence of quality work and satisfactory progress. Other personal characteristics will be considered as well. For more information, please see the Director of Music Education or Music Division Chairperson.

Prospective teachers are required to complete approved workshops dealing with the Identification and Reporting of Child Abuse and Maltreatment, School Violence Prevention and Intervention and Harassment, Bullying and Discrimination Prevention and Intervention in accordance with Part 52 of the Commissioner's Regulations and New York State Education Law.

INSTRUMENTAL

COURSE REQUIREMENTS

| | Credits |
|--|---------|
| A. LIBERAL ARTS/GENERAL EDUCATION..... | 26 |
| B. MUSIC HISTORY | 17 |
| C. APPLIED MUSIC..... | 57 |
| D. MUSIC EDUCATION | 34 |
| Total | 134 |
| A. LIBERAL ARTS/GENERAL EDUCATION..... | 26 |
| ENG 101,102 English Composition 1, 2 | 6 |
| FTC 101 College Success Seminar..... | 1 |
| HIS 301 Cultural Diversity | 3 |
| PSY 101 General Psychology | 3 |
| SCI 131 Human Biology..... | 3 |
| SPE 231 Public Speaking | 3 |
| SCI 101 Information Literacy..... | 1 |
| __101, 102 Language 1, 2 | 6 |
| B. MUSIC HISTORY | 17 |
| MUH 101-202 Music History 100/200 level..... | 6 |
| MUH 204 World Music..... | 3 |
| MUH 306 Baroque Era | 2 |
| MUH 307 Classical Period..... | 2 |
| MUH 309 Romantic Era | 2 |
| MUH 351 20th Century Music | 2 |
| C. APPLIED MUSIC..... | 57 |
| MUS 111 Harmony 1 | 3 |
| MUS 121-222 Sight Singing 1-4 | 4 |
| MUS 123-224 Ear Training 1-4..... | 4 |
| MUS 131-232 Keyboard Lab 1-4..... | 8 |
| MUS 141-441 Major Instrument 1-7..... | 14 |
| MUS 216, 217 Four-Part Harmony 1 & 2..... | 6 |
| MUS 218 Form and Analysis | 3 |
| MUS 314 Arranging or | |
| MUS 395 Orchestration 1 | 2 |
| MUS 393, 394 Instrumental & Choral Conducting ... | 4 |
| PEB 151 Percussion Ensemble | 1 |
| PE ____ Performance Ensemble 1-7..... | 7 |
| PEV ____ Vocal Ensemble | 1 |
| D. MUSIC EDUCATION-INSTRUMENTAL | 34 |
| EDU 203 Guitar Methods | 1 |
| EDU 240 Winds Methods 1 | 2 |
| EDU 243 Strings Methods 1 | 2 |
| EDU 242 Winds Methods 2 or | |
| EDU 244 Strings Methods 2..... | 2 |
| EDU 314 Literacy in Schools | 3 |
| EDU 318 Elementary Music Ed Methods | 2 |
| EDU 319 Secondary Music Ed Methods..... | 2 |
| EDU 331 School and Society | 3 |
| EDU 335,336 Instrumental Music Ed Band 1,2 or | |
| EDU 337,338 Instrumental Music Ed Strings 1,2 .. | 4 |
| EDU 420 Teaching Practicum | 1 |
| * EDU 421 Student Teaching | 9 |
| EDU 451 Health and Learning Disabilities..... | 3 |

* A Keyboard Qualifying Examination is a prerequisite.

MUSIC EDUCATION PROGRAM

Instrumental

Bachelor of Music Degree (Mus.B.)

Recommended Sequence of Courses

HEGIS Code: 0832

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|----------------------------------|----------|---------|---------------|--|----------|-----------|
| MUS 111 | Harmony 1..... | 3 | | EDU 240 | Winds Methods 1 | 2 | |
| MUS 121 | Sight Singing 1..... | 1 | | EDU 243 | Strings Methods 1 | 2 | |
| MUS 123 | Ear Training 1..... | 1 | | EDU 319 | Secondary Gen. Music Ed. Methods.... | 2 | |
| MUS 131 | Keyboard Lab 1..... | 2 | | EDU 331 | School and Society..... | 3 | |
| MUS 141 | Major Instrument 1..... | 2 | | MUS 314 | Arranging or | | |
| PE ____ | Performance Ensemble | 1 | | MUS 395 | Orchestration 1 | 2 | |
| ENG 101 | English Composition 1 | 3 | | MUS 341 | Major Instrument 5..... | 2 | |
| FTC 101 | College Success Seminar | 1 | | MUS 393 | Instrumental Conducting..... | 2 | |
| MUH ____ | Music History 100/200 level..... | <u>3</u> | | PE ____ | Performance Ensemble | 1 | |
| | | 17 | | MUH 307 | Classical Period..... | <u>2</u> | |
| | | | | | | 18 | |
| SEMESTER II | | | | SEMESTER VI | | | |
| MUS 122 | Sight Singing 2..... | 1 | | EDU 242 | Winds Methods 2 or | | |
| MUS 124 | Ear Training 2..... | 1 | | EDU 244 | Strings Methods 2 | 2 | |
| MUS 132 | Keyboard Lab 2..... | 2 | | EDU 318 | Elementary Gen. Music Ed. Methods.. | 2 | |
| MUS 142 | Major Instrument 2..... | 2 | | EDU 335 | Instrumental Music Ed Band 1 or | | |
| MUS 216 | Four-Part Harmony 1 | 3 | | EDU 337 | Instrumental Music Ed String 1 | 2 | |
| PE ____ | Performance Ensemble | 1 | | MUS 342 | Major Instrument 6..... | 2 | |
| PEB ____ | Percussion Ensemble | 1 | | MUS 394 | Choral Conducting | 2 | |
| ENG 102 | English Composition 2..... | 3 | | PE ____ | Performance Ensemble | 1 | |
| PSY 101 | General Psychology | 3 | | PEV ____ | Vocal Performance Ensemble | 1 | |
| SCI 101 | Information Literacy | <u>1</u> | | MUH 309 | Romantic Era..... | 2 | |
| | | 18 | | SCI 131 | Human Biology | <u>3</u> | |
| | | | | | | 17 | |
| SEMESTER III | | | | SEMESTER VII | | | |
| MUS 217 | Four-Part Harmony 2 | 3 | | EDU 203 | Guitar Methods | 1 | |
| MUS 221 | Sight Singing 3..... | 1 | | EDU 314 | Literacy in Schools..... | 3 | |
| MUS 223 | Ear Training 3..... | 1 | | EDU 336 | Instrumental Music Ed Band 2 or | | |
| MUS 231 | Keyboard Lab 3..... | 2 | | EDU 338 | Instrumental Music Ed Strings 2..... | 2 | |
| MUS 241 | Major Instrument 3..... | 2 | | EDU 420 | Teaching Practicum | 1 | |
| PE ____ | Performance Ensemble | 1 | | EDU 451 | Health and Learning Disabilities..... | 3 | |
| HIS 301 | Cultural Diversity..... | 3 | | MUS 441 | Major Instrument 7..... | 2 | |
| MUH 204 | World Music..... | 3 | | PE ____ | Performance Ensemble | 1 | |
| SPA 101 | Spanish 1 | <u>3</u> | | MUH 351 | 20th Century Music..... | <u>2</u> | |
| | | 19 | | | | 15 | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| MUS 218 | Form and Analysis | 3 | | EDU 421 | Student Teaching K-12..... | 9 | |
| MUS 222 | Sight Singing 4..... | 1 | | MUH ____ | Music History 100/200 level..... | <u>3</u> | |
| MUS 224 | Ear Training 4..... | 1 | | | | 12 | |
| MUS 232 | Keyboard Lab 4..... | 2 | | | | | |
| MUS 242 | Major Instrument 4..... | 2 | | | | | |
| PE ____ | Performance Ensemble | 1 | | | | | |
| MUH 306 | Baroque Era..... | 2 | | | | | |
| SPA 102 | Spanish 2 | 3 | | | | | |
| SPE 231 | Public Speaking..... | <u>3</u> | | | | | |
| | | 18 | | | | | |
| | | | | | | | Total 134 |

Vocal Ensemble must be taken by instrumental majors.

* Recital required 7 semesters.

MUSIC EDUCATION PROGRAM

Bachelor of Music Degree (Mus.B.)

HEGIS Code: 0832

VOCAL/PIANO/GUITAR

COURSE REQUIREMENTS

| | | Credits | | | |
|--|--------------------------------------|-----------|--|---------------------------------------|-----|
| A. LIBERAL ARTS/GENERAL EDUCATION..... | | 26 | | | |
| B. MUSIC HISTORY | | 17 | | | |
| C. APPLIED MUSIC..... | | 56 | | | |
| D. MUSIC EDUCATION | | <u>35</u> | | | |
| | | Total | | | 134 |
| A. LIBERAL ARTS/GENERAL EDUCATION..... | | 26 | D. MUSIC EDUCATION | | 35 |
| ENG 101,102 | English Composition 1, 2 | 6 | EDU 203 | Guitar Methods | 1 |
| FTC 101 | College Success Seminar..... | 1 | EDU 240 | Winds Methods 1 | 2 |
| HIS 301 | Cultural Diversity | 3 | EDU 243 | Strings Methods 1 | 2 |
| PSY 101 | General Psychology | 3 | EDU 314 | Literacy in Schools | 3 |
| SCI 131 | Human Biology..... | 3 | EDU 318 | Elementary Music Ed Methods | 2 |
| SPE 231 | Public Speaking | 3 | EDU 319 | Secondary Music Ed Methods | 2 |
| SCI 101 | Information Literacy | 1 | EDU 320 | Choral Music Education Methods .. | 3 |
| __ 101, 102 | Language 1, 2 | 6 | EDU 331 | School and Society | 3 |
| B. MUSIC HISTORY | | 17 | EDU 333 | Keyboard Methods for the Teacher 1 | 2 |
| MUH 101-202 | Music History 100/200 level..... | 6 | EDU 334 | Keyboard Methods for the Teacher 2 | 2 |
| MUH 204 | World Music..... | 3 | EDU 420 | Teaching Practicum | 1 |
| MUH 306 | Baroque Era | 2 | * EDU 421 | Student Teaching | 9 |
| MUH 307 | Classical Period..... | 2 | EDU 451 | Health and Learning Disabilities..... | 3 |
| MUH 309 | Romantic Era | 2 | * A Keyboard Qualifying Examination is a prerequisite. | | |
| MUH 351 | 20th Century Music | 2 | | | |
| C. APPLIED MUSIC..... | | 56 | | | |
| MUS 111 | Harmony 1 | 3 | | | |
| MUS 121-222 | Sight Singing 1-4 | 4 | | | |
| MUS 123-224 | Ear Training 1-4..... | 4 | | | |
| MUS 131-232 | Keyboard Lab 1-4..... | 8 | | | |
| MUS 141-441 | Major Instrument 1-7..... | 14 | | | |
| MUS 216, 217 | Four-Part Harmony 1 & 2..... | 6 | | | |
| MUS 218 | Form and Analysis | 3 | | | |
| MUS 314 | Arranging or | | | | |
| MUS 395 | Orchestration 1 | 2 | | | |
| MUS 393, 394 | Instrumental & Choral Conducting ... | 4 | | | |
| PEB 151 | Percussion Ensemble | 1 | | | |
| PE ____ | Performance Ensemble | 7 | | | |

HEGIS Code: 0832

60 FIVE TOWNS COLLEGE

CHILDHOOD EDUCATION PROGRAM (1-6)

Bachelor of Science Degree (B.S.)

HEGIS Code: 0802

The undergraduate program in Childhood Education leading to the Bachelor of Science Degree (B.S.) is designed for candidates planning to pursue careers as teachers in public or private elementary schools. This program fulfills the New York State Education Department requirements for the Initial Certificate in Childhood Education (1-6). The program includes field experiences, observations, and a student teaching experience in both the upper (4-6) and lower (1-3) elementary grade levels in a cooperating public school district under the supervision of the Education Division Chair.

The courses in the Pedagogical Core designed for this program incorporate the learning standards embodied in the regulations of the Commissioner of Education.

The Content Core in Literature includes both intermediate and advanced level courses in the discipline. Literature has been selected for a major concentration in order to prepare graduates with a broad, humanistic appreciation of the world, and its diversity, peoples and cultures.

The Liberal Arts courses in the General Education Core have been selected to broaden and elevate candidate awareness, cultivate the intellect and stimulate the imagination. These courses are designed to develop skills that will provide excellent preparation for a teaching career. Liberal arts courses that draw candidates into important new academic and intellectual areas and increase awareness of differing cultural heritages are a major component of the program.

The choice of electives presents the prospective teacher with the opportunity to select courses in an area of personal interest. The expertise developed in these elective areas may be used to enhance all other subject areas of the elementary school curriculum.



ADMISSION STANDARDS

Candidates for admission to the Childhood Education Program are expected to have a Regents diploma with a minimum average of 80% and a combined SAT score of at least 1010 or 1400 (new version) as evidence of potential to complete the program and obtain New York State certification for teaching grades 1-6, or present other credentials satisfactory to the faculty.

COURSE REQUIREMENTS

The Courses below are required of all students in the Childhood Education Program.

| | Credits |
|---|----------|
| A. LIBERAL ARTS | |
| General Education Core..... | 53 |
| B. LITERATURE CONCENTRATION | |
| Content Core..... | 30 |
| C. CHILDHOOD EDUCATION | |
| Pedagogical Core..... | 39 |
| D. ELECTIVES..... | <u>6</u> |
| Total | 128 |
| A. LIBERAL ARTS | |
| General Education Core..... | 53 |
| ART ____ Art History Elective..... | 3 |
| ENG 101, 102 English Composition 1, 2..... | 6 |
| FTC 101 College Success Seminar..... | 1 |
| HIS 301 Cultural Diversity..... | 3 |
| MAT 111 Mathematical Reasoning..... | 3 |
| MAT 123 College Algebra..... | 3 |
| MUH ____ Music History..... | 3 |
| PSY 101 General Psychology..... | 3 |
| PSY 301 Educational Psychology..... | 3 |
| PSY 302 Child Psychology..... | 3 |
| SCI 101 Information Literacy..... | 1 |
| SCI 131 Human Biology..... | 3 |
| SCI 141 Computer Literacy..... | 3 |
| SCI 211 Environmental Science..... | 3 |
| SOC 101 Introduction to Sociology..... | 3 |
| SPE 231 Public Speaking..... | 3 |
| ____ 101, 102 Language 1, 2..... | 6 |
| B. LITERATURE CONCENTRATION | |
| Content Core..... | 30 |
| ENG 221 The Poem..... | 3 |
| ENG 241 Short Fiction..... | 3 |
| ENG 261 The Drama..... | 3 |
| ENG 271 Art of the Essay..... | 3 |
| ENG 330 American Literature..... | 3 |
| ENG 333 Children's Literature..... | 3 |
| ENG 352 British Literature..... | 3 |
| ENG 361 Masterworks of Literature..... | 3 |
| ENG ____ English Literature 300/400 level ... | 3 |
| ENG ____ English Literature 300/400 level ... | 3 |

C. CHILDHOOD EDUCATION

| | |
|--|----|
| Pedagogical Core | 39 |
| ELE 331 School and Society | 3 |
| ELE 341 Reading/Language Arts (1-3)..... | 3 |
| ELE 342 Reading/Language Arts (4-6)..... | 3 |
| ELE 351 Teaching Social Studies | 3 |
| ELE 361 Teaching Science..... | 3 |
| ELE 362 Teaching Mathematics | 3 |
| ELE 363 Computers and Technology..... | 2 |
| ELE 391 Teaching Physical Education | 2 |
| ELE 451 Health & Learning Disabilities .. | 3 |
| ELE 471 Planning, Assessment and Management | 2 |
| ELE 481 Student Teaching (1-6) | 12 |

D. ELECTIVES 6

Prospective teachers are required to complete approved workshops dealing with the Identification and Reporting of Child Abuse and Maltreatment, School Violence Prevention and Intervention and Harassment, Bullying and Discrimination Prevention and Intervention in accordance with Part 52 of the Commissioner's Regulations and New York State Education Law.

The College reserves the right to be selective in acceptance to Teacher Education Programs, student teaching, and recommending students for state certification.

CHILDHOOD EDUCATION (1-6)

Bachelor of Science Degree (B.S.)

Recommended Sequence of Courses

HEGIS Code: 0802

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|---------------------------------|--|----------|---------------|--|--|----------|
| ENG 101 | English Composition 1 | | 3 | ELE 331 | School and Society | | 3 |
| FTC 101 | College Success Seminar | | 1 | ELE 341 | Reading/Language Arts (1-3) | | 3 |
| MAT 111 | Mathematical Reasoning | | 3 | ELE 391 | Teaching Physical Education | | 2 |
| SCI 211 | Environmental Science | | 3 | ENG 271 | Art of the Essay | | 3 |
| SPA 101 | Spanish 1 | | 3 | ENG 330 | American Literature | | 3 |
| _____ | Elective | | <u>3</u> | PSY 302 | Child Psychology | | <u>3</u> |
| | | | 16 | | | | 17 |
| SEMESTER II | | | | SEMESTER VI | | | |
| ENG 102 | English Composition 2 | | 3 | ELE 342 | Reading/Language Arts (4-6) | | 3 |
| MAT 123 | College Algebra | | 3 | ELE 351 | Teaching Social Studies | | 3 |
| SCI 101 | Information Literacy | | 1 | ELE 363 | Computers and Technology | | 2 |
| SCI 141 | Computer Literacy | | 3 | ENG 333 | Children's Literature | | 3 |
| SPA 102 | Spanish 2 | | 3 | ENG 352 | British Literature | | 3 |
| _____ | Elective | | <u>3</u> | HIS 301 | Cultural Diversity | | <u>3</u> |
| | | | 16 | | | | 17 |
| SEMESTER III | | | | SEMESTER VII | | | |
| ENG 221 | The Poem | | 3 | ELE 361 | Teaching Science | | 3 |
| ENG 241 | Short Fiction | | 3 | ELE 362 | Teaching Mathematics | | 3 |
| PSY 101 | General Psychology | | 3 | ELE 451 | Health and Learning Disabilities | | 3 |
| SPE 231 | Public Speaking | | 3 | ELE 471 | Planning, Assessment and | | |
| MUH _____ | Music History Elective | | <u>3</u> | | Management | | 2 |
| | | | 15 | ENG 361 | Masterworks of Literature | | 3 |
| | | | | ENG _____ | English Literature 300/400 level | | <u>3</u> |
| | | | | | | | 17 |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| ENG 261 | The Drama | | 3 | ELE 481 | Student Teaching (1-6) | | 12 |
| PSY 301 | Educational Psychology | | 3 | ENG _____ | English Literature 300/400 level | | <u>3</u> |
| SCI 131 | Human Biology | | 3 | | | | 15 |
| SOC 101 | Introduction to Sociology | | 3 | | | | |
| ART _____ | Art History Elective | | <u>3</u> | | | | |
| | | | 15 | | | | |

Total 128

MASS COMMUNICATION PROGRAM

Bachelor of Science Degree (B.S.)

Hegis Code: 0601

The Mass Communication Program that leads to the Bachelor of Science Degree (B.S.) is designed for students interested in a career in the fields of broadcasting, journalism, or media management. The Program deals with the principles, laws and historical background of the professions associated with mass communication and is designed to improve oral, written and critical thinking skills. Selected practicums and internships provide students with the on-site professional training and experience necessary to pursue a media-related career.

COURSE REQUIREMENTS

The courses below are required of all students in the Mass Communication Program.

| | Credits |
|---|----------|
| A. LIBERAL ARTS/GENERAL EDUCATION | 62 |
| B. MASS COMMUNICATION | 30 |
| C. CONCENTRATION | 24 |
| D. ELECTIVES | <u>6</u> |
| Total | 122 |

| | |
|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION | 62 |
| ENG 101, 102 English Composition 1, 2..... | 6 |
| ENG 203 Journalism..... | 3 |
| ENG 204 Scriptwriting | 3 |
| ENG 271 Art of the Essay..... | 3 |
| FTC 101 College Success Seminar | 1 |
| HIS 201 Contemporary Issues..... | 3 |
| HIS 202 Film History | 3 |
| HIS 301 Cultural Diversity | 3 |
| PSY 101 General Psychology | 3 |
| SCI 101 Information Literacy | 1 |
| SCI 211 Environmental Science | 3 |
| SOC 101 Introduction to Sociology | 3 |
| SOC 351 Social Problems | 3 |
| SOC 361 Mass Media and Society | 3 |
| SPE 101 Fundamentals of Speech | 3 |
| ART___ Art History 100/200 level | 3 |
| MAT___ Mathematics | 3 |
| MUH___ Music History | 3 |
| THE___ Theatre History | 3 |
| _____ Liberal Arts 300/400 level | 6 |

| | |
|---|----|
| B. MASS COMMUNICATION | 30 |
| MAC 101 Mass Communication | 3 |
| MAC 102 Broadcast Fundamentals | 3 |
| MAC 201 Voice and Diction..... | 3 |
| MAC 202 Media Law | 3 |
| MAC 301 New and Emerging Media | 3 |
| MAC 302 Media Ethics and Criticism..... | 3 |
| MAC 401 Public Opinion Polling..... | 3 |
| BUS 471/472 Internship 1,2 | 6 |
| COM 211 Desktop Publishing | 3 |

| | |
|------------------------|----|
| C. CONCENTRATION | 24 |
|------------------------|----|

| | |
|--------------------|---|
| D. ELECTIVES | 6 |
|--------------------|---|

CONCENTRATION COMPONENT

Students in the Mass Communication Program select one of the concentrations listed below. The 24 credits in the selected concentration together with the 62 credits in Liberal Arts/General Education, 30 credits in Mass Communication and 6 elective credits constitute the 122-credit requirement for the Bachelor of Science degree.

| Broadcasting | Credits |
|--------------------------------------|----------|
| MAC 211 Broadcast Journalism..... | 3 |
| MAC 212 Broadcast Announcing..... | 3 |
| MAC 311 Broadcast Advertising | 3 |
| MAC 312 Broadcast Programming | 3 |
| MAC 400 Radio/TV Practicum | 3 |
| MAC 402 Broadcast Marketing | 3 |
| AUD 101 Audio Recording Theory | 3 |
| VID 131 Television Workshop 1 | <u>3</u> |
| Total | 24 |

| Journalism | Credits |
|--|----------|
| ENG 202 News Writing | 3 |
| ENG 210 Feature and Magazine Writing..... | 3 |
| ENG 215 Print Journalism | 3 |
| ENG 301 Copywriting for Advertising/ Public Relations | 3 |
| ENG 302 Photo Journalism..... | 3 |
| ENG 404 Editorial and Review Writing..... | 3 |
| ENG 407 Contemporary Issues in Journalism . | 3 |
| MAC 211 Broadcast Journalism | <u>3</u> |
| Total | 24 |

MASS COMMUNICATION
Broadcasting Concentration
Bachelor of Science Degree (B.S.)
Recommended Sequence of Courses
Hegis Code: 0601

SEMESTER I

| | | |
|---------|-------------------------------|----------|
| MAC 101 | Mass Communication | 3 |
| AUD 101 | Audio Recording Theory | 3 |
| ENG 101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | 1 |
| SPE 101 | Fundamentals of Speech | 3 |
| VID 131 | Television Workshop 1 | <u>3</u> |
| | | 16 |

SEMESTER V

| | | |
|----------|------------------------------|----------|
| MAC 202 | Media Law | 3 |
| MAC 301 | New and Emerging Media | 3 |
| ENG 271 | Art of the Essay | 3 |
| SCI 211 | Environmental Science | 3 |
| MAT ____ | Mathematics | <u>3</u> |
| | | 15 |

SEMESTER II

| | | |
|---------|---------------------------------|----------|
| MAC 102 | Broadcast Fundamentals | 3 |
| ENG 102 | English Composition 2 | 3 |
| PSY 101 | General Psychology | 3 |
| SCI 101 | Information Literacy | 1 |
| SOC 101 | Introduction to Sociology | 3 |
| _____ | Elective | <u>3</u> |
| | | 16 |

SEMESTER VI

| | | |
|----------|----------------------------------|----------|
| MAC 302 | Media Ethics and Criticism | 3 |
| MAC 311 | Broadcast Advertising | 3 |
| MAC 312 | Broadcast Programming | 3 |
| SOC 361 | Mass Media and Society | 3 |
| THE ____ | Theatre History | <u>3</u> |
| | | 15 |

SEMESTER III

| | | |
|----------|---------------------------------|----------|
| MAC 201 | Voice and Diction | 3 |
| COM 211 | Desktop Publishing | 3 |
| ENG 203 | Journalism | 3 |
| HIS 201 | Contemporary Issues | 3 |
| ART ____ | Art History 100/200 level | <u>3</u> |
| | | 15 |

SEMESTER VII

| | | |
|---------|----------------------------------|----------|
| MAC 401 | Public Opinion Polling | 3 |
| BUS 471 | Internship 1 | 3 |
| SOC 351 | Social Problems | 3 |
| _____ | Liberal Arts 300/400 level | 3 |
| _____ | Elective | <u>3</u> |
| | | 15 |

SEMESTER IV

| | | |
|----------|----------------------------|----------|
| MAC 211 | Broadcast Journalism | 3 |
| MAC 212 | Broadcast Announcing | 3 |
| ENG 204 | Scriptwriting | 3 |
| HIS 202 | Film History | 3 |
| MUH ____ | Music History | <u>3</u> |
| | | 15 |

SEMESTER VIII

| | | |
|---------|----------------------------------|----------|
| MAC 400 | Radio/TV Practicum | 3 |
| MAC 402 | Broadcast Marketing | 3 |
| BUS 472 | Internship 2 | 3 |
| HIS 301 | Cultural Diversity | 3 |
| _____ | Liberal Arts 300/400 level | <u>3</u> |
| | | 15 |

Total 122

MASS COMMUNICATION

Journalism Concentration

Bachelor of Science Degree (B.S.)

Recommended Sequence of Courses

Hegis Code: 0601

SEMESTER I

| | | |
|----------|---------------------------------|----------|
| MAC 101 | Mass Communication | 3 |
| ENG 101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | 1 |
| SOC 101 | Introduction to Sociology | 3 |
| SPE 101 | Fundamentals of Speech | 3 |
| MAT ____ | Mathematics | <u>3</u> |
| | | 16 |

SEMESTER V

| | | |
|---------|------------------------------------|----------|
| MAC 301 | New and Emerging Media | 3 |
| ENG 210 | Feature and Magazine Writing | 3 |
| ENG 271 | Art of the Essay | 3 |
| ENG 302 | Photo Journalism | 3 |
| SCI 211 | Environmental Science | <u>3</u> |
| | | 15 |

SEMESTER II

| | | |
|----------|---------------------------------|----------|
| MAC 102 | Broadcast Fundamentals | 3 |
| MAC 202 | Media Law | 3 |
| ENG 102 | English Composition 2 | 3 |
| PSY 101 | General Psychology | 3 |
| SCI 101 | Information Literacy | 1 |
| ART ____ | Art History 100/200 level | <u>3</u> |
| | | 16 |

SEMESTER VI

| | | |
|----------|--|----------|
| MAC 302 | Media Ethics and Criticism | 3 |
| ENG 301 | Copywriting for Advertising/ Public Relations | 3 |
| ENG 407 | Contemporary Issues in Journalism | 3 |
| SOC 361 | Mass Media and Society | 3 |
| THE ____ | Theatre History | <u>3</u> |
| | | 15 |

SEMESTER III

| | | |
|---------|---------------------------|----------|
| MAC 201 | Voice and Diction | 3 |
| COM 211 | Desktop Publishing | 3 |
| ENG 203 | Journalism | 3 |
| ENG 215 | Print Journalism | 3 |
| HIS 201 | Contemporary Issues | <u>3</u> |
| | | 15 |

SEMESTER VII

| | | |
|---------|----------------------------------|----------|
| MAC 401 | Public Opinion Polling | 3 |
| BUS 471 | Internship 1 | 3 |
| SOC 351 | Social Problems | 3 |
| _____ | Liberal Arts 300/400 level | 3 |
| _____ | Elective | <u>3</u> |
| | | 15 |

SEMESTER IV

| | | |
|----------|----------------------------|----------|
| MAC 211 | Broadcast Journalism | 3 |
| ENG 202 | News Writing | 3 |
| ENG 204 | Scriptwriting | 3 |
| HIS 202 | Film History | 3 |
| MUH ____ | Music History | <u>3</u> |
| | | 15 |

SEMESTER VIII

| | | |
|---------|------------------------------------|----------|
| ENG 404 | Editorial and Review Writing | 3 |
| BUS 472 | Internship 2 | 3 |
| HIS 301 | Cultural Diversity | 3 |
| _____ | Liberal Arts 300/400 level | 3 |
| _____ | Elective | <u>3</u> |
| | | 15 |

Total 122

THEATRE ARTS PROGRAM

Bachelor of Fine Arts (B.F.A.)

HEGIS Code: 1007

The Theatre Arts Program is designed for students interested in a career in the performing arts field as an actor, entertainer, director, stage manager, lighting or sound technician or any other related aspect of the dynamic and rapidly expanding entertainment industry including the musical theatre. Students are interviewed for appropriate class placements.

COURSE REQUIREMENTS

The courses below are required of all Theatre Arts students.

| | Credits | | |
|--|---------|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION .. | 35 | C. THEATRE HISTORY..... | 9 |
| B. THEATRE ARTS..... | 38 | THE 201 Modern Theatre | 3 |
| C. THEATRE HISTORY..... | 9 | THE ____ Theatre History 300/400 level | 6 |
| D. THEATRE PRODUCTION..... | 29 | | |
| E. ELECTIVES | 14 | D. THEATRE PRODUCTION..... | 29 |
| Total | 125 | THE 111 Introduction to Stagecraft | 3 |
| A. LIBERAL ARTS/GENERAL EDUCATION.. | 35 | THE 151-452 Play Production 1-8 | 8 |
| ENG 101, 102 English Composition 1, 2 | 6 | THE 213 Stage Management | 3 |
| ENG 204 Scriptwriting | 3 | THE 311 Stage Lighting..... | 3 |
| FTC 101 College Success Seminar..... | 1 | THE 313 Costume Design/Makeup | 3 |
| HIS 301 Cultural Diversity | 3 | THE 315 Theatre Management | 3 |
| PSY/SOC 101 General Psychology or | | THE 425, 426 Senior Project 1, 2 | 6 |
| Introduction to Sociology .. | 3 | | |
| SCI 101 Information Literacy | 1 | E. ELECTIVES..... | 14 |
| THE 101 Introduction to Theatre | 3 | | |
| THE 141 Voice & Diction | 3 | | |
| ART ____ Art History 100/200 level | 3 | | |
| ENG ____ Literature 200-400 level | 3 | | |
| MAT ____ Mathematics..... | 3 | | |
| MUH ____ Music History 100/200 level | 3 | | |
| B. THEATRE ARTS..... | 38 | | |
| THE 161 Acting Fundamentals | 3 | | |
| THE 162 Acting Methods..... | 3 | | |
| THE 211 Set Design | 3 | | |
| THE 262 Character Development | 3 | | |
| THE 332 Ballet..... | 3 | | |
| THE 334 Theatrical Dancing..... | 3 | | |
| THE 361 Acting for Camera | 3 | | |
| THE 365 Scene Study..... | 3 | | |
| THE 366 Classical Acting Styles..... | 3 | | |
| THE 371 Directing | 3 | | |
| THE 131-232 Stage Movement 1-4..... | 4 | | |
| TML 141-252 Theater Music Lessons 1-4... | 4 | | |

THEATRE ARTS

Bachelor of Fine Arts Degree (B.F.A.)

Recommended Sequence of Courses

HEGIS Code: 1007

| SEMESTER I | | Credits | SEMESTER V | | Credits |
|--------------|-----------------------------------|----------|---------------|-------------------------------------|----------|
| THE 101 | Introduction to Theatre | 3 | THE 313 | Costume Design/Makeup..... | 3 |
| THE 111 | Introduction to Stagecraft | 3 | THE 315 | Theatre Management | 3 |
| THE 131 | Stage Movement 1 | 1 | THE 332 | Ballet..... | 3 |
| THE 151 | Play Production 1..... | 1 | THE 351 | Play Production 5..... | 1 |
| THE 161 | Acting Fundamentals | 3 | THE 366 | Classical Acting Styles | 3 |
| ENG 101 | English Composition 1 | 3 | ENG ____ | Literature 200-400 level | <u>3</u> |
| FTC 101 | College Success Seminar..... | 1 | | | 16 |
| TML 151 | Theater Music Lessons 1 | <u>1</u> | | | |
| | | 16 | | | |
| SEMESTER II | | | SEMESTER VI | | |
| THE 132 | Stage Movement 2 | 1 | THE 211 | Set Design..... | 3 |
| THE 141 | Voice and Diction | 3 | THE 334 | Theatrical Dancing..... | 3 |
| THE 152 | Play Production 2..... | 1 | THE 352 | Play Production 6..... | 1 |
| THE 162 | Acting Methods | 3 | THE 371 | Directing | 3 |
| THE 201 | Modern Theatre..... | 3 | _____ | Electives..... | <u>6</u> |
| ENG 102 | English Composition 2 | 3 | | | 16 |
| TML 152 | Theater Music Lessons 2 | 1 | | | |
| SCI 101 | Information Literacy | <u>1</u> | | | |
| | | 16 | | | |
| SEMESTER III | | | SEMESTER VII | | |
| THE 231 | Stage Movement 3 | 1 | THE 311 | Stage Lighting..... | 3 |
| THE 251 | Play Production 3..... | 1 | THE 361 | Acting for Camera | 3 |
| THE 365 | Scene Study | 3 | THE 425 | Senior Project 1..... | 3 |
| ENG 204 | Scriptwriting | 3 | THE 451 | Play Production 7..... | 1 |
| MAT ____ | Mathematics..... | 3 | THE ____ | Theatre History 300/400 level | 3 |
| PSY/SOC 101 | General Psychology or | | _____ | Elective | <u>3</u> |
| | Introduction to Sociology | 3 | | | 16 |
| TML 251 | Theater Music Lessons 3 | <u>1</u> | | | |
| | | 15 | | | |
| SEMESTER IV | | | SEMESTER VIII | | |
| THE 213 | Stage Management..... | 3 | THE 426 | Senior Project 2..... | 3 |
| THE 232 | Stage Movement 4 | 1 | THE 452 | Play Production 8..... | 1 |
| THE 252 | Play Production 4..... | 1 | THE ____ | Theatre History 300/400 level | 3 |
| THE 262 | Character Development | 3 | HIS 301 | Cultural Diversity | 3 |
| ART ____ | Art History 100/200 level | 3 | _____ | Electives..... | <u>5</u> |
| MUH ____ | Music History 100/200 level | 3 | | | 15 |
| TML 252 | Theater Music Lessons 4 | <u>1</u> | | | |
| | | 15 | | | |
| | | | | Total | 125 |

THEATRE ARTS PROGRAM

Musical Theatre Concentration

Bachelor of Fine Arts (B.F.A.)

HEGIS Code: 1007

The Theatre Arts Program is designed for students interested in a career in the performing arts field as an actor, entertainer, director, stage manager, lighting or sound technician or any other related aspect of the dynamic and rapidly expanding entertainment industry including the musical theatre. Students are interviewed for appropriate class placements.

COURSE REQUIREMENTS

The courses below are required of all Theatre Arts students.

| | Credits | | |
|--|---------|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION .. | 35 | C. THEATRE HISTORY..... | 9 |
| B. THEATRE ARTS..... | 42 | THE 201 Modern Theatre..... | 3 |
| C. THEATRE HISTORY..... | 9 | THE ____ Theatre History 300/400 | 6 |
| D. CONCENTRATION | 38 | | |
| E. ELECTIVES | 4 | | |
| Total | 128 | D. MUSICAL THEATRE CONCENTRATION. | 38 |
| A. LIBERAL ARTS/GENERAL EDUCATION.. | 35 | THE 111 Introduction to Stagecraft | 3 |
| ENG 101, 102 English Composition 1, 2 | 6 | THE 151-452 Play Production 1-8 | 8 |
| ENG 204 Scriptwriting | 3 | THE 191 Tap 1..... | 1 |
| FTC 101 College Success Seminar..... | 1 | THE 213 Stage Management..... | 3 |
| HIS 301 Cultural Diversity | 3 | THE 311 Stage Lighting..... | 3 |
| PSY/SOC 101 General Psychology or | | THE 313 Costume Design/Makeup..... | 3 |
| Introduction to Sociology .. | 3 | THE 335 Advanced Dancing..... | 3 |
| SCI 101 Information Literacy | 1 | THE 373-374 Broadway Bound 1, 2 | 2 |
| THE 101 Introduction to Theatre | 3 | THE 425, 426 Senior Project 1, 2..... | 6 |
| THE 141 Voice & Diction | 3 | MUS 121, 122 Sight Singing 1, 2..... | 2 |
| ART ____ Art History 100/200 level | 3 | MUS 131 Keyboard Lab 1 | 2 |
| ENG ____ Literature 200-400 level | 3 | PEV ____ Vocal Ensembles (2) | 2 |
| MAT ____ Mathematics..... | 3 | | |
| MUH ____ Music History 100/200 level | 3 | E. ELECTIVES | 4 |
| B. THEATRE ARTS..... | 42 | | |
| THE 161 Acting Fundamentals | 3 | | |
| THE 162 Acting Methods..... | 3 | | |
| THE 211 Set Design | 3 | | |
| THE 262 Character Development | 3 | | |
| THE 332 Ballet..... | 3 | | |
| THE 334 Theatrical Dancing..... | 3 | | |
| THE 361 Acting for Camera | 3 | | |
| THE 365 Scene Study..... | 3 | | |
| THE 366 Classical Acting Styles..... | 3 | | |
| THE 371 Directing | 3 | | |
| THE 131-232 Stage Movement 1-4 | 4 | | |
| TML 151-452 Theater Music Lessons 1-8... | 8 | | |

THEATRE ARTS

Musical Theatre Concentration

Bachelor of Fine Arts Degree (B.F.A.)

Recommended Sequence of Courses

HEGIS Code: 1007

| SEMESTER I | | Credits | SEMESTER V | | Credits |
|--------------|--|----------|---------------|-------------------------------------|----------|
| THE 101 | Introduction to Theatre | 3 | THE 311 | Stage Lighting..... | 3 |
| THE 111 | Introduction to Stagecraft | 3 | THE 334 | Theatrical Dancing..... | 3 |
| THE 131 | Stage Movement 1 | 1 | THE 351 | Play Production 5..... | 1 |
| THE 151 | Play Production 1..... | 1 | THE 361 | Acting for Camera | 3 |
| THE 161 | Acting Fundamentals..... | 3 | THE ____ | Theatre History 300/400 level | 3 |
| ENG 101 | English Composition 1 | 3 | TML 351 | Theater Music Lessons 5 | 1 |
| FTC 101 | College Success Seminar..... | 1 | _____ | Elective | <u>1</u> |
| TML 151 | Theater Music Lessons 1 | <u>1</u> | | | 15 |
| | | 16 | | | |
| SEMESTER II | | | SEMESTER VI | | |
| THE 132 | Stage Movement 2 | 1 | THE 335 | Advanced Theatrical Dancing | 3 |
| THE 152 | Play Production 2..... | 1 | THE 352 | Play Production 6..... | 1 |
| THE 162 | Acting Methods | 3 | THE 371 | Directing | 3 |
| THE 332 | Ballet..... | 3 | ENG ____ | Literature 200-400 level | 3 |
| ENG 102 | English Composition 2 | 3 | HIS 301 | Cultural Diversity | 3 |
| MUS 121 | Sight Singing 1 | 1 | TML 352 | Theater Music Lessons 6 | 1 |
| MUS 131 | Keyboard Lab 1 | 2 | _____ | Elective | <u>2</u> |
| SCI 101 | Information Literacy..... | 1 | | | 16 |
| TML 152 | Theater Music Lessons 2 | 1 | | | |
| PEV ____ | Vocal Ensemble 1..... | <u>1</u> | | | |
| | | 17 | | | |
| SEMESTER III | | | SEMESTER VII | | |
| THE 141 | Voice and Diction | 3 | THE 313 | Costume Design/Makeup..... | 3 |
| THE 201 | Modern Theatre..... | 3 | THE 366 | Classical Acting Styles | 3 |
| THE 231 | Stage Movement 3 | 1 | THE 373 | Broadway Bound 1 | 1 |
| THE 251 | Play Production 3..... | 1 | THE 425 | Senior Project 1..... | 3 |
| THE 365 | Scene Study | 3 | THE 451 | Play Production 7..... | 1 |
| MUS 122 | Sight Singing 2 | 1 | ENG 204 | Scriptwriting | 3 |
| MAT ____ | Mathematics..... | 3 | TML 451 | Theater Music Lessons 7 | 1 |
| TML 251 | Theater Music Lessons 3 | <u>1</u> | PEV ____ | Vocal Ensemble 2..... | <u>1</u> |
| | | 16 | | | 16 |
| SEMESTER IV | | | SEMESTER VIII | | |
| THE 191 | Tap 1 | 1 | THE 211 | Set Design..... | 3 |
| THE 213 | Stage Management..... | 3 | THE 374 | Broadway Bound 2 | 1 |
| THE 232 | Stage Movement 4..... | 1 | THE 426 | Senior Project 2..... | 3 |
| THE 252 | Play Production 4..... | 1 | THE 452 | Play Production 8..... | 1 |
| THE 262 | Character Development | 3 | THE ____ | Theatre History 300/400 level | 3 |
| MUH ____ | Music History 100/200 level | 3 | ART ____ | Art History 100/200 level | 3 |
| PSY/SOC 101 | General Psychology or Introduction to Sociology | 3 | TML 452 | Theater Music Lessons 8 | 1 |
| TML 252 | Theater Music Lessons 4 | <u>1</u> | _____ | Elective | <u>1</u> |
| | | 16 | | | 16 |
| | | | | Total | 128 |

FILM/VIDEO PROGRAM

Bachelor of Fine Arts (B.F.A.)

HEGIS Code: 0605

The Film/Video Program is designed to provide students enrolled for a Bachelor of Fine Arts Degree (B.F.A.) with the knowledge and technical expertise required to succeed in the wide range of career paths this interesting and expanding field has to offer, including cinematography, motion picture editing, and multi-camera television production.

COURSE REQUIREMENTS

The courses below are required of all students in the Film/Video Program.

| | Credits | | | |
|--|---------|--|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION.. | 44 | B. FILM/VIDEO | | 57 |
| B. FILM/VIDEO | 57 | VID 121 Introduction to Filmmaking... | | 3 |
| C. FILM/THEATRE HISTORY | 6 | VID 122 Television Workshop | | 3 |
| D. THEATRE PRODUCTION | 9 | VID 215 Film Lighting | | 3 |
| E. ELECTIVES | 6 | VID 231 Digital Film Editing 1 | | 3 |
| Total | 122 | VID 232 Filmmaking Aesthetics | | 3 |
| | | VID 233 Narrative Filmmaking | | 3 |
| | | VID 302 Audio for Video | | 3 |
| A. LIBERAL ARTS/GENERAL EDUCATION.. | 44 | VID 304 Screenwriting | | 3 |
| ENG 101, 102 English Composition 1, 2 | 6 | VID 331 Intermediate Cinematography.. | | 3 |
| ENG 204 Scriptwriting | 3 | VID 332 Advanced Cinematography ... | | 3 |
| ENG 302 Photo Journalism | 3 | VID 333 Filmmakers Workshop | | 3 |
| ENG 332 Film and Literature | 3 | VID 334 Digital Film Editing 2 OR | | |
| FTC 101 College Success Seminar | 1 | VID 442 Advanced Production Workshop | | 3 |
| HIS 301 Cultural Diversity | 3 | VID 336 TV Commercial Production... | | 3 |
| PSY/SOC 101 General Psychology or | | VID 371 Directing | | 3 |
| Introduction to Sociology .. | 3 | VID 432 Independent Filmmaking | | 3 |
| SCI 101 Information Literacy | 1 | VID 433 Experimental Film/Music Video | | 3 |
| SPE 101 Fundamentals of Speech | 3 | VID 443 Digital Film Editing 3 | | 3 |
| ART ____ Art History 100/200 level | 3 | VID 447 Senior Project | | 6 |
| ENG ____ Literature 200-400 level | 9 | | | |
| MAT ____ Mathematics | 3 | C. FILM/THEATRE HISTORY | | 6 |
| MUH ____ Music History | 3 | HIS 202 Film History | | 3 |
| | | HIS 204 Film Classics | | 3 |
| | | | | |
| | | D. THEATRE PRODUCTION | | 9 |
| | | THE 111 Introduction to Stagecraft | | 3 |
| | | THE 211 Set Design | | 3 |
| | | THE 361 Acting for Camera | | 3 |
| | | | | |
| | | E. ELECTIVES | | 6 |

FILM/VIDEO

Bachelor of Fine Arts Degree (B.F.A.)

Recommended Sequence of Courses

HEGIS Code: 0605

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|----------------------------------|----------|---------|---------------|------------------------------------|----------|---------|
| VID 121 | Introduction to Filmmaking..... | 3 | | VID 302 | Audio for Video | 3 | |
| VID 231 | Digital Film Editing 1 | 3 | | VID 304 | Screenwriting..... | 3 | |
| ENG 101 | English Composition 1 | 3 | | VID 331 | Intermediate Cinematography | 3 | |
| FTC 101 | College Success Seminar..... | 1 | | VID 333 | Filmmakers Workshop | 3 | |
| HIS 202 | Film History..... | 3 | | THE 361 | Acting for Camera | <u>3</u> | |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | | 15 | |
| | | 16 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| VID 122 | Television Workshop | 3 | | VID 332 | Advanced Cinematography | 3 | |
| VID 215 | Film Lighting..... | 3 | | VID 336 | TV Commercial Production..... | 3 | |
| ENG 102 | English Composition 2 | 3 | | VID 371 | Directing | 3 | |
| HIS 204 | Film Classics..... | 3 | | VID 433 | Experimental Film/Music Video..... | 3 | |
| MAT _____ | Mathematics..... | 3 | | HIS 301 | Cultural Diversity | <u>3</u> | |
| SCI 101 | Information Literacy | <u>1</u> | | | | 15 | |
| | | 16 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| VID 232 | Filmmaking Aesthetics | 3 | | VID 334 | Digital Film Editing 2 or | | |
| ART _____ | Art History 100/200 level | 3 | | VID 442 | Advanced Production Workshop | 3 | |
| ENG 204 | Scriptwriting | 3 | | VID 432 | Independent Filmmaking | 3 | |
| ENG _____ | Literature 200-400 level | 3 | | ENG 332 | Film and Literature | 3 | |
| THE 111 | Introduction to Stagecraft | <u>3</u> | | MUH _____ | Music History | 3 | |
| | | 15 | | _____ | Elective | <u>3</u> | |
| | | | | | | 15 | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| VID 233 | Narrative Filmmaking..... | 3 | | VID 443 | Digital Film Editing 3 | 3 | |
| ENG 302 | Photo Journalism | 3 | | VID 447 | Senior Project..... | 6 | |
| ENG _____ | Literature 200-400 level | 3 | | ENG _____ | Literature 200-400 level | 3 | |
| THE 211 | Set Design..... | 3 | | _____ | Elective | <u>3</u> | |
| _____101 | General Psychology or | | | | | 15 | |
| | Introduction to Sociology | <u>3</u> | | | | | |
| | | 15 | | | | | |
| | | | | | | Total | 122 |

BUSINESS MANAGEMENT PROGRAM

The Bachelor of Professional Studies (B.P.S.) degree program in Business Management with concentrations in Audio Recording Technology, Music Business and Business Management is designed for students planning to pursue careers as business management/marketing executives in the areas of record and music production, broadcasting, concert promotion, radio, television, theatre and communications or in traditional business fields such as banking, marketing, insurance, retail or real estate sales. The program is intended for students who are interested in developing their business and technical expertise.

The program in Business Management includes a core curriculum of Liberal Arts/General Education and general business courses, which provide the foundation for specialized courses in the student's major area of concentration.

Audio Recording Technology

The Audio Recording Technology Concentration of the Business Management Program is designed to provide students enrolled for a Bachelor of Professional Studies Degree with the business acumen and technical expertise required to operate, manage, and market state-of-the-art, computer-automated, multi-track audio recording studios and related facilities and equipment.

Students study the theory of sound, recording electronics, engineering procedures, audio/video post production and advanced mixing procedures in a sequence of courses designed to develop the practical and technical skills required for success in this exciting and challenging field. This concentration prepares students to pursue careers as business management/marketing executives with music production and promotion firms. Learning goals for students focus upon sound theory, signal flow, audio recording techniques, digital recording (MIDI), nonlinear production, and synchronization skills.

Business Management

The program in Business Management includes a core curriculum of liberal arts and a broad spectrum of business courses. The emphasis of this degree program is on management, marketing and sales. The program provides pertinent and challenging educational and internship experiences so students develop awareness and understanding of business management in today's constantly changing technological and global environment.

Music Business

The Music Business Concentration of the Business Management Program is designed to provide students enrolled for a Bachelor of Professional Studies Degree with the acumen and music business expertise required to pursue a career in a wide range of music-related business fields. Students study the legal, production, management, marketing, and merchandising aspects of this fast-growing segment of the economy. Field internships are available prior to graduation to offer students the opportunity to gain practical experience working in a music business.

Students in this concentration are prepared to pursue careers as artist managers, concert promoters, record retailers, and independent record producers.

BUSINESS MANAGEMENT PROGRAM
Bachelor of Professional Studies Degree (B.P.S.)
HEGIS Code: 0599

COURSE REQUIREMENTS

The courses below are required of all students in the Business Management Program.

| | Credits |
|---|----------|
| A. LIBERAL ARTS/GENERAL EDUCATION | 44 |
| B. BUSINESS | 45 |
| C. CONCENTRATION | 24 |
| D. ELECTIVES | <u>9</u> |
| Total | 122 |

| | |
|--|----|
| A. LIBERAL ARTS/GENERAL EDUCATION | 44 |
| ECO 101 Principles of Economics-Macro | 3 |
| ECO 102 Principles of Economics-Micro | 3 |
| ENG 101,102 English Composition 1, 2 | 6 |
| FTC 101 College Success Seminar | 1 |
| HIS 301 Cultural Diversity | 3 |
| MUH 101/202 Music History | 3 |
| SCI 101 Information Literacy | 1 |
| SPE 101 Fundamentals of Speech | 3 |
| PSY/SOC 101 General Psychology or Introduction to Sociology | 3 |
| ART ____ Art History | 3 |
| MAT ____ Mathematics | 3 |
| SCI ____ Science | 3 |
| ____ Liberal Arts 200-400 level | 9 |
| B. BUSINESS | 45 |
| BUS 101 Accounting 1 | 3 |
| BUS 111 Business Organization and Management | 3 |
| BUS 121 Business Law 1 | 3 |
| BUS 211 Principles of Management | 3 |
| BUS 241 Principles of Marketing | 3 |
| BUS 242 Salesmanship | 3 |
| BUS 244 Advertising | 3 |
| BUS 251 Principles of Finance | 3 |
| BUS 306 Management Information Systems | 3 |
| BUS 311 Human Resource Management | 3 |
| BUS 341 Public Relations | 3 |
| BUS 461 Business Seminar | 3 |
| BUS 471,472 Internship 1, 2 | 6 |
| COM 101 Computers in Business | 3 |
| C. CONCENTRATION | 24 |
| D. ELECTIVES | 9 |

CONCENTRATION COMPONENT

Students in the Business Management Program select one of the concentrations listed below. The 24 credits in the selected concentration, together with the 44 credits in Liberal Arts/General Education, 45 credits in Business, and the 9 credits of Electives, constitute the 122-credit requirement for the Bachelor of Professional Studies degree.

Audio Recording Technology Concentration

| | | |
|---------|-----------------------------------|----------|
| AUD 101 | Audio Recording Theory | 3 |
| AUD 102 | Audio Recording Techniques | 3 |
| AUD 201 | Recording Studio Operations | 3 |
| AUD 202 | Advanced Audio Production | 3 |
| AUD 303 | MIDI Applications | 3 |
| AUD 304 | Nonlinear Recording | 3 |
| AUD 401 | Audio/Video Post Production | 3 |
| AUD 402 | Advanced Mixing Procedures | <u>3</u> |
| Total | | 24 |

Business Management Concentration

| | Credits |
|--|----------|
| BUS 102 Accounting 2 | 3 |
| BUS 122 Business Law 2 | 3 |
| BUS 205 Managerial Accounting | 3 |
| BUS 243 Retailing | 3 |
| BUS 246 Consumer Behavior | 3 |
| BUS 307 E-Commerce | 3 |
| BUS 310 Management Theory & Practice | 3 |
| BUS 312 Organizational Behavior | <u>3</u> |
| Total | 24 |

Music Business Concentration

| | Credits |
|---|----------|
| MUB 101 Music Business Careers | 3 |
| MUB 102 Record Promotion and Broadcasting | 3 |
| MUB 201 Music Publishing and Copyright | 3 |
| MUB 202 Music Business Contracts | 3 |
| MUB 301 Artist Management | 3 |
| MUB 302 Concert Production and Promotion | 3 |
| MUB 401 Music Marketing | 3 |
| MUB 403 Advanced Music Publishing | <u>3</u> |
| Total | 24 |

BUSINESS MANAGEMENT

Audio Recording Technology Concentration

Bachelor of Professional Studies Degree (B.P.S.)

Recommended Sequence of Courses

HEGIS Code: 0599

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|--|--|----------|---------------|--------------------------------------|--|----------|
| AUD 101 | Audio Recording Theory | | 3 | AUD 303 | MIDI Applications | | 3 |
| BUS 111 | Business Organization and Management..... | | 3 | BUS 341 | Public Relations | | 3 |
| ECO 101 | Principles of Economics - Macro..... | | 3 | HIS 301 | Cultural Diversity..... | | 3 |
| ENG 101 | English Composition 1..... | | 3 | SCI ____ | Science | | 3 |
| SCI 101 | Information Literacy | | 1 | _____ | Elective..... | | <u>3</u> |
| MUH ____ | Music History 100/200 level..... | | <u>3</u> | | | | 15 |
| | | | 16 | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| AUD 102 | Audio Recording Techniques..... | | 3 | AUD 304 | Nonlinear Recording..... | | 3 |
| BUS 101 | Accounting 1 | | 3 | BUS 311 | Human Resource Management..... | | 3 |
| BUS 121 | Business Law 1 | | 3 | ART ____ | Art History | | 3 |
| ECO 102 | Principles of Economics-Micro | | 3 | MAT ____ | Mathematics..... | | 3 |
| ENG 102 | English Composition 2..... | | 3 | _____ | Liberal Arts 200-400 level | | <u>3</u> |
| SCI 101 | Information Literacy | | <u>1</u> | | | | 15 |
| | | | 16 | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| AUD 201 | Recording Studio Operations..... | | 3 | AUD 401 | Audio/Video Post Production..... | | 3 |
| BUS 241 | Principles of Marketing..... | | 3 | BUS 251 | Principles of Finance..... | | 3 |
| BUS 242 | Salesmanship..... | | 3 | BUS 471 | Internship 1 | | 3 |
| PSY/SOC 101 | General Psychology or Introduction to Sociology..... | | 3 | _____ | Liberal Arts 200-400 level | | 3 |
| SPE 101 | Fundamentals of Speech | | <u>3</u> | _____ | Elective..... | | <u>3</u> |
| | | | 15 | | | | 15 |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| AUD 202 | Advanced Audio Production | | 3 | AUD 402 | Advanced Mixing Procedures..... | | 3 |
| BUS 211 | Principles of Management | | 3 | BUS 306 | Management Information Systems | | 3 |
| BUS 244 | Advertising..... | | 3 | BUS 461 | Business Seminar | | 3 |
| COM 101 | Computers in Business..... | | 3 | * BUS 472 | Internship 2 | | 3 |
| _____ | Elective..... | | <u>3</u> | _____ | Liberal Arts 200-400 level | | <u>3</u> |
| | | | 15 | | | | 15 |

Total 122

* BUS 473 Internship 3 may be taken for 12 credits instead of BUS 472 and 9 elective credits.

BUSINESS MANAGEMENT

Business Management Concentration

Bachelor of Professional Studies Degree (B.P.S.)

Recommended Sequence of Courses

HEGIS Code: 0599

| SEMESTER I | | Credits | SEMESTER V | | Credits |
|--------------|---|----------|---------------|------------------------------------|----------|
| BUS 101 | Accounting 1 | 3 | BUS 307 | E-Commerce..... | 3 |
| BUS 111 | Business Organization and Management..... | 3 | BUS 341 | Public Relations..... | 3 |
| ECO 101 | Principles of Economics-Macro.... | 3 | HIS 301 | Cultural Diversity | 3 |
| ENG 101 | English Composition 1..... | 3 | SCI ____ | Science | 3 |
| COM 101 | Computers in Business..... | 3 | _____ | Elective..... | <u>3</u> |
| FTC 101 | College Success Seminar | <u>1</u> | | | 15 |
| | | 16 | | | |
| SEMESTER II | | | SEMESTER VI | | |
| BUS 102 | Accounting 2 | 3 | BUS 310 | Management Theory and Practice.... | 3 |
| BUS 121 | Business Law 1 | 3 | BUS 311 | Human Resource Management | 3 |
| ECO 102 | Principles of Economics-Micro | 3 | ART ____ | Art History..... | 3 |
| ENG 102 | English Composition 2..... | 3 | MAT ____ | Mathematics | 3 |
| SCI 101 | Information Literacy | 1 | _____ | Liberal Arts 200-400 level..... | <u>3</u> |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | 15 |
| | | 16 | | | |
| SEMESTER III | | | SEMESTER VII | | |
| BUS 122 | Business Law 2 | 3 | BUS 251 | Principles of Finance | 3 |
| BUS 241 | Principles of Marketing..... | 3 | BUS 312 | Organizational Behavior..... | 3 |
| BUS 242 | Salesmanship..... | 3 | BUS 471 | Internship 1 | 3 |
| BUS 243 | Retailing | 3 | _____ | Liberal Arts 200-400 level..... | 3 |
| BUS 246 | Consumer Behavior..... | <u>3</u> | _____ | Elective..... | <u>3</u> |
| | | 15 | | | 15 |
| SEMESTER IV | | | SEMESTER VIII | | |
| BUS 205 | Managerial Accounting | 3 | BUS 306 | Management Information Systems... | 3 |
| BUS 211 | Principles of Management | 3 | BUS 461 | Business Seminar | 3 |
| BUS 244 | Advertising..... | 3 | *BUS 472 | Internship 2 | 3 |
| MUH____ | Music History 100/200 level..... | 3 | _____ | Liberal Arts 200-400 level..... | 3 |
| PSY/SOC 101 | General Psychology or Introduction to Sociology..... | <u>3</u> | _____ | Elective..... | <u>3</u> |
| | | 15 | | | 15 |
| Total | | | | | 122 |

*BUS 473 Internship 3 may be taken for 12 credits instead of BUS 472 and 9 elective credits.

BUSINESS MANAGEMENT

Music Business Concentration

Bachelor of Professional Studies Degree (B.P.S.)

Recommended Sequence of Courses

HEGIS Code: 0599

| SEMESTER I | | | Credits | SEMESTER V | | | Credits |
|--------------|---|----------|---------|---------------|---------------------------------------|----------|-----------|
| MUB 101 | Music Business Careers | 3 | | MUB 301 | Artist Management..... | 3 | |
| ENG 101 | English Composition 1 | 3 | | BUS 341 | Public Relations | 3 | |
| BUS 111 | Business Organization and Management..... | 3 | | HIS 301 | Cultural Diversity..... | 3 | |
| FTC 101 | College Success Seminar | 1 | | SCI ____ | Science | 3 | |
| MUH ____ | Music History 100/200 level..... | 3 | | _____ | Elective..... | <u>3</u> | |
| SPE 101 | Fundamentals of Speech | <u>3</u> | | | | 15 | |
| | | 16 | | | | | |
| SEMESTER II | | | | SEMESTER VI | | | |
| MUB 102 | Record Promotion and Broadcasting ... | 3 | | MUB 302 | Concert Production and Promotion..... | 3 | |
| BUS 101 | Accounting 1 | 3 | | BUS 311 | Human Resource Management | 3 | |
| BUS 121 | Business Law 1 | 3 | | ART ____ | Art History | 3 | |
| ECO 101 | Principles of Economics - Macro..... | 3 | | MAT ____ | Mathematics | 3 | |
| ENG 102 | English Composition 2..... | 3 | | _____ | Liberal Arts 200-400 level | <u>3</u> | |
| SCI 101 | Information Literacy | <u>1</u> | | | | 15 | |
| | | 16 | | | | | |
| SEMESTER III | | | | SEMESTER VII | | | |
| MUB 201 | Music Publishing and Copyright..... | 3 | | MUB 401 | Music Marketing..... | 3 | |
| BUS 241 | Principles of Marketing..... | 3 | | BUS 251 | Principles of Finance..... | 3 | |
| BUS 242 | Salesmanship..... | 3 | | BUS 471 | Internship 1 | 3 | |
| COM 101 | Computers in Business..... | 3 | | _____ | Liberal Arts 200-400 level | 3 | |
| ECO 102 | Principles of Economics-Micro | <u>3</u> | | _____ | Elective..... | <u>3</u> | |
| | | 15 | | | | 15 | |
| SEMESTER IV | | | | SEMESTER VIII | | | |
| MUB 202 | Music Business Contracts | 3 | | MUB 403 | Advanced Music Publishing | 3 | |
| BUS 211 | Principles of Management | 3 | | BUS 306 | Management Information Systems | 3 | |
| BUS 244 | Advertising..... | 3 | | BUS 461 | Business Seminar | 3 | |
| PSY/SOC 101 | General Psychology or Introduction to Sociology..... | 3 | | * BUS 472 | Internship 2 | 3 | |
| _____ | Elective..... | <u>3</u> | | _____ | Liberal Arts 200-400 level | <u>3</u> | |
| | | 15 | | | | 15 | |
| | | | | | | | Total 122 |

* BUS 473 Internship 3 may be taken for 12 credits instead of BUS 472 and 9 elective credits.

ASSOCIATE DEGREES

LIBERAL ARTS DEGREE PROGRAM

Acquainting the student with the broad cultural, social, and scientific aspects of the world and stimulating him or her to think, analyze, and communicate are the primary goals of a liberal education. Such an education not only offers the potential for a richer, more rewarding life but is also basic to all pursuits in the arts, sciences, and professions.

The Liberal Arts Program provides a general education in the traditional areas of knowledge, regardless of the student's career choice. In addition, the student has the opportunity for additional study in a particular discipline in selected fields to explore its methods, acquire its tools, and gain a mastery of its body of knowledge.

For the student whose career choice is not clearly defined, the Liberal Arts Program, leading to the Associate in Arts degree, provides an opportunity to explore selected areas in the humanities, the arts, and the social and behavioral sciences. Some students develop interest in a particular career and transfer after graduation for further educational preparation.

ASSOCIATE IN ARTS (A.A.) DEGREE IN LIBERAL ARTS

The Associate in Arts graduate is prepared for transfer with advanced standing to a baccalaureate program where additional professional training may be undertaken. Advisors should be consulted for assistance in the selection of programs and electives geared to personal educational goals.

REQUIREMENTS FOR ASSOCIATE IN ARTS (A.A.) DEGREE

| | |
|-----------------------------------|----------|
| A. LIBERAL ARTS/GENERAL EDUCATION | Credits |
| English..... | 9 |
| Speech | 3 |
| Art History..... | 3 |
| College Success Seminar..... | 1 |
| History..... | 3 |
| Information Literacy..... | 1 |
| Music History..... | 3 |
| Mathematics | 3 |
| Science..... | 3 |
| Social Science..... | 6 |
| Theatre History..... | 3 |
| Liberal Arts..... | <u>9</u> |
| | 47 |
| B. CONCENTRATION | 0-12 |
| C. ELECTIVES..... | 3-15 |
| Total | 62 |

LIBERAL ARTS

A.A. Degree

Recommended Sequence of Courses

HEGIS Code: 5649

| SEMESTER I | | Credits |
|------------|---------------------------------|----------|
| ENG 101 | English Composition 1..... | 3 |
| FTC101 | College Success Seminar | 1 |
| PSY 101 | General Psychology | 3 |
| SPE 101 | Fundamentals of Speech | 3 |
| ART ____ | Art History 100/200 level | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|----------------------------------|----------|
| ENG 102 | English Composition 2..... | 3 |
| MUH ____ | Music History 100/200 level..... | 3 |
| SCI 101 | Information Literacy | 1 |
| SOC 101 | Introduction to Sociology..... | 3 |
| _____ | Liberal Arts | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|------------------------|----------|
| ENG ____ | English 200 level..... | 3 |
| HIS ____ | History | 3 |
| MAT ____ | Mathematics | 3 |
| _____ | Liberal Arts | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|-------------------------|----------|
| HIS 301 | Cultural Diversity..... | 3 |
| SCI ____ | Science | 3 |
| _____ | Liberal Arts | 3 |
| _____ | Electives | <u>6</u> |
| | | 15 |

Total 62

CONCENTRATION COMPONENT

Students in the Liberal Arts program may select one of the following concentrations. The 12 credits in the selected concentration, together with the 47 credits in General Education/Liberal Arts and the 3 credits of an appropriate elective, constitute the 62-credit requirement for the Associate in Arts degree.

Teaching Assistant

The Teaching Assistant concentration is designed to develop in students pursuing a Liberal Arts degree the additional knowledge, skills, and dispositions necessary to be certified by the New York State Education Department as Teaching Assistants and to prepare these students to become candidates in a program for the preparation of teachers leading to a bachelor’s degree and initial certification. Learning goals for students focus upon communication, reflective assessment, instructional methodology, and knowledge of the learner skills.

| | | Credits |
|---------|------------------------------|----------|
| ELE 101 | Teachers and Parents | 3 |
| ELE 102 | Motivating Students | 3 |
| ELE 202 | Classroom Management..... | 3 |
| PSY 301 | Educational Psychology | <u>3</u> |
| Total | | 12 |

Literature

The Literature concentration develops in undergraduate students the knowledge, skills, and dispositions, necessary to analyze major influences on written language, and to compare and contrast their own writing style in that context. Students in an associate degree program demonstrate these skills through coursework in poetry, fiction, drama, and essay writing.

| | | Credits |
|---------|-----------------------|----------|
| ENG 221 | The Poem | 3 |
| ENG 241 | Short Fiction..... | 3 |
| ENG 261 | The Drama..... | 3 |
| ENG 271 | Art of the Essay..... | <u>3</u> |
| Total | | 12 |



LIBERAL ARTS

Teaching Assistant Concentration

A.A. Degree

Recommended Sequence of Courses

HEGIS Code: 5649

| SEMESTER I | | Credits |
|------------|-------------------------------|----------|
| ELE 101 | Teachers and Parents | 3 |
| ENG 101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | 1 |
| MAT 111 | Mathematical Reasoning | 3 |
| PSY 101 | General Psychology | 3 |
| SCI 211 | Environmental Science | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|---------------------------------|----------|
| ELE 102 | Motivating Students | 3 |
| ART 101 | History of Art | 3 |
| ENG 102 | English Composition 2 | 3 |
| SCI 101 | Information Literacy | 1 |
| SCI 141 | Computer Literacy | 3 |
| SOC 101 | Introduction to Sociology | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|--------------------------------|----------|
| ELE 202 | Classroom Management | 3 |
| ENG 221 | The Poem | 3 |
| ENG 241 | Short Fiction | 3 |
| MUH 102 | Popular Music in America | 3 |
| SPE 231 | Public Speaking | <u>3</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|------------------------------|----------|
| ENG 271 | Art of the Essay | 3 |
| HIS 301 | Cultural Diversity | 3 |
| MAT 123 | College Algebra | 3 |
| PSY 301 | Educational Psychology | 3 |
| SCI 131 | Human Biology | <u>3</u> |
| | | 15 |

Total 62

LIBERAL ARTS

Literature Concentration

A.A. Degree

Recommended Sequence of Courses

HEGIS Code: 5649

| SEMESTER I | | Credits |
|------------|---------------------------------|----------|
| ENG101 | English Composition 1 | 3 |
| ART ____ | Art History 100/200 level | 3 |
| FTC 101 | College Success Seminar | 1 |
| PSY 101 | General Psychology | 3 |
| SCI 141 | Computer Literacy | 3 |
| SPE 101 | Fundamentals of Speech | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|-----------------------------------|----------|
| ENG 102 | English Composition 2 | 3 |
| MAT ____ | Mathematics 100/200 level | 3 |
| MUH ____ | Music History 100/200 level | 3 |
| SCI 101 | Information Literacy | 1 |
| SOC 101 | Introduction to Sociology | 3 |
| _____ | Liberal Arts | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|-------------------------|----------|
| ENG 221 | The Poem | 3 |
| ENG 241 | Short Fiction | 3 |
| ENG ____ | English 200 level | 3 |
| HIS ____ | History | 3 |
| _____ | Liberal Arts | <u>3</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|--------------------------|----------|
| ENG 261 | The Drama | 3 |
| ENG 271 | Art of the Essay | 3 |
| HIS 301 | Cultural Diversity | 3 |
| _____ | Liberal Arts | 3 |
| _____ | Elective | <u>3</u> |
| | | 15 |

Total 62

BUSINESS DEGREE PROGRAMS

The College offers programs leading to the A.S. degree in Business Administration and the A.A.S. degree in Business Management. The latter degree program offers concentrations of courses that lead primarily to careers upon completion of the program, while the Business Administration program is designed for students who are considering transferring to a four-year program.

The objective of the Business Administration Program is to help prepare students to assume managerial and administrative responsibilities. Students graduating with an A.S. degree in this field usually plan to continue their studies toward a baccalaureate degree.

The liberal arts and business courses recommended for this A.S. degree are designed to develop the student's ability to communicate well, to work smoothly with others on the job, to analyze and solve problems effectively, and to prepare for personal living and social responsibilities.

Career courses for this degree include the specific areas of accounting, statistics, and law as well as foundation studies in business organization and management, marketing, and finance. Students may also select courses from the wide variety of offerings available in the many programs offered by the College.

ASSOCIATE IN SCIENCE (A.S.) DEGREE IN BUSINESS ADMINISTRATION

The Associate in Science graduate is prepared for transfer with advanced standing to a four-year program where additional professional training in the business field may be pursued.

COURSE REQUIREMENTS

The courses below are required of all students in the Business Administration Program.

| | Credits |
|---|----------|
| A. LIBERAL ARTS/GENERAL EDUCATION | 32 |
| B. PROFESSIONAL COURSES..... | 27 |
| C. ELECTIVES..... | <u>3</u> |
| Total | 62 |
| A. LIBERAL ARTS/GENERAL EDUCATION | 32 |
| ENG 101, 102 English Composition 1, 2 | 6 |
| ECO 101 Principles of Economics-Macro.. | 3 |
| ECO 102 Principles of Economics-Micro .. | 3 |
| FTC 101 College Success Seminar..... | 1 |
| HIS 301 Cultural Diversity | 3 |
| PSY/SOC 101 General Psychology or | |
| Introduction to Sociology | 3 |
| SCI 101 Information Literacy | 1 |
| SPE 101 Fundamentals of Speech..... | 3 |
| ART_____ Art History 100/200 level | 3 |
| MAT_____ Mathematics 100/200 level..... | 3 |
| MUH_____ Music History 100/200 level | 3 |
| B. PROFESSIONAL COURSES | 27 |
| BUS 101 Accounting 1 | 3 |
| BUS 111 Business Organization and | |
| Management..... | 3 |
| BUS 121 Business Law 1 | 3 |
| BUS 241 Principles of Marketing..... | 3 |
| BUS 242 Salesmanship..... | 3 |
| BUS 243 Retailing | 3 |
| BUS 244 Advertising..... | 3 |
| BUS 251 Principles of Finance..... | 3 |
| COM 101 Computers in Business..... | 3 |
| C. ELECTIVES | 3 |

BUSINESS ADMINISTRATION

A.S. Degree

Recommended Sequence of Courses

HEGIS Code: 5004

| SEMESTER I | | Credits |
|--------------|---|----------|
| BUS 101 | Accounting 1 | 3 |
| BUS 121 | Business Law 1 | 3 |
| COM 101 | Computers in Business..... | 3 |
| ECO 101 | Principles of Economics-Macro.... | 3 |
| ENG 101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | <u>1</u> |
| | | 16 |
| SEMESTER II | | |
| BUS 111 | Business Organization and Management..... | 3 |
| BUS 242 | Salesmanship..... | 3 |
| BUS 244 | Advertising..... | 3 |
| ECO 102 | Principles of Economics-Micro | 3 |
| ENG 102 | English Composition 2..... | 3 |
| SCI 101 | Information Literacy | <u>1</u> |
| | | 16 |
| SEMESTER III | | |
| BUS 241 | Principles of Marketing..... | 3 |
| BUS 243 | Retailing..... | 3 |
| ART ____ | Art History | 3 |
| SPE 101 | Fundamentals of Speech | 3 |
| ____ 101 | General Psychology or Introduction to Sociology..... | <u>3</u> |
| | | 15 |
| SEMESTER IV | | |
| BUS 251 | Principles of Finance..... | 3 |
| MAT ____ | Mathematics 100/200 level..... | 3 |
| MUH ____ | Music History 100/200 level..... | 3 |
| HIS 301 | Cultural Diversity..... | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 15 |
| Total | | 62 |



ASSOCIATE IN APPLIED SCIENCE DEGREE

The Associate in Applied Science Degree is designed for students preparing for entry into the business or professional world directly after completion of their course of study. These programs include both professional skills and liberal arts/general education courses.

Requirements for the Program in Business Management leading to the Associate in Applied Science (A.A.S.) Degree

| | Credits |
|--|---------|
| A. LIBERAL ARTS/GENERAL EDUCATION | 23 |
| ENG 101, 102 English Composition 1, 2 | 6 |
| FTC 101 College Success Seminar | 1 |
| HIS 301 Cultural Diversity | 3 |
| PSY/SOC 101 General Psychology or Introduction to Sociology | 3 |
| SCI 101 Information Literacy | 1 |
| SPE 101 Fundamentals of Speech | 3 |
| _____ Art or Music History 100/200 level | 3 |
| MAT _____ Mathematics 100/200 level | 3 |
| B. PROFESSIONAL COURSES | 15 |
| BUS 101 Accounting 1 | 3 |
| BUS 111 Business Organization and Management | 3 |
| BUS 121 Business Law 1 | 3 |
| BUS 241 Principles of Marketing | 3 |
| ECO 101 Principles of Economics-Macro ... | 3 |
| C. CONCENTRATION | 12 |
| D. ELECTIVES | 12 |
| Total | 62 |

BUSINESS MANAGEMENT PROGRAM

The A.A.S. degree program in Business Management with the concentrations in Audio Recording Technology and Music Business is intended for those students who wish to enter the business world directly after completion of their studies at the College.

Students who pursue the Business Management program can seek job situations as advertising assistants, assistant buyers, assistant credit managers, and other entry-level positions in retail chain organizations, wholesale firms, and other business enterprises such as broadcasting and data processing.

The availability of the various concentrations described below makes it possible for students to focus on an area of special interest and acquire marketable skills and expertise.

Business Management

The Business Management concentration provides an additional emphasis on management-related topics for those students who do not seek the music industry emphasis provided by other concentrations.

Audio Recording Technology

The Audio Recording Technology concentration provides business management students with those facts, skills, and understandings which are relevant to the practical applications of studio procedures in professional audio recording situations.

Music Business

The Music Business concentration deals with various aspects of this rapidly growing industry: technical, legal, personnel, and trade. Students are prepared for careers as artist managers, concert promoters and independent record producers.

BUSINESS MANAGEMENT PROGRAM

A.A.S. Degree

HEGIS Code: 5004

CONCENTRATION COMPONENT

Students in the Business Management program must elect one of the concentrations listed below. The 23 credits in Liberal Arts/General Education, 15 credits of professional courses, the 12-credit concentration component, and 12 credits of electives complete the 62-credit requirement for the A.A.S. degree.

| Business Management | | Credits |
|---------------------|-------------------------------|----------|
| COM 101 | Computers in Business | 3 |
| BUS 211 | Principles of Management..... | 3 |
| BUS 242 | Salesmanship | 3 |
| BUS 244 | Advertising | <u>3</u> |
| Total | | 12 |

| Audio Recording Technology Concentration | | Credits |
|--|-----------------------------------|----------|
| AUD 101 | Audio Recording Theory..... | 3 |
| AUD 102 | Audio Recording Techniques | 3 |
| AUD 201 | Recording Studio Operations | 3 |
| AUD 202 | Advanced Audio Production | <u>3</u> |
| Total | | 12 |

| Music Business Concentration | | Credits |
|------------------------------|--------------------------------------|----------|
| MUB 101 | Music Business Careers | 3 |
| MUB 102 | Record Promotion and Broadcasting .. | 3 |
| MUB 201 | Music Publishing and Copyright..... | 3 |
| MUB 202 | Music Business Contracts | <u>3</u> |
| Total | | 12 |

BUSINESS MANAGEMENT

Audio Recording Technology Concentration

A.A.S. Degree

Recommended Sequence of Courses

HEGIS Code: 5004

| SEMESTER I | | Credits |
|------------|--|----------|
| AUD 101 | Audio Recording Theory | 3 |
| BUS 111 | Business Organization and Management..... | 3 |
| ENG101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | 1 |
| SPE 101 | Fundamentals of Speech | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|-----------------------------------|----------|
| AUD 102 | Audio Recording Techniques | 3 |
| BUS 101 | Accounting 1 | 3 |
| ECO 101 | Principles of Economics-Macro.... | 3 |
| ENG 102 | English Composition 2..... | 3 |
| SCI 101 | Information Literacy | 1 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|---|----------|
| AUD 201 | Recording Studio Operations | 3 |
| BUS 121 | Business Law 1 | 3 |
| BUS 241 | Principles of Marketing | 3 |
| _____101 | General Psychology or Introduction to Sociology..... | 3 |
| MAT_____ | Mathematics 100/200 level | <u>3</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|---------------------------------|----------|
| AUD 202 | Advanced Audio Production | 3 |
| HIS 301 | Cultural Diversity | 3 |
| _____ | Art or Music History | 3 |
| _____ | Electives | <u>6</u> |
| | | 15 |

Total 62

BUSINESS MANAGEMENT
Business Management Concentration
A.A.S. Degree
Recommended Sequence of Courses
HEGIS Code: 5004

BUSINESS MANAGEMENT
Music Business Concentration
A.A.S. Degree
Recommended Sequence of Courses
HEGIS Code: 5004

| SEMESTER I | | Credits |
|------------|---|----------|
| BUS 101 | Accounting 1 | 3 |
| BUS 111 | Business Organization and Management..... | 3 |
| COM 101 | Computers in Business..... | 3 |
| ENG101 | English Composition 1 | 3 |
| FTC 101 | College Success Seminar | 1 |
| _____ | Art or Music History | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|-----------------------------------|----------|
| BUS 121 | Business Law 1 | 3 |
| ECO 101 | Principles of Economics-Macro.... | 3 |
| ENG 102 | English Composition 2..... | 3 |
| SCI 101 | Information Literacy | 1 |
| SPE 101 | Fundamentals of Speech | 3 |
| MAT_____ | Mathematics 100/200 level..... | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|--|----------|
| BUS 241 | Principles of Marketing | 3 |
| BUS 242 | Salesmanship..... | 3 |
| _____101 | General Psychology or Introduction to Sociology..... | 3 |
| _____ | Electives | <u>6</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|--------------------------------|----------|
| BUS 244 | Advertising..... | 3 |
| BUS 211 | Principles of Management | 3 |
| HIS 301 | Cultural Diversity..... | 3 |
| _____ | Electives | <u>6</u> |
| | | 15 |
| Total | | 62 |

| SEMESTER I | | Credits |
|------------|---|----------|
| MUB 101 | Music Business Careers | 3 |
| BUS 111 | Business Organization and Management..... | 3 |
| FTC 101 | College Success Seminar | 1 |
| SPE 101 | Fundamentals of Speech | 3 |
| ENG101 | English Composition 1 | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER II | | Credits |
|-------------|-------------------------------------|----------|
| MUB 102 | Record Promotion and Broadcasting.. | 3 |
| BUS 101 | Accounting 1 | 3 |
| ECO 101 | Principles of Economics-Macro.... | 3 |
| ENG 102 | English Composition 2..... | 3 |
| SCI 101 | Information Literacy | 1 |
| _____ | Elective..... | <u>3</u> |
| | | 16 |

| SEMESTER III | | Credits |
|--------------|-----------------------------------|----------|
| MUB 201 | Music Publishing and Copyright... | 3 |
| BUS 241 | Principles of Marketing | 3 |
| HIS 301 | Cultural Diversity..... | 3 |
| _____ | Art or Music History | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 15 |

| SEMESTER IV | | Credits |
|-------------|--|----------|
| MUB 202 | Music Business Contracts | 3 |
| BUS 121 | Business Law 1 | 3 |
| _____101 | General Psychology or Introduction to Sociology..... | 3 |
| MAT_____ | Mathematics 100/200 level..... | 3 |
| _____ | Elective..... | <u>3</u> |
| | | 15 |

Total 62

JAZZ/COMMERCIAL MUSIC PROGRAM

Music as a career today is an exciting, challenging, and diversified field. The well-educated professional who is capable of responding to varied musical demands has a decided advantage over the individual with lesser qualifications in the keen competition for those desirable positions that offer financial as well as aesthetic rewards.

The Five Towns College Jazz/Commercial Music program has been organized to enable its graduates to prepare for careers as instrumental and vocal performers, music arrangers and composers, private music teachers, and music store and studio operators.

An intensive schedule of ensemble workshops, coordinated with composition, arranging and repertory courses, enables students to perform, analyze, and evaluate their work in professional-level laboratory sessions. This thorough training is accomplished through a carefully structured program taught by a faculty of experienced educators and professional musicians.

Graduates may pursue careers immediately upon graduation from college or transfer and continue their studies towards a baccalaureate degree and more advanced professional training.

| | Credits |
|--|-----------|
| A. LIBERAL ARTS/GENERAL EDUCATION | 23 |
| ENG 101, 102 English Composition 1, 2 | 6 |
| FTC 101 College Success Seminar | 1 |
| HIS 301 Cultural Diversity | 3 |
| PSY/SOC 101 General Psychology or Introduction to Sociology | 3 |
| SCI 101 Information Literacy | 1 |
| SPE 101 Fundamentals of Speech | 3 |
| _____ Art or Music History 100/200 level | 3 |
| MAT _____ Mathematics 100/200 level | 3 |
| B. PROFESSIONAL COURSES | 40 |
| MUS 111-212 Harmony 1-4 | 12 |
| MUS 121-222 Sight Singing 1-4 | 4 |
| MUS 123-224 Ear Training 1-4 | 4 |
| MUS 131-232 Keyboard Lab 1-4 | 8 |
| MUS 141-242 Major Instrument/Voice | 8 |
| PE _____ Performance Ensemble | 4 |
| C. ELECTIVE | 3 |
| Total | 66 |

JAZZ/COMMERCIAL MUSIC

A.A.S. Degree

Recommended Sequence of Courses

HEGIS Code: 5610

| SEMESTER I | | Credits |
|------------|-----------------------------------|-----------|
| MUS 111 | Harmony 1 | 3 |
| MUS 121 | Sight Singing 1 | 1 |
| MUS 123 | Ear Training 1 | 1 |
| MUS 131 | Keyboard Lab 1 | 2 |
| MUS 141 | Major Instrument/Voice 1 | 2 |
| PE _____ | Performance Ensemble | 1 |
| ENG 101 | English Composition | 3 |
| FTC 101 | College Success Seminar | 1 |
| MUH _____ | Music History 100/200 level | 3 |
| | | 17 |

| SEMESTER II | | |
|-------------|--|-----------|
| MUS 112 | Harmony 2 | 3 |
| MUS 122 | Sight Singing 2 | 1 |
| MUS 124 | Ear Training 2 | 1 |
| MUS 132 | Keyboard Lab 2 | 2 |
| MUS 142 | Major Instrument/Voice 2 | 2 |
| PE _____ | Performance Ensemble | 1 |
| ENG 102 | English Composition 2 | 3 |
| SCI 101 | Information Literacy | 1 |
| _____ 101 | General Psychology or Introduction to Sociology | 3 |
| | | 17 |

| SEMESTER III | | |
|--------------|--------------------------------|-----------|
| MUS 211 | Harmony 3 | 3 |
| MUS 221 | Sight Singing 3 | 1 |
| MUS 223 | Ear Training 3 | 1 |
| MUS 231 | Keyboard Lab 3 | 2 |
| MUS 241 | Major Instrument/Voice 3 | 2 |
| PE _____ | Performance Ensemble | 1 |
| SPE 101 | Fundamentals of Speech | 3 |
| MAT _____ | Math or Science Elective | 3 |
| | | 16 |

| SEMESTER IV | | |
|-------------|--------------------------------|-----------|
| MUS 212 | Harmony 4 | 3 |
| MUS 222 | Sight Singing 4 | 1 |
| MUS 224 | Ear Training 4 | 1 |
| MUS 232 | Keyboard Lab 4 | 2 |
| MUS 242 | Major Instrument/Voice 4 | 2 |
| PE _____ | Performance Ensemble | 1 |
| HIS 301 | Cultural Diversity | 3 |
| _____ | Elective | 3 |
| | | 16 |

Total 66

MASTER OF SCIENCE IN EDUCATION (M.S.Ed.)

CHILDHOOD EDUCATION PROGRAM (1-6)

DEGREE REQUIREMENTS

The graduate program in Childhood Education, leading to the Master of Science in Education (M.S.Ed.) degree is a direct outgrowth of the Bachelor of Science Program in Childhood Education. It enables graduates of the B.S. program and other qualified individuals to complete the Regents requirements in this area leading to New York State Certification.

The program has been designed by the education faculty of Five Towns College, and teachers and administrators currently working in various school districts on Long Island. It is the intent of this program to enhance student understanding, pedagogical skills and appreciation of the recent Standards put forth by the Regents. The courses are organized in progressive tiers from the 500 level up to the research courses and seminars in the 700 level. The coursework can be completed in three semesters of full-time study or on a part-time basis.

The objectives of the program are to provide graduate students with the ability to:

- teach the history, philosophy and current trends in the field of childhood education;
- apply current thinking on evaluations and assessment in the classroom;
- teach literacy, mathematics and technology;
- incorporate different cultures into the classroom;
- meet the educational needs of exceptional children; and
- evaluate research in the area of Childhood Education.

The program framework calls for consonance and coherence with its theoretical and conceptual base, student outcomes, courses, instruction and evaluation. The content of courses complement each other and are consistent with the conceptual framework of the program.

The graduate program in Childhood Education is designed to develop and enhance the level of competencies of the classroom teacher in areas of instruction related to grades 1-6, to establish research skills in various education topics, and increase expertise and knowledge of the teacher's role in the teaching-learning process.

The curriculum consists of 36 credits in Master's level courses and 25 hours of field experience designed to develop or enhance the level of competencies of the classroom teacher in areas of instruction related to grades 1-6. Graduate students are taught research skills that will enable them to select, analyze and evaluate current research articles and proposals so that they can incorporate select findings into their instruction/learning processes.

Courses are taught by instructors who have the academic credentials, college teaching and significant professional experience in Childhood Education that enable them to teach practical applications as well as current academic theory and practice.

GRADUATION REQUIREMENTS

1. Satisfactory completion of thirty-six (36) credits of course work that are designed to have the student acquire knowledge, expertise, and research skills in the field.
2. 25 hours of field experience.
3. A minimum of 24 credits at the College.
4. A minimum Grade Point Average of 3.0.
5. A research project approved by the Graduate Advisor.

Candidates for the Master's Degree must complete all requirements within five years of the date of matriculation. If continuous matriculation has not been maintained, a reevaluation of credentials will be required.

ADMISSION STANDARDS

Graduate study in Childhood Education leading to the Master of Science in Education degree is open to qualified individuals who possess an appropriate bachelor's degree with major study in Liberal Arts and Childhood Education and have qualified for New York State Provisional/Initial Certification as Teacher of Childhood Education.

Students seeking admission to the Childhood Education program leading to a Master of Science in Education degree must have a Baccalaureate Degree in Childhood Education with a G.P.A. of 2.75 or better in education courses that meet the New York State Regents Standards.

Students may be admitted to the graduate program as matriculants, non-matriculants or matriculated with conditions. Students may not take more than twelve credits of graduate work before being accepted for matriculation.

TRANSFER CREDIT

Students who have taken graduate work at another institution may transfer up to twelve credits toward the Master of Science in Education degree if the course work was taken within a three-year period preceding matriculation at Five Towns College. The number of credits and type of course work transferred must be approved by the Graduate Admissions Committee.

Students planning to take graduate courses for transfer credit at other institutions must have advance approval in writing from the Academic Affairs' Office.

CHILDHOOD EDUCATION (1-6)

Master of Science in Education (M.S. Ed.) Degree

Recommended Sequence of Courses

HEGIS Code: 0802

COURSE REQUIREMENTS

The courses below are required of all students in the graduate program in Childhood Education leading to the Master of Science Degree in Education.

| SEMESTER I | | Credits |
|------------|--|----------|
| ELE 531 | Current Issues in Education | 3 |
| ELE 533 | Evaluation and Assessment of Learning .. | 3 |
| ELE 534 | Exceptional Children and the Schools | 3 |
| ELE 631 | Social Studies in the Elementary School . | <u>3</u> |
| | | 12 |

| SEMESTER II | | |
|-------------|--------------------------------------|----------|
| ELE 551 | Research Methods and Materials | 3 |
| ELE 632 | Current Mathematical Concepts | 3 |
| ELE 633 | Literature for Children | 3 |
| ELE 634 | Science and Technology | <u>3</u> |
| | | 12 |

| SEMESTER III | | |
|--------------|-----------------------------------|----------|
| ELE 552 | Project Seminar | 3 |
| ELE 732 | Reading and Writing Seminar | 3 |
| ELE 733 | Gifted Child Seminar | 3 |
| _____ | Elective | <u>3</u> |
| | | 12 |

Total 36

MASTER OF MUSIC (Mus.M.)

JAZZ/COMMERCIAL MUSIC PROGRAM

DEGREE REQUIREMENTS

The graduate program in Jazz/Commercial Music is offered with concentrations in Performance, Composition/Arranging, Music History, and Music Technology. It provides qualified students the opportunity to advance their study and research in the field of music and earn a Master of Music degree (Mus.M.).

The program is designed to meet the needs of professional musicians, audio recording engineers, music business executives, multimedia specialists, and active professionals working in the music industry, music education, or a music-related field.

Courses of study are flexible and designed to complement past experience and assist students in reaching current and future goals. Students meet each semester with the Graduate Advisor to plan their academic program. Candidates for the degree have the opportunity to perform with an ensemble during each semester of study.

Students must satisfactorily complete at least 36 credits of approved graduate courses with a minimum G.P.A. of 3.0. Twenty-four (24) of these credits must be completed in residence in order to be eligible for the Master's Degree. Undergraduate courses (100-400 level) may not be counted for credit toward a Master's Degree.

The graduate program leading to the Master of Music Degree is planned for three semesters of full-time study. Many students, however, take two years or more to complete all requirements. Graduate courses are scheduled for the late afternoon or early evening for the convenience of working students.

TRANSFER CREDIT

Students who have taken graduate work at another institution may transfer up to twelve (12) credits toward the Master of Music degree if the course work was taken within a three-year period preceding matriculation at Five Towns College. The number of credits and type of course work transferred must be approved by the Graduate Admissions Committee.

Students planning to take graduate courses for transfer credit at other institutions must have advance approval in writing from the Academic Affairs Office.

ADMISSION STANDARDS

All candidates for admission are expected to demonstrate musical skills and a commitment to the advancement of their personal and professional accomplishments. Completion of a bachelor's degree in music or a related field with at least 36 credits of applied music courses and a 2.75 G.P.A. is required for admission.

RECITALS/PROJECT

The Master of Music Program requires performance and composition majors to study with a member of the college faculty while matriculated for a degree, and present a Graduate Recital at the end of their studies with accompanying program notes. An approved final project is required of degree candidates in all other concentrations.

GRADUATION REQUIREMENTS

Candidates for the Master's Degree must complete all requirements within five years of the date of matriculation.

1. Satisfactory completion of thirty-six (36) credits of course work that are designed to have the student acquire knowledge, expertise, and research skills in the field.
2. A minimum of 24 credits at the College.
3. A minimum Grade Point Average of 3.0.
4. A minimum grade of B in all concentration courses.
5. A research project or recital approved by the Graduate Advisor.

If continuous matriculation has not been maintained, a re-evaluation of credentials will be required.

JAZZ/COMMERCIAL MUSIC PROGRAM

Master of Music Degree (Mus.M.)

HEGIS Code: 1004

COURSE REQUIREMENTS

The courses below are required of all students in the graduate program in Jazz/Commercial Music leading to the Master of Music degree.

| | Credits |
|---|---------|
| A.MUSIC CORE | 12 |
| B. CONCENTRATION | 12 |
| C. RECITAL/PROJECT | 6 |
| D.ELECTIVES | 6 |
| Total | 36 |
| | |
| A.MUSIC CORE | 12 |
| *Research Methods and Materials | 3 |
| Music Technology course | 3 |
| History course in Jazz/Commercial Music | 3 |
| Music Theory/Analysis course | 3 |
| | |
| B. CONCENTRATIONS | 12 |
| Composition/Arranging | |
| Music History | |
| Music Performance | |
| Music Technology | |
| | |
| C. RECITAL/PROJECT | 6 |
| MUS 541 Applied Music/Composition | 2 |
| MUS 542 Applied Music/Composition | 2 |
| MUS 641 Applied Music/Composition | 2 |
| Recital Requirement | |
| OR | |
| EDU 552 Project Seminar 1 | 3 |
| EDU 553 Project Seminar 2 | 3 |
| | |
| D.ELECTIVES | 6 |

*Must be taken during the first year of study.

PLAN OF STUDY

In conjunction with their advisor, students are responsible for selecting the courses to complete a Plan of Study that identifies course work needed to fulfill degree requirements.

CONCENTRATION COMPONENT

Students in the graduate program in Jazz/Commercial Music take the courses in the music core and select one of the concentrations listed below. The 12 credits in the music core and the 12 credits in the selected concentration, together with the 6 credits of recital/ project courses and 6 credits of electives complete the 36-credit requirement for the Master of Music Degree.

Sample Composition/Arranging Courses

| | |
|---------|------------------------------|
| MUS 513 | Electronic Music Composition |
| MUS 614 | Composers Workshop |
| MUS 711 | Jazz Composition/Arranging |
| MUS 712 | Film Scoring |

Sample Music History Courses

| | |
|---------|---------------------------------|
| MUH 501 | Commercial Music Styles |
| MUH 605 | Jazz History and Literature |
| MUH 608 | History of Film Music |
| MUH 614 | Early 20th Century Masterpieces |
| MUH 701 | American Musicals After 1940 |
| MUH 705 | Jazz History and Literature 2 |

Sample Music Performance/Analysis Courses

| | |
|---------|---------------------------|
| MUS 521 | Advanced Improvisation |
| MUS 611 | Contemporary Jazz Harmony |
| MUS 630 | Analytical Techniques |
| MUS 631 | Jazz/Commercial Piano |

Required Music Technology Courses

| | |
|---------|------------------------------|
| AUD 500 | Multitrack Audio Production |
| AUD 511 | Nonlinear Production |
| AUD 513 | Digital Nonlinear Production |
| AUD 521 | MIDI Concepts |

JAZZ/COMMERCIAL MUSIC PROGRAM

Composition/Arranging Concentration

Master of Music Degree (Mus.M.)

HEGIS Code: 1004

| SEMESTER I | | Credits |
|------------|--------------------------------------|----------|
| * EDU 551 | Research Methods and Materials | 3 |
| + MUS 541 | Applied Music/Composition 1 | 2 |
| + MUS ____ | Composition/Arranging course | 3 |
| * _____ | Music Technology course | 3 |
| _____ | Elective | <u>1</u> |
| | | 12 |

| SEMESTER II | | Credits |
|-------------|-------------------------------------|----------|
| * MUH ____ | Jazz/Commercial Music History | 3 |
| + MUS 542 | Applied Music/Composition 2 | 2 |
| + MUS ____ | Composition/Arranging course | 3 |
| + MUS ____ | Elective | 3 |
| _____ | Elective | <u>1</u> |
| | | 12 |

| SEMESTER III | | Credits |
|--------------|------------------------------------|----------|
| * MUS ____ | Music Theory/Analysis course | 3 |
| + MUS 641 | Applied Music/Composition 3 | 2 |
| + MUS ____ | Composition/Arranging course | 3 |
| _____ | Elective | 3 |
| _____ | Elective | <u>1</u> |
| | | 12 |

Total 36

* Music Core Courses
+ Composition/Arranging Concentration

JAZZ/COMMERCIAL MUSIC PROGRAM

Music History Concentration

Master of Music Degree (Mus.M.)

HEGIS Code: 1004

| SEMESTER I | | Credits |
|------------|--------------------------------------|----------|
| * EDU 551 | Research Methods and Materials | 3 |
| + MUH ____ | Music History course | 3 |
| * _____ | Music Technology course | 3 |
| _____ | Elective | <u>3</u> |
| | | 12 |

| SEMESTER II | | Credits |
|-------------|-------------------------------------|----------|
| * MUH ____ | Jazz/Commercial Music History | 3 |
| + EDU 552 | Project Seminar 1 | 3 |
| + MUH ____ | Music History course | 3 |
| _____ | Elective | <u>3</u> |
| | | 12 |

| SEMESTER III | | Credits |
|--------------|------------------------------------|----------|
| * MUS ____ | Music Theory/Analysis course | 3 |
| + EDU 553 | Project Seminar 2 | 3 |
| + MUH ____ | Music History course | 3 |
| + MUH ____ | Music History course | <u>3</u> |
| | | 12 |

Total 36

* Music Core Courses
+ Music History Concentration

JAZZ/COMMERCIAL MUSIC PROGRAM
Music Performance Concentration
Master of Music Degree (Mus.M.)
HEGIS Code: 1004

| SEMESTER I | Credits |
|--|----------|
| * EDU 551 Research Methods and Materials | 3 |
| + MUS 541 Major Instrument/Voice 1 | 2 |
| + PE_____ Performance Ensemble..... | 1 |
| + MUS _____ Elective..... | 3 |
| * _____ Music Technology course..... | <u>3</u> |
| | 12 |

| SEMESTER II | Credits |
|--|----------|
| * MUH_____ Jazz/Commercial Music History | 3 |
| + MUS 542 Major Instrument/Voice 2 | 2 |
| + PE_____ Performance Ensemble..... | 1 |
| + MUS _____ Elective..... | 3 |
| _____ Elective..... | <u>3</u> |
| | 12 |

| SEMESTER III | Credits |
|--|----------|
| * MUS_____ Music Theory/Analysis course..... | 3 |
| + MUS 641 Major Instrument/Voice 3 | 2 |
| + PE_____ Performance Ensemble..... | 1 |
| + MUS _____ Elective..... | 3 |
| _____ Elective..... | <u>3</u> |
| | 12 |

Total 36

* Music Core Courses
+ Performance Concentration

JAZZ/COMMERCIAL MUSIC PROGRAM
Music Technology Concentration
Master of Music Degree (Mus.M.)
HEGIS Code: 1004

| SEMESTER I | Credits |
|--|----------|
| * EDU 551 Research Methods and Materials | 3 |
| + AUD 500 Multitrack Audio Production | 3 |
| + AUD 521 MIDI Concepts..... | 3 |
| * _____ Music Technology course..... | <u>3</u> |
| | 12 |

| SEMESTER II | Credits |
|--|----------|
| * MUH_____ Jazz/Commercial Music History | 3 |
| + AUD 511 Nonlinear Production | 3 |
| + EDU 552 Project Seminar 1 | 3 |
| _____ Elective..... | <u>3</u> |
| | 12 |

| SEMESTER III | Credits |
|--|----------|
| * MUS_____ Music Theory/Analysis course..... | 3 |
| + AUD 513 Digital Nonlinear Production | 3 |
| + EDU 553 Project Seminar 2 | 3 |
| _____ Elective..... | <u>3</u> |
| | 12 |

Total 36

* Music Core Courses
+ Audio Recording Technology Concentration

MASTER OF MUSIC (Mus.M.)

MUSIC EDUCATION PROGRAM

DEGREE REQUIREMENTS

The graduate program in Music Education requires satisfactory completion of thirty-six 36 credits of approved graduate courses including a research project. It is designed for those individuals who have Provisional/Initial Certification and wish to attain Professional Certification to teach grades K-12. Twenty-four (24) of these credits must be completed in residence in order to be eligible for the master's degree. The program provides qualified students the opportunity to advance their study and research in music education and earn a Master of Music degree (Mus.M.). All requirements must be completed within five years of the date of matriculation.

ADMISSION STANDARDS

All applicants for admission are required to have Provisional/Initial Certification and demonstrate by audition significant musical skills and a commitment to the advancement of their personal and professional accomplishments. Completion of an undergraduate major in music education with at least 36 credits of applied music courses and a 2.75 overall G.P.A. are required for admission.

Students in the graduate program in Music Education take 18 credits of music education courses, 12 credits of music core courses, and 6 elective credits to complete the 36- credit requirement for the Master of Music degree.

GRADUATION REQUIREMENTS

Candidates for the Master's Degree must complete all requirements within five years of the date of matriculation.

1. Satisfactory completion of thirty-six (36) credits of course work that are designed to have the student acquire knowledge, expertise, and research skills in the field.
2. A minimum of 24 credits at the College.
3. A minimum Grade Point Average of 3.0.
4. A research project approved by the Graduate Advisor.

If continuous matriculation has not been maintained, a reevaluation of credentials will be required.

COURSE REQUIREMENTS

The courses below are required of all students in the graduate program in Music Education leading to the Master of Music degree.

| | Credits |
|---|-----------|
| A.MUSIC CORE | 12 |
| B.MUSIC EDUCATION | 18 |
| C.ELECTIVES..... | 6 |
| Total | 36 |
| A.MUSIC CORE | 12 |
| AUD 521 MIDI Concepts | 3 |
| MUH 501 Commercial Music Styles..... | 3 |
| MUS 511 Jazz Harmony 1 | 3 |
| MUS 513 Electronic Music Composition 1 | 3 |
| B. MUSIC EDUCATION | 18 |
| EDU 531 Current Issues in Education | 3 |
| EDU 542 Music in the Elementary School..... | 3 |
| EDU 551 Research Methods and Materials..... | 3 |
| EDU 552 Project Seminar | 3 |
| EDU 603 Computers in Music Education | 3 |
| ELE 534 Exceptional Children and the Schools. | 3 |
| C. ELECTIVES | 6 |

MUSIC EDUCATION

Master of Music Degree (Mus.M.)

Recommended Sequence of Courses

HEGIS Code: 0832

| SEMESTER I | Credits |
|---|---------------|
| AUD 521 MIDI Concepts | 3 |
| EDU 531 Current Issues in Education | 3 |
| MUH 501 Commercial Music Styles..... | 3 |
| MUS 513 Electronic Music Composition 1 | 3 |
| | 12 |
| SEMESTER II | |
| MUS 511 Jazz Harmony 1 | 3 |
| EDU 551 Research Methods and Materials..... | 3 |
| EDU 542 Music in the Elementary School..... | 3 |
| _____ Elective | 3 |
| | 12 |
| SEMESTER III | |
| EDU 603 Computers in Music Education | 3 |
| EDU 552 Project Seminar | 3 |
| ELE 534 Exceptional Children and the Schools. | 3 |
| _____ Elective | 3 |
| | 12 |
| Total | 36 |

DOCTOR OF MUSICAL ARTS (D.M.A.)

The College through its Graduate Division, accepts prospective candidates for the degree of Doctor of Musical Arts (D.M.A.). The degree is granted in the fields of music performance, composition/arranging, music education, or music history and literature, and requires demonstration of distinguished achievement. The degree is offered with an emphasis on jazz/commercial music in accordance with the mission of the College.

Attainment of a doctoral degree at Five Towns College requires outstanding scholarship and research culminating in a dissertation that contributes to the general fund of knowledge in the area of concentration. Qualified doctoral candidates must earn a minimum of 60 credits beyond the master's level and must maintain a 3.0 G.P.A. or higher.

Doctoral degrees in music at the College are intended for those planning to work at the most advanced academic and professional levels of musical endeavor. Students admitted to doctoral study are expected to achieve competence as musician/scholars who can communicate effectively both orally and in written form. They should be able to demonstrate the ability to write concisely with clarity and prepare critiques of musical performances that reflect mature, sensitive insights into musical values.

Doctoral study requires a minimum of three or four years of graduate work. Completion of an appropriate Masters Degree is prerequisite to doctoral study. The degree program objectives listed below must be demonstrated by candidates for graduation as a prerequisite to qualifying for the Doctor of Musical Arts degree:

- Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;
- Knowledge of the techniques of jazz harmony sufficient to analyze selected compositions;
- Knowledge of representative literature and influential composers;
- Expertise in music history, education, performance, or composition;
- Expertise in the supervision of music programs;
- Expertise in the application and utilization of appropriate research skills; and
- Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly and wider communities.

MUSIC PERFORMANCE

HEGIS Code: 1004

Degrees in this area are awarded for instrumental/vocal performance. In addition to demonstrating the technical achievements of the artist-performer, the candidate is expected to exhibit a thorough knowledge of the theoretical, pedagogical, and historical aspects of instrumental/vocal performance as well as knowledge of its literature.

Acceptance in the performance program requires submission of programs listing performances and recordings, an interview and audition demonstrating exceptional musical skills in a major instrument/voice before a committee of graduate faculty.

COMPOSITION AND ARRANGING

HEGIS Code: 1004.10

This program offers the student an opportunity to acquire training for a career as a composer and arranger or as a college teacher of music theory and composition. A thorough knowledge of contemporary harmony and a background in orchestration are essential for this degree.

The program in composition and arranging stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism. The program involves the utilization and application of this knowledge to the compositional process.

Acceptance in the program in composition/arranging will be based upon an interview, audition, evidence of creative talent and a knowledge of craftsmanship in writing music demonstrated in a portfolio of compositions/arrangements that includes both the scores and recordings.

MUSIC EDUCATION

HEGIS Code: 0832

Emphasis is on an intensive and comprehensive study of the role of music in institutions of higher learning. The doctoral candidate develops a keen knowledge of the pedagogical, psychological, and social values of music education, as well as the theoretical and historical basis of music used in education. Candidates engage in research culminating in a dissertation that makes an original contribution to the field of music education.

The program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research findings to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, history of the other arts, the humanities and social sciences.

Acceptance in the music education program requires at least three years of teaching experience, an interview, audition and a record of outstanding pedagogical achievement as evidenced in the three required letters of recommendation.

MUSIC HISTORY AND LITERATURE

HEGIS Code: 1006

In this program the candidate has the opportunity to acquire the appropriate tools and methods of research in both history and literature and to study the history of music from the past to the present. The candidate also has the opportunity to undertake research in any cultural area or historical aspect of music that adds to the body of knowledge in music history and literature. A broad background in the humanities and social sciences is one of the essentials for this degree.

The program in music history and literature emphasizes the scholarly study of music and its relationship to other fields such as social, political and art history. Competencies include bibliographic research, analytic techniques and writing skills.

The ability to work conceptually with the relationships between music and music literature within cultural/historical contexts is essential as is knowledge of various historical periods, and the ability to produce and defend scholarly work.

Acceptance in the program of music history and literature requires an interview, audition, and submission of a historical research essay demonstrating a high level of scholarly potential together with representative writing samples.

ADMISSION POLICIES AND PROCEDURES

All applicants for admission to doctoral study must submit a completed application, three letters of recommendation, official transcripts documenting the successful completion of an appropriate masters degree with a G.P.A. of 3.0 or better and schedule a personal interview and audition.

Applicants must also submit an original essay of at least 1500 words on a musical subject of their choice. The essay must be typed and supported by citations and references.

Applicants seeking acceptance must demonstrate exceptional musical skills on an instrument/voice, or present a record of outstanding pedagogical achievement, or submit a scholarly paper or portfolio of compositions/arrangements that provide evidence of superior potential and creativity.

Establishment of Matriculation

The Graduate Governance Committee evaluates applications for matriculation based on the following criteria: (1) applicant's grade point average from previous degree programs; (2) letters of recommendation; (3) original essay; (4) personal interview; and (5) individual requirements set forth in the descriptions for each of the programs.

Special Students

Students who do not wish to enroll in a degree program are permitted to register as nondegree special students. Special students are not eligible for independent study or advisement.

It should be noted that while in certain exceptional cases credits earned as a special student may later be applied to degree candidacy, special student status should not be viewed as a prelude or aid to the attainment of degree candidate status. In any case, no more than 12 credits of coursework earned as a special student can be applied to the D.M.A. degree. Past or present status as a special student is not considered during evaluation of an application for degree candidacy; the latter is considered a separate application, and different admissions criteria are applied. There can thus be no guarantee that individuals granted special student status will be accepted for degree candidacy should they apply.

International special students taking fewer than twelve credits a semester are not eligible for a student visa. All special students taking 6 or more credits a semester must comply with New York State immunization regulations.

Major Professor

After acceptance as a matriculated student seeking degree candidacy, the Graduate Governance Committee will designate a major professor (advisor) for each student. The major professor will act as the student's mentor and will be responsible for helping the student select the electives to complete a Plan of Study during the first academic year. The major professor meets with the student periodically to review his/her progress toward completion of the dissertation and degree requirements.

Plan of Study

The Plan of Study includes 12 credits of core curriculum courses selected from those listed below. In conjunction with their major professor, students are responsible for selecting the elective courses to complete a Plan of Study that identifies course work needed to fulfill degree requirements.

| D.M.A. CORE | | Credits |
|-------------|----------------------------|----------|
| EDU 541 | College Teaching | 3 |
| EDU 651 | Doctoral Research | 3 |
| EDU 652 | Doctoral Seminar..... | 3 |
| MUS 630 | Analytical Techniques..... | <u>3</u> |
| Total | | 12 |

Transfer Credit

Graduate courses completed at an accredited institution, not applied to another graduate degree, completed with a grade of A or B, may be presented for transfer of credit with the approval of the Director of Graduate Studies. Grades below B in graduate classes do not carry doctoral credit.

Time Limitation

Students in the Doctoral Program must complete a Plan of Study prior to the end of their first year with the signed approval of the Administration, 12 credits during the first two years of study and all requirements within ten years of the date of matriculation. Exceptions are granted only in medical emergencies with the permission of the Graduate Governance Committee. Other exceptions are reviewed on a case-by-case basis, but approval is very rare and appeals are actively discouraged.

The following regulations are in effect for all doctoral students:

1. Students must register for MUS 801 Doctoral Advisement each semester after completion of EDU 652 Doctoral Seminar. Registration for Doctoral Advisement entitles students to access both the main and Graduate Libraries and consult with their major professor in regard to their research project/dissertation.

2. If a student who is still within the ten-year time period for degree completion does not register for at least one three credit course, matriculation will lapse unless he/she registers for MUS 800 Continuous Registration.

Students who fail to maintain matriculation by the end of the given semester will be considered to have withdrawn and will be required to reapply for admission to continue working toward his or her degree. Readmission to the program is not guaranteed.

Leave of Absence

In extraordinary cases a student may be granted a leave of absence upon written application to the Director of Graduate Studies and with the approval of the Provost. Leave of absences are typically granted only in cases of serious illness. The duration of the leave may be counted as part of the ten years allowed for completion of the degree.

Comprehensive Examination/Candidacy

Before admission to degree candidacy, students must pass a Comprehensive Examination that tests the extent of the student's knowledge in the general field of study and the area of specialization. The examination should be taken before completion of all course work.

Students will only be permitted a second attempt to pass the Comprehensive Examination upon the recommendation of the Graduate Governance Committee. The second examination may not take place until four months after the date of the first examination.

Doctoral candidates must be registered for either course credit or MUS 800 Continuous Registration in every semester until they graduate.

Composition and Arranging Recitals

Candidates in the composition and arranging program must compose a major work as well as present two recitals of other compositions in a variety of media. Regulations governing publication of compositions are the same as those governing publication of dissertations. The required abstract must address the formal, stylistic, and technical elements of the compositions.

Concerts and Performance Recitals

Candidates in the music performance program must conduct three major public concerts or present three recitals: (1) a solo recital during the second semester; (2) a recital of vocal and/or instrumental chamber music; and (3) a solo recital prior to graduation. No more than one concert or recital is permitted per semester. Each concert or recital will be evaluated independently by a panel of judges selected by the Graduate Governance Committee. If a candidate's performance is judged unsatisfactory, an additional one must be performed. In no case will a candidate be permitted to remain in the program if more than one concert or recital is determined to be unsatisfactory.

Dissertation

Doctoral programs require the completion of a dissertation or a major composition, which must meet required standards of scholarship and demonstrate the candidate's ability to conduct original research.

The Dissertation Proposal should include a statement on the significance/need for the study, research methodology, possible conclusions and recommendations for further research, and cite examples of literature related to the topic. Candidates may not offer their dissertation to any agency for publication without explicit approval in writing from the Graduate Governance Committee.

Enrollment in MUS 800 Continuous Registration is required until the dissertation is completed. Doctoral candidates seeking financial aid may apply for full-time status with this registration or an additional enrollment in a three credit course.

Final Dissertation Defense

Upon completion of all required courses and the dissertation, the candidate must schedule a Final Dissertation Defense. The defense focuses on the final document itself but can include general questioning related to the field of study within the scope of the dissertation. The Graduate Governance Committee appoints at least three faculty members to conduct the defense.

After successful completion of the defense, the candidate will prepare the dissertation with the Director of Library before submittal for publication with ProQuest.

The Graduate Governance Committee will recommend conferral of the doctoral degree by the College's Board of Trustees.

Publication of the Dissertation

University Microfilms, Inc., Ann Arbor, Michigan processes the document and sends catalog information to the Library of Congress for printing and distribution of cards for depository catalogs and libraries. The abstract of the dissertation is printed in Microfilm Abstracts and distributed to leading libraries in the United States and elsewhere, and to a select list of journals and abstracting services. One copy of the dissertation is archived in the Graduate Library.



FIVE
TOWNS
COLLEGE



FIVE
TOWNS
COLLEGE



FIVE
TOWNS
COLLEGE



FIVE
TOWNS
COLLEGE



Solid State Logic



COURSE DESCRIPTIONS

All of the courses offered by the College are described below. The recommended sequences of courses for each program indicate which courses are offered for the Fall semester (I, III, V, VII) and for the Spring semester (II, IV, VI, VIII). The College reserves the right to cancel any elective course for which there is insufficient registration. For information about the specific course offerings for any given semester, consult the appropriate semester class schedule.

COURSE NUMBERS

Each course number has three digits; the first digit indicates the level of the course. Courses starting with 0 are developmental; those starting with 1 are intended primarily for first-year students; those starting with 2 are primarily for second year students; those starting with 3 and 4 designed for third- and fourth-year students. Courses starting with 5, 6, 7, or 8 are only open to graduate students, except in rare cases as set forth in this catalog. The second digit indicates the area of the subject, and the third digit indicates the particular course in the area. For example, in BUS 203 the 2 indicates that it is an advanced course in Business, the 0 indicates that it is a course in Accounting, and the 3 indicates that its particular subject matter is Cost Accounting.

Course descriptions are arranged alphabetically according to discipline.

LOWER DIVISION

Students who have earned fewer than 54 credits are classified as freshmen or sophomores. Such students normally register for course work designated at either the 100 or 200 level. Courses offered at the 100 or 200 level are designated as lower division. All work taken at a community or two-year college is considered to be lower division work and cannot be transferred for upper division credit.

UPPER DIVISION

Students who have earned 54 or more credits are classified as juniors or seniors. Such students typically register for courses at the 300 and 400 levels. Courses offered at the 300 and 400 levels are designated as upper division. Graduation requirements for upper division work are indicated in the Recommended Sequence of Courses for each program.

GRADUATE DIVISION

Students who have been accepted for matriculation in a graduate program, or who have special permission, are classified as graduate students. Typically graduate students must have earned an undergraduate degree before enrolling in graduate level courses. Graduate students normally register for courses at the 500, 600, 700, or 800 level.

ART HISTORY

ART 101 HISTORY OF ART
3 Credits 3 Class Hours

Development of art from ancient to modern times. Evolving techniques and styles in historical context. Major movements, concepts, and artists in painting, sculpture, photography and architecture are explored and discussed.

ART 103 MODERN ART
3 Credits 3 Class Hours

Concentrating on the 20th century, this course deals with the major directions the various art forms—painting, sculpture, architecture, and photography—have taken into the contemporary period. The intellectual, social, and cultural forces creating the form and content of modern art will be considered.

ART 201 VISUAL ARTS
3 Credits 3 Class Hours

Exploration of the ways of looking at and understanding works of art in the fields of painting, sculpture, architecture, and photography. Consideration of the relationships between these arts and society at large. The creative process in both the artist and the viewer.

ART 202 RENAISSANCE ART
3 Credits 3 Class Hours

Outstanding artistic achievements in Italy and Northern Europe from the fourteenth through the sixteenth century. Development of painting, sculpture, and architecture; their relation to political and social movements; study of major schools and representative artists.

AUDIO RECORDING TECHNOLOGY

AUD 101 AUDIO RECORDING THEORY
3 Credits 3 Class Hours

Study of acoustic theory and practical application of recording studio signal flow. Students will participate in a hands-on environment covering topics such as microphone characteristics and techniques, recording and mixing using a Digital Audio Workstation, MIDI production and basic effects processing.

AUD 102 AUDIO RECORDING TECHNIQUES
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 101

An overview of the recording studio with focused attention on the control room. Study and demonstration of techniques in recording, mixing, and production. Practical application of studio procedures in actual recording & mixing situations. Development of skills on recording consoles, digital recording formats, and special outboard recording equipment, including reverbs, and dynamic effects processors.

AUD 121 MUSIC THEORY FOR AUDIO
3 Credits 3 Class Hours
Prerequisite: AUD 101

Study and demonstration of music fundamentals for audio. Topics include melodic and rhythmic note reading, intervals, major and minor scales, chords, key signatures, and tempo. Development of skills necessary to work with frequency, amplitude, advanced ear training, and pitch correction plug-ins. An introduction to the basic layout of the piano keyboard and how it relates to the piano scrolls of MIDI devices.

AUD 201 RECORDING STUDIO OPERATIONS
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 102

An in-depth study of studio procedures, production techniques and digital signal processing. Application of recording skills including session setup & tempo mapping in software. Application of digital editing skills including advanced modes and tools in software and use of Elastic Audio & VocALign plug-ins. Music production using virtual instruments. Mixing techniques involving advanced signal flow.

AUD 202 ADVANCED AUDIO PRODUCTION
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 201

Development of skills necessary for employment in a professional studio using a 72 channel SSL console, outboard equipment, HD digital recording format, and advanced recording and mixing techniques.

AUD 213 ACOUSTICS & STUDIO DESIGN
CONCEPTS

3 Credits 3 Class Hours
Prerequisite: AUD 102

Study of advanced acoustic theory including waveform behaviors in both open and enclosed spaces. Study of effects of various materials utilized in studios and various performance environments on sound pressure waves. Studio design concepts of project studios, performance spaces and focused attention on professional recording and mixing studios.

AUD 214 LIVE SOUND DESIGN
3 Credits 3 Class Hours

An in-depth study into the world of live sound design. The technical aspects of front of house mixing, stage monitor mixing, and small PA mixing as it pertains to musicals, concerts and theatrical plays. A scientific approach to room design and its relationship to frequency response. The methodology of sound reinforcement, live sound signal flow, live sound equipment, and stage layout. Emphasis on microphone, speaker selection and placement, sound effect design, and the role of sound to clarify and heighten the “listening” experience.

AUD 303 MIDI APPLICATIONS
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 202 or MUS 212

Study of MIDI production techniques for music composition. Students will learn how to sequence and edit MIDI data using a variety of software, including but not limited to Reason, Pro Tools and Logic. Students will create beats, use virtual instruments and mix complete projects.

AUD 304 NONLINEAR RECORDING
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 303

Concepts and techniques of industry standard DAW systems. Computer platforms that are used for recording, processing and digital editing. Emphasis on the application and operation of primary plug-ins. Highlighting the technical aspects of recording, editing, manipulating, and mixing of digital audio. Basic operation of outboard controllers.

AUD 306 ANALOG AUDIO PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 202

An in-depth study of analog studio procedures, production techniques, signal processing, and analog tape machine maintenance and calibration. Students will learn analog theory and concepts by participating in classroom group recording and mixing sessions. Participants will gain an appreciation for audio productions created before digital technology and will see the value of using analog techniques and equipment in today’s digital studios.

AUD 313 SYNTHESIZERS AND SOUND DESIGN
3 Credits 3 Class Hours
Prerequisite: AUD 303

Concepts and techniques of using analog and virtual synthesizers for various aspects of music production. Examine the art and sonic characteristic of original music sound design. To study the unique process of creating sound from oscillators, filters, and modulation.

AUD 401 AUDIO/VIDEO POST-PRODUCTION
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 304

Study of production techniques common to the audio/video environment. Synchronization of audio to video using nonlinear procedures. Creating and insertion of sound effects along with the art of Foley design. Using ADR to replace field recorded/on set dialog. Finalizing a soundtrack with all replaced and original audio using a mixdown method for stereo and multi-channel sessions for audio/video post production.

AUD 402 ADVANCED MIXING PROCEDURES
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: AUD 202

A study of the art of music production mixing. Creating stereo mixdown using industry standard hardware and software. Advanced techniques of compressor/limiters, expanders/noise gates for dynamic side-chaining and parallel processing. Applicable use of equalization for musical timbre modifications. Practice time-based FX processing including reverb, delay, and modulation. Mixing analysis and frequency ear training.

AUD 403 ADVANCED NONLINEAR PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 304

Concepts and techniques of using an HD nonlinear recording system for various aspects of music production. Examination of the inner workings of the industry standard non-linear formats, plug-ins, stereo and multi-channel mixing. Enhancement of efficiency and quality of productions.

AUD 410 VIDEO GAME SOUND PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 401

Study of production techniques within the video game environment. Synchronization of audio and on-screen animation. Creating and insertion of sound effects, voice ADR, and the art Foley design. Final mixdown procedure for stereo and multi-channel sessions specifically in video game production.

AUD 411 VIDEO FOR AUDIO PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 401

The study of video editing, including but not limited to the tools and modes used within the non-destructive editing realm. Special attention toward sound editing within industry standard software programs. Synchronization of audio to video in post-production. Introductory understanding of mixdown procedures for stereo and multi-channel productions.

AUD 500 MULTITRACK AUDIO PRODUCTION
3 Credits 3 Class Hours

Study and demonstration of audio recording theory and practice. Topics include acoustics and sound propagation, microphone characteristics and techniques, studio design, speakers, signal flow, and the basic analog and digital theory. Development of skills with a console, patch bay, and DAW.

AUD 511 NONLINEAR PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 500

Introduction to the concepts and techniques of Digital Work Station (DSW). Computer platforms that are used for recording, processing and digital editing. Emphasis on non-destructive editing techniques, sample rate and bit depth conversion, format protocols, and operation of primary plug-ins.

AUD 513 DIGITAL NONLINEAR PRODUCTION
3 Credits 3 Class Hours
Prerequisite: AUD 511

Study and apply digital nonlinear multitrack recording, editing, and mixing techniques to the music production and the audio/video post-production. Basic tracking, overdubbing, dialog replacement, spotting sound effects. Development of skills with a console, DAW, effects processors, and advanced plug-ins.

AUD 521 MIDI CONCEPTS
3 Credits 3 Class Hours

Conceptual background and implementation of the Musical Instrument Digital Interface (MIDI) protocol. Use of the MIDI language for electronic instrument interconnection and synchronization. Sequencing and real time parameter controllers related to music composition and production. The impact of MIDI technology on recording, composition, education and live performance.

BASIC EDUCATIONAL SKILLS

Basic educational skills courses are intended for students who are underprepared in reading, writing and mathematics. To identify who is underprepared, the College may require entering students to take placement evaluations in those areas. The scores achieved by students determine placement.

BES 023 COLLEGE COMMUNICATION SKILLS
*0 Credits 3 Class Hours

Study of the terms and topics in college-level reading. Emphasis on strengthening reading and writing skills through the use of readings as models for writing. Learning how to construct paragraphs and short essays. Applying basic library techniques to library research projects.

ENG 011 READING AND WRITING FOR SUCCESS
*0 Credits 3 Class Hours

This is a study that examines the basic elements of reading comprehension and writing skills. Enrollment in this course is based on ACCUPLACER placement. Within this course students will improve their abilities in reading comprehension, learn to develop and express ideas in writing, and the summarization of readings within the writing process. The coursework will require utilization of a dictionary and thesaurus. The application of basic library techniques will be used to do library research projects.

MAT 011 DEVELOPMENTAL MATHEMATICS
*0 Credits 3 Class Hours

Designed to help students better understand concepts in the areas of whole numbers, fractions, decimals, percents, and measurements. Develops ability to apply the fundamental mathematical operations (adding, subtracting, multiplying, and dividing). Individualized, self-paced approach.

**Three equated credits for the determination of tuition and full-time status.*

BUSINESS

BUS 101 ACCOUNTING 1
3 Credits 3 Class Hours

Introduction to accounting principles and techniques. Their application to records and statements, general and special journals and ledgers. Controlling accounts, preparation of financial statements, and completion of all stages of the entire accounting cycle.

BUS 102 ACCOUNTING 2
3 Credits 3 Class Hours
Prerequisite: BUS 101

Accounting for specialized commercial and industrial activities, including partnerships and corporation accounting. Decision making, income taxes, consolidated statements, computerized accounting, and electronic spreadsheets.

BUS 111 BUSINESS ORGANIZATION AND MANAGEMENT
3 Credits 3 Class Hours

Character, forms, and structure of business organizations; their relationships to society and human factors in business. Marketing methods, information systems, finance and investment are examined within the business environment.

BUS 121 BUSINESS LAW 1
3 Credits 3 Class Hours

Survey of the American legal system; fundamentals of legal liability; growth of legal institutions; Federal and New York State court systems. Development and application of principles of law to business and sales.

BUS 122 BUSINESS LAW 2
3 Credits 3 Class Hours
Prerequisite: BUS 121

Legal aspects of business operations; partnerships, corporations, and related business organizations. Their formation, operation, and dissolution. Basic principles of personal property, bailments, sales, security devices, real property, estates, and bankruptcy.

BUS 201 INTERMEDIATE ACCOUNTING
3 Credits 3 Class Hours
Prerequisite: BUS 102

Accounting theory and practice reviewed in depth. Balance sheet classification, valuations and income statement presentation and classification. Special attention to publications of the AICPA and other professional organizations.

BUS 205 MANAGERIAL ACCOUNTING
3 Credits 3 Class Hours
Prerequisite: BUS 102

Fundamental accounting principles and practices applied to the managerial decision-making process within an organization. Topics include cost-volume-profit analysis, budgeting, control and performance evaluation, and product costing. Practical business problems will be used to illustrate current techniques.

BUS 211 PRINCIPLES OF MANAGEMENT
3 Credits 3 Class Hours

Principles of Management as they relate to the planning, organization, leading, controlling and evaluation of management activities. Case studies and problems are used to analyze management problems. Both classical and current theories of management are explored.

BUS 214 PRINCIPLES OF INCOME TAX
3 Credits 3 Class Hours
Prerequisite: BUS 102

Detailed analysis of basic income tax principles as they apply to individuals, partnerships, and corporations. Examination of Federal and New York State tax laws and covering tax forms. Preparation of Federal and State income tax returns.

BUS 215 SOCIAL MEDIA BASICS FOR MUSICIANS
3 Credits 3 Class Hours

This course will help students understand best practices in social media to maximize audience engagement. This course will enable students to become proficient in social media in order to successfully market themselves in what has become an increasingly cluttered & challenging environment. The current generation of popular music purchasers and patrons are increasingly immune to traditional marketing and advertising techniques. Today's listeners rely largely on peer recommendations to discover and become attracted to new music and artists. The most popular web applications in this regard include Facebook and Twitter, but a number of other applications merit investigation and use, and are becoming ever more critical to the success of a musician.

BUS 232 BUSINESS ETHICS
3 Credits 3 Class Hours

This course gives the student a framework for evaluating the societal and environmental impact of business decisions and for choosing the best ethical approach to solving business problems.

BUS 241 PRINCIPLES OF MARKETING
3 Credits 3 Class Hours

Principles, methods, policies, problems, and institutions involved in distribution of goods and services from producer to consumer. Marketing activities, functions, and methods of manufacturers, wholesalers, jobbers, and retailers.

BUS 242 SALESMANSHIP
3 Credits 3 Class Hours

Techniques of industrial and retail salesmanship; demonstration and analysis of products, determination of customer needs and motivations. Organization, presentation and evaluation of sales talks and promotions; handling objections; closing strategies and personal qualifications for effective selling.

BUS 243 RETAILING
3 Credits 3 Class Hours

Survey of retailing; shopping centers, plazas, malls and retail stores; major divisions, their functions, and interrelationship; merchandising techniques; promotion, control of operations, and personnel management.

BUS 244 ADVERTISING
3 Credits 3 Class Hours

Fundamental principles, techniques, and procedures used in modern advertising. Product identification, media selection, layout and copywriting, research, space and time purchasing. Role of the advertising agency; campaign planning, organization, and management.

BUS 246 CONSUMER BEHAVIOR
3 Credits 3 Class Hours

A study of theory and practice of consumer behavior. Concepts and findings from the fields of sociology, psychology, social psychology, and economics, bearing upon buyer behavior are considered. The importance of consumer research as a prerequisite to marketing decisions. The elements of consumer decision processes.

BUS 251 PRINCIPLES OF FINANCE
3 Credits 3 Class Hours
Prerequisites: BUS 101

An introduction to the principles and methods of financing with emphasis upon monetary policy and bank management. Topics studied include public and private finance, money and banking, capital management, business financing, securities markets, government finance, consumer credit, and interest rates.

BUS 306 MANAGEMENT INFORMATION SYSTEMS
3 Credits 3 Class Hours
Prerequisite: COM 101

Advanced study and analysis of computers and business related software. A variety of computer application programs including; word processing, spreadsheets, and presentation software will be examined. Integration of the Internet with these application will also be explored.

BUS 307 E-COMMERCE
3 Credits 3 Class Hours
Prerequisite: BUS 211, COM 101

Advanced study of business on the Internet. Strategies for Internet marketing, sales and promotion. Analysis of legal and ethical issues as well as security concerns. Development of business plans to implement E-commerce.

BUS 310 MANAGEMENT THEORY AND PRACTICE
3 Credits 3 Class Hours
Prerequisite: BUS 211

Application of advanced managerial techniques, methods and strategies designed to increase production, quality and job satisfaction.

BUS 311 HUMAN RESOURCE MANAGEMENT
3 Credits 3 Class Hours
Prerequisite: BUS 211

Focus on major employee challenges and concerns within a business. Policies, procedures, developing practices in employment hiring, training, staffing, and managing employees that companies must use in order to remain competitive within their industry. We focus our attention in this area because understanding how organizations can gain sustainable competitive advantage through people (human resources) is a challenging practice. The terms human resources, human capital, intellectual capital and talent imply that it is people who drive the performance of their organizations along with other resources such as money, materials, and information. A blend of behavioral science with traditional employee and labor relations philosophies are studied. Effective ways to deal with problems in communication, leadership, discipline, performance, and compensations are identified.

BUS 312 ORGANIZATIONAL BEHAVIOR
3 Credits 3 Class Hours
Prerequisite: BUS 211

Focus upon human behavior within organizations, both formal and informal, including such topics as: motivation, communication, leadership, implementing change and organizational development.

BUS 318 INTERNATIONAL BUSINESS
3 Credits 3 Class Hours
Prerequisites: BUS 111, BUS 241

Study of the language, practices, and distinctions of international business, including analysis of major international political contexts and economic forces that affect global markets and international trade.

BUS 341 PUBLIC RELATIONS
3 Credits 3 Class Hours
Prerequisite: BUS 241

Developing corporate public relations policies. Communications between a firm and its various constituents, including personnel, consumers, community, stockholders, government, and the media. Factors such as ecology, politics, ethics, and social concerns are explored.

BUS 461 BUSINESS SEMINAR
3 Credits 3 Class Hours

Special study or original research of selected business problems and policies. The decision-making process is used to systematically examine areas of business such as marketing, management, finance, law, advertising, public relations, mass communication and information systems.

BUS 471, 472 INTERNSHIP 1, 2
3 Credits each 90 Field Service Hours Weekly Seminars

The internship experience placement in a field experience which supplements classroom theory and laboratory instruction with related on-the-job professional training. Students are placed with selected employers for a minimum of 90 hours. Students participate in weekly seminars, discussion boards, discussion board projects, mid semester projects, on-line journals. A supervisor evaluation, time sheets and a final journal are submitted related to the work experience.

BUS 473 INTERNSHIP 3
9-12 Credits 360 Field Service Hours

Internship 3 includes placement with selected employers for 35-40 hours a week. Students keep a journal, write a report related to their experience, give an oral presentation and receive a written evaluation from the employer.

Open only to matriculated students who have completed at least 87 credits. Students who wish to take these internship courses must obtain the approval of the Internship Coordinator before the start of the semester to make the necessary arrangements.

CHILDHOOD EDUCATION

ELE 101 TEACHERS AND PARENTS 3 Credits 3 Class Hours

The dynamics of interaction with parents, community members, professional colleagues and other school personnel. Emphasis on the skills necessary to: win parent-teacher cooperation; conduct successful parent-student conferences; and build positive relationships with parents and colleagues.

ELE 102 MOTIVATING STUDENTS 3 Credits 3 Class Hours

Designed to develop the expertise and skill required to motivate students and assist in the establishment of an optimal teaching-learning environment.

ELE 201 BEHAVIOR MODIFICATION 3 Credit 3 Class Hours

Classroom skills and strategies that develop mutual respect in dealing with behavioral problems through positive interaction with students.

ELE 202 CLASSROOM MANAGEMENT 3 Credits 3 Class Hours

Designed to assist the establishment of a classroom environment that promotes order, readiness for learning, and other techniques that create an atmosphere in the classroom conducive to learning.

ELE 331 SCHOOL AND SOCIETY 3 Credits 15 Field Experience Hours 3 Class Hours

The historical, philosophical and social foundations that impact current educational theory and practice. The role of contemporary education and schools in shaping society and providing learning opportunities for diverse sociocultural communities, individual variations, and special learning needs are explored. Mandated training under the NYS Dignity for All Students is included as is fire and arson prevention. Field-based experience required.

ELE 341 READING/LANGUAGE ARTS (1-3) 3 Credits 15 Field Experience Hours 3 Class Hours Prerequisite: PSY 301

This course is designed to present the prospective teacher with the methodologies, instructional techniques and materials used to develop language arts skills in elementary school children grades 1-3. Special emphasis is given to the teaching of reading and writing and the development of thinking skills. Candidates engage in observation and participation in the teaching/learning process of reading, writing, listening and speaking in a variety of learning situations that address student needs and abilities. Through active participation with a master teacher, candidates prepare reading/writing lessons for individual students, small groups and whole class instruction. Field-based experience required.

ELE 342 READING/LANGUAGE ARTS (4-6) 3 Credits 15 Field Experience Hours 3 Class Hours Prerequisite: PSY 301

This course is designed to present the prospective teacher with the methodologies, instructional techniques and materials used to develop language arts skills in elementary school children grades 4-6. Special emphasis is given to the teaching of reading and writing and the development of thinking skills. Students engage in observation and participation in the teaching/learning process of reading, writing, listening and speaking in a variety of learning situations in grades 4 through 6 which address student needs and abilities. Through active participation with a master teacher, candidates partake in the preparation of reading/writing lessons and assessment techniques. Field-based experience required.

ELE 351 TEACHING SOCIAL STUDIES 3 Credits 15 Field Experience Hours 3 Class Hours Prerequisite: PSY 301

Methods and materials relevant to the teaching of social studies in the elementary school. Study of the current theories and research that influence the learning and exploration of children in their growing social world. The relationship of the social sciences to multicultural education, bilingualism, career opportunities and the acceptance of differences in the individual and society are explored. Field-based experience required.

ELE 361 TEACHING SCIENCE
3 Credits 15 Field Experience Hours 3 Class Hours
Prerequisite: PSY 301, SCI 131, 211

Examination of the purposes, content, experiences, methods and materials of science activities appropriate for elementary school pupils. A variety of classroom and laboratory strategies for planning and teaching science from first to sixth grade. Emphasis is on the development of teacher skills required to construct activities and investigations that will motivate children to appreciate science. The needs of bilingual and learning-handicapped children are addressed in the study of diverse methods of instruction in science. Field-based experience required.

ELE 362 TEACHING MATHEMATICS
3 Credits 15 Field Experience Hours 3 Class Hours
Prerequisite: PSY 301, MAT 111, 123

The current methods and materials relevant to teaching mathematics in the elementary school. The use of problem-solving approaches to study and understand mathematical content. Attention will be given to the use of teacher-prepared and commonly used standardized tests to assess children's needs in mathematics. Special attention to methodology for teaching mathematics to bilingual and learning-disabled children. Field-based experience required.

ELE 363 COMPUTERS AND TECHNOLOGY
2 Credits 2 Class Hours
Prerequisite: PSY 301, SCI 141

The use of the microcomputer as a resource for the classroom teacher. Planning and management for computer instruction in the classroom. Selection and evaluation of computer hardware and software.

ELE 391 TEACHING PHYSICAL EDUCATION
2 Credits 2 Class Hours

Designed to assist the classroom teacher with planning, teaching, promoting, and assessing healthy physical activities for elementary school students.

ELE 441 ART IN THE ELEMENTARY SCHOOL
3 Credits 3 Class Hours

Methods and materials for integrating art into the elementary classroom which incorporate the learning standards established by the New York State Education Department. Hands-on experience in creating art; preparing and developing lesson plans; locating materials, resource guides, web sites, field trip information and related children's literature.

ELE 442 MUSIC IN THE ELEMENTARY SCHOOL
3 Credits 2 Class Hours 6 Practice Hours

Methods and materials for integrating music into the elementary school classroom which incorporate the National Standards developed by the Music Educators National Conference (MENC) through use of an electronic keyboard. Emphasis on interdisciplinary projects that correlate music with social studies, language arts and other areas of the elementary school curriculum.

ELE 443 THEATRE IN THE ELEMENTARY SCHOOL
3 Credits 30 Field Experience Hours 3 Class Hours

Methods and materials for integrating theatre into the elementary school classroom which incorporate the learning standards established by the New York State Education Department. Techniques include mime, improvisation, puppetry and plays. Particular emphasis is placed on using drama in meeting the needs of diverse student populations.

ELE 444 THEATRE IN THE SECONDARY SCHOOL
3 Credits 30 Field Experience Hours 3 Class Hours

Methods and materials for integrating theatre into the secondary school classroom which incorporate the learning standards established by the New York State Education Department. Techniques include mime, improvisation, scene study and script analysis. Emphasis on using drama in meeting the needs of diverse student groups.

ELE 451 HEALTH AND LEARNING DISABILITIES
3 Credit 15 Field Experience Hours 3 Class Hours

Current research and theories related to the education and development of children with health and learning disabilities. Methods and materials that can be employed by the teacher to help integrate these children into classroom learning activities. Field-based experience required.

ELE 471 PLANNING, ASSESSMENT AND
MANAGEMENT
2 Credits 2 Class Hours
Prerequisite: PSY 301

Study of the principles of teaching and classroom management as they apply to all aspects of the curriculum. Long and short-term planning techniques. The development of an integrated approach to the learning process. Individual pupil differences, special education needs, classroom and individual motivation, group management and issues related to evaluation and assessment are discussed.

ELE 481 STUDENT TEACHING 1-6
12 Credits 360 Field Service Hours Weekly Seminars
Prerequisites: ELE 331-471

A minimum grade point average of 2.5, a grade point average of 3.0 or better in education courses, passing scores on the LAST, ATS-W and CST-Multi Subject examinations, and approval of the Education Chair.

Education majors are placed in cooperating school districts under the supervision of selected master teachers and the Education Chair.

The supervised student teaching experience requires full-time service at an assigned elementary school for at least 15 weeks. The assignment is equally divided between the lower grades 1-3 and the upper grades 4-6. Candidates are required to participate in all related local school activities such as conferences, meetings, and extracurricular activities until the end of the school term.

The required weekly seminars, which are held on campus under the leadership of the Chair of Childhood Education, focus on the integration of daily classroom observation and teaching experience with current educational theory and practice and the analysis, understanding, and handling of special situations.

ELE 514 LITERACY IN SCHOOLS
3 Credits 3 Class Hours

The current methodologies, instructional techniques and materials used to develop literacy skills in schools. Emphasis on the teaching of reading, writing, listening, speaking and culturally diverse classrooms, assessment of students and textbooks, and increasing vocabulary.

ELE 521-622 CLASSROOM PIANO 1-4
3 Credits 2 Class Hours 6 Practice Hours

Individualized keyboard training in a group setting. Development of skills relevant to the performance of melodies, harmonic progressions and accompaniment skills for the classroom teacher. Methods and materials for integrating music into the elementary school classroom that incorporate the National Standards developed by the Music Educators National Conference (MENC).

ELE 531 CURRENT ISSUES IN EDUCATION
3 Credits 5 Field Experience Hours 3 Class Hours

Current curriculum and instructional practices. Special attention is given to national and local reform efforts, standards-based planning and teaching, school-based management, multicultural environments, ESL students, special education models, assessment and accountability.

ELE 533 EVALUATION AND ASSESSMENT
OF LEARNING
3 Credits 3 Class Hours

Principles of educational evaluation and assessment in the schools. Current research and theories regarding the physical, cognitive, social and personality growth of children are explored. Various teaching strategies to meet the developmental needs and motivation of the child are analyzed together with the impact of socio-economic background, culture, race and gender on academic achievement and outcomes. Construction and use of standardized and teacher-made tests.

ELE 534 EXCEPTIONAL CHILDREN AND
THE SCHOOLS
3 Credits 5 Field Experience Hours 3 Class Hours

Principles and practices relevant to the identification, assessment and teaching of learning disabled or physically handicapped children. Emphasis on differentiated curricula, inclusion in the regular classroom, and specialized programs.

ELE 541 ART IN THE ELEMENTARY SCHOOL
3 Credits 3 Class Hours

Methods and materials for integrating art into the elementary classroom that incorporates the new learning standards established by the New York State Education Department. Hands-on experience in creating art; preparing and developing lesson plans; locating materials, resource guides, web sites, field trip information and related children's literature.

ELE 542 MUSIC IN THE ELEMENTARY SCHOOL
3 Credits 2 Class Hours 6 Practice Hours

Methods and materials for integrating music into the elementary school classroom that incorporate the National Standards developed by the Music Educators National Conference (MENC) through use of an electronic keyboard. Emphasis on interdisciplinary projects that correlate music with social studies, language arts and other areas of the elementary school curriculum.

ELE 543 THEATRE IN THE ELEMENTARY SCHOOL
3 Credits 3 Class Hours

Methods and materials for integrating theatre into the elementary school classroom that incorporate the Learning Standards established by the New York State Education Department. Emphasis on mime, puppetry and meeting the needs of diverse student populations.

ELE 544 THEATRE IN THE SECONDARY SCHOOL
3 Credits 3 Class Hours

Methods and Materials for integrating theatre into the secondary school classroom that incorporate the learning standards established by the New York State Education Department. Techniques include mime, improvisation, scene study and script analysis. Emphasis on using drama in meeting the needs of diverse student groups.

ELE 551 RESEARCH METHODS AND MATERIALS
3 Credits 3 Class Hours

Methods, techniques, principles, and tools of research. Practical application through lectures, discussion, student critiques, and individual research project outlines. Significant issues and recent developments in educational research. Study and practice of expository writing about education.

ELE 552 PROJECT SEMINAR
3 Credits 3 Class Hours
Prerequisite: ELE 551

Completion of a research project in the field of education developed from a previously prepared project outline. A copy of the final document is filed in the Education Research Center (ERC) and becomes the property of the College Library. This course may be repeated without credit.

ELE 631 SOCIAL STUDIES IN THE ELEMENTARY SCHOOL
3 Credits 5 Field Experience Hours 3 Class Hours

The study of the social sciences and how they can be applied to the learning standards for the elementary school curriculum. The integration of history, geography, economics and civics into the teaching and learning processes.

ELE 632 CURRENT MATHEMATICAL CONCEPTS
3 Credits 5 Field Experience Hours 3 Class Hours

Advanced mathematical research and methodology concepts that are in current use in elementary school math curricula in grades 1-6. Mathematical systems, numeration systems, and various math constructs.

ELE 633 LITERATURE FOR CHILDREN
3 Credits 3 Class Hours

Study of children's literature and the methodology for selecting and teaching literature based on the special needs, interests, cultural backgrounds and learning abilities of students in grades 1-6. Development of reading strategies to encourage reading and motivate the reluctant reader.

ELE 634 SCIENCE AND TECHNOLOGY
3 Credits 5 Field Experience Hours 3 Class Hours

Current research and theory in the fields of science and technology that relate to the learning standards required for grades 1-6. Emphasis on the use of scientific inquiry, the process of collecting and transferring information using technology and the application of scientific concepts, principles and theories to the physical setting and living environment.

ELE 732 READING/WRITING SEMINAR
3 Credits 3 Class Hours

Current studies of literacy and the application of their findings to the methods and materials used to teach reading and writing to children in grades 1-6. In depth review of the principles of literacy learning and contemporary trends in the early grades.

ELE 733 GIFTED CHILD SEMINAR
3 Credits 3 Class Hours

Current educational theories and research as they relate to the education of the creative and gifted child. Study and analysis of special instructional patterns for educating the gifted child.

COLLEGE SUCCESS

FTC 101 COLLEGE SUCCESS SEMINAR
1 Credit 1 Class Hour

Designed to educate and assist new students with the transition to college while introducing and instilling the skills necessary to increase determination, motivation, and success in the college environment. Focusing on a broad scope of skills, including: time and money management, study and writing skills, learning styles, critical thinking, relationship building, stress management, goal setting, and career readiness, with an emphasis on Five Towns College's institutional policies, procedures, services, and regulations as they relate to student success.

COMPUTER BUSINESS APPLICATIONS

COM 101 COMPUTERS IN BUSINESS
3 Credits 3 Class Hours

Introduction to Computers in Business will familiarize students with computers and business related software programs. Lessons will focus on concepts of computer hardware and software as well as a variety of computer applications including word processing, spreadsheets, and presentation software. Use of the Internet in conjunction with these programs will also be incorporated. Coursework will include projects that can be utilized in both a student's college and future careers.

COM 102 ELECTRONIC SPREADSHEETS
3 Credits 3 Class Hours
Prerequisite: COM 101, BUS 101

Analyzing and solving business problems utilizing the computer: an in-depth look at various software packages focusing on the electronic spreadsheet and its uses in today's business world. The basic skills required for the use of the spreadsheet, including data entry and editing, manipulation and use of data-entering formulas, including the preparation of templates.

COM 201 DATABASES
3 Credits 3 Class Hours
Prerequisite: COM 101

Information systems for management: study of the database and the database management system. Hands-on experience in the building, searching, sorting, editing and modifying of the database, creating command files, and designing and developing database programs.

COM 202 ADVANCED COMPUTER SYSTEMS
3 Credits 3 Class Hours
Prerequisite: COM 201 or BUS 306

Advanced use of microcomputers in business. Creation of programs to generate cash disbursements, purchases, sales, payroll and projections. Generation of electronic as well as traditional correspondence, including the creation and maintenance of business web sites.

COM 211 DESKTOP PUBLISHING
3 Credits 3 Class Hours

Introduction to Adobe Illustrator and Photoshop CS2, with focus on image creation and manipulation, photo correction, photo collage, editing, cropping, scanning, text and image, uploading, and using layers and filters.

COM 212 WEBSITE DESIGN
3 Credits 3 Class Hours
Prerequisite: COM 101

Introduction to website design using Adobe GoLive! program on the Macintosh platform. Site construction, posting and maintenance of the site created by the student.

ECONOMICS

ECO 101 PRINCIPLES OF ECONOMICS—MACRO
3 Credits 3 Class Hours

Study of the relationships among social groups in their activities relating to the production and consumption of wealth. Analysis of forces determining prices, wages, employment, and profits. Consideration of facts and theories concerning national income, business cycles, public finance, money and banking, and inflation. Comparison of different economic systems.

ECO 102 PRINCIPLES OF ECONOMICS—MICRO
3 Credits 3 Class Hours
Prerequisite: ECO 101

Study of the interaction of supply, demand, and prices in a market economy. Critical analysis of price theory under conditions of perfect and imperfect competition, oligopoly, and monopoly. Applications to wages, profits, rent, and interest. Theory of consumer behavior. Practices of the individual firm. Economic growth and international problems.

ECO 201 MONEY AND BANKING
3 Credits 3 Class Hours
Prerequisite: ECO 102, BUS 101

Introduction to the theories and functions of money; the money supply, interest rates, and the private and central systems of banking.

ENGLISH

Placement examinations in reading and writing may be required of entering students. Students who are unprepared for ENG 101 in either or both of these areas will be required to take one or more Basic Educational Skills courses. ENG 101 is a prerequisite for all other English courses.

ENG 011 READING AND WRITING FOR SUCCESS
*0 Credits 3 Class Hours

This is a study that examines the basic elements of reading comprehension and writing skills. Enrollment in this course is based on ACCUPLACER placement. Within this course, students will improve their abilities in reading comprehension, learn to develop and express ideas in writing. The coursework requires utilization of a dictionary and thesaurus. The application of basic library techniques will be used to conduct library research projects.

**Three equated credits for the determination of tuition and full-time status.*

ENG 101 ENGLISH COMPOSITION 1
3 Credits 3 Class Hours

This course will focus on strengthening writing skills in general. Students are required to integrate the thought and words of other writers into their own essays. Students learn how to articulate and develop a sophisticated argument within a specific rhetorical situation.

ENG 102 ENGLISH COMPOSITION 2
3 Credits 3 Class Hours
Prerequisite: ENG 101

This course will focus on critical analyses and written responses to non-fiction, expository essays and media. The improvement of students' composition skills is a major course objective. Students will further develop library skills leading to a documented paper.

ENG 201 CREATIVE WRITING
3 Credits 3 Class Hours
Prerequisite: ENG 102

Practice in various kinds of writing styles for different purposes. Study of techniques in expository and creative writing; the selection of style and form to match the objective, including personal poetry, critical essays, and dramatic dialogues.

ENG 202 NEWS WRITING
3 Credits 3 Class Hours
Prerequisite: ENG 102

Survey of writing and reporting. Emphasis on print and on-line journalism. Practical writing and reporting, interviewing techniques, feature writing, beat reporting, speeches, news conferences, crime, weather, and public personality profiles.

ENG 203 JOURNALISM
3 Credits 3 Class Hours
Prerequisite: ENG 102

Basic news reporting skills, including how to cover and write a news story, with emphasis on reporting actual events. Development of a working knowledge of proofreading skills, newspaper layout, and practical grammar. The functions of daily and weekly newspapers and the moral responsibilities of the reporter.

ENG 204 SCRIPTWRITING
3 Credits 3 Class Hours
Prerequisite: ENG 102

Training in the preparation of scripts for theater, television, and film with an emphasis on character portrayal, dialogue, and scene construction. Introduces the student to basic script formats, terminology, and techniques.

ENG 210 FEATURE AND MAGAZINE WRITING
3 Credits 3 Class Hours
Prerequisite: ENG 102

Writing and reporting of feature news stories with special emphasis on stories intended for magazine publication.

ENG 215 PRINT JOURNALISM
3 Credits 3 Class Hours

Survey of writing and reporting. Emphasis on print and on-line journalism. The phases of practical writing and reporting, including interviewing techniques, feature writing, beat reporting, speeches, news conferences, crime, weather disasters and profiles.

ENG 221 THE POEM
3 Credits 3 Class Hours
Prerequisite: ENG 102

Study of selected poetry, emphasizing poetic technique and the role that literary criticism plays in shaping and enriching the reader's appreciation and understanding.

ENG 241 SHORT FICTION
3 Credits 3 Class Hours
Prerequisite: ENG 102

Study the history of the short story, examining how the form has evolved and speculating about why, emphasizing narrative technique and the role that literary criticism plays in shaping and enriching the reader's appreciation and understanding.

ENG 261 THE DRAMA
3 Credits 3 Class Hours
Prerequisite: ENG 102

Study of selected plays, emphasizing dramatic technique and the role that literary criticism plays in shaping and enriching the reader's appreciation and understanding.

ENG 271 ART OF THE ESSAY
3 Credits 3 Class Hours
Prerequisite: ENG 102

Study of the various techniques that the master essayist employs in structuring effective prose. An emphasis on modeling various essay-writing techniques will be a major course component.

ENG 301 COPYWRITING FOR ADVERTISING/
PUBLIC RELATIONS
3 Credits 3 Class Hours

Strategy and planning that go into persuasive writing. Laws and regulations that affect public relation practice, news releases, factors for print, broadcast and internet. Writing for a variety of controlled media.

ENG 302 PHOTO JOURNALISM
3 Credits 3 Class Hours

This introductory course in photojournalism and editorial photography will explore the use of the photographic image in narrative, documentary and editorial form for multimedia, newspapers and magazines from its beginning to the present day and how photojournalism has affected the way we see the world.

Students will be required to photograph on a regular basis according to industry standards. Assignments will include: spot news, general news, features, sports, editorial portraits, fashion, travel, lifestyles, and photo essays. Aspects of journalism such as story ideas, research, and picture editing will be addressed. Students will be required to write captions and essays for all photojournalism assignments, and will be required to place their images into pre-designed layouts for editorial assignments. Legal and ethical issues of photojournalism will be explored, along with visual on-location problem solving skills.

ENG 304 SCREENWRITING
3 Credits 3 Class Hours
Prerequisite: ENG 102

Writing for television and film with attention to the use of dramatic language, character, plot and screen dynamics. Emphasis on advanced script formats, terminology and techniques.

ENG 330 AMERICAN LITERATURE
3 Credits 3 Class Hours
Prerequisite: ENG 102

This course is a general introduction to American literature in an attempt to define the development of the "American." Beginning with the Declaration of Independence, we will examine how the American identity has developed throughout the years through literature.

ENG 331 LITERATURE IN THE JAZZ AGE
3 Credits 3 Class Hours
Prerequisite: ENG 102

American literature as it developed in the period during which jazz and modern popular musical forms emerged as important expressions of American culture. Emphasis on cross-currents of influence among literature, popular music and the social climate of twentieth-century United States.

ENG 332 FILM AND LITERATURE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Students will study the art of story telling by examining the literary elements of the narrative film. Through the exploration of the basic parts of film, its genres, literary aspects, and interpretations and criticisms, students will cultivate a better understanding of the importance and uniqueness of story telling through film. They will also learn about the roles of the screenwriter, the director, and the actor, and how each one influences the way a story is presented. Students will be expected to provide written and oral analyses of selected narrative films.

ENG 333 CHILDREN'S LITERATURE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Reading material designed specifically for children in the lower and upper elementary grades, 1-3 and 4-6. Attention concentrated on short stories related to growing up, succeeding in school, junior biographies and novels dealing with contemporary urban life.

ENG 342 FOUR MODERN EUROPEAN WRITERS
3 Credits 3 Class Hours
Prerequisite: ENG 102

In-depth study of the works of four major twentieth-century European writers. Representative works of a poet, short story writer, novelist, and dramatist will be analyzed with regard to the nature of each genre, the relationship between literature and society, and the creative process.

ENG 352 BRITISH LITERATURE
3 Credits 3 Class Hours
Prerequisite: ENG 102

A survey course reviewing the major writers of the nineteenth and twentieth centuries from the Romantic and Victorian periods to contemporary times. The principal genres—poetry, fiction, and drama—are studied.

ENG 353 CONTEMPORARY FICTION
3 Credits 3 Class Hours
Prerequisite: ENG 102

Study of major selections from the literature of fiction produced in the 20th century. Focus is on the literary development of the modern and post-modern schools of writing and their authors who primarily wrote fiction.

ENG 354 MODERN AMERICAN NOVEL
3 Credits 3 Class Hours
Prerequisite: ENG 330

Development of the American novel as an evolving narrative form in the twentieth century. Beginning with Drieser's *Sister Carrie*, this course moves through Wharton's *The Age of Innocence*, Toomer's *Cane* and to culminate in Faulkner's *The Sound and the Fury*. These works will be examined in their historical and aesthetic contexts.

ENG 361 MASTERWORKS OF LITERATURE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Analysis of selected world masterpieces from the Middle Ages to the end of the Renaissance period. The study and analysis of poetry, short stories and plays written during this period.

ENG 371 MYTHS AND LEGENDS
3 Credits 3 Class Hours
Prerequisite: ENG 102

Examination of Greek and Roman myths of creation, myths of the gods, and Greek sagas and local legends. Contemporary mythological theories of Freud, Jung, and Levi-Strauss. The survival of classical mythology in the arts, including fiction, poetry, drama, painting, sculpture, film, and music.

ENG 402 SHAKESPEARE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Shakespeare's life and works. Selected plays and poems representative of several dramatic and poetic genres—history play, tragedy, comedy, and lyric—are studied in their historical, political, cultural and literary contexts. Analysis of language, characterization, plot and structure is employed to develop an appreciation of Shakespeare's art.

ENG 403 DANTE
3 Credits 3 Class Hours
Prerequisite: ENG 361

Critical reading of *La Vita Nuova*, *La Divina Commedia*, and selections from the works of Dante, with an eye towards placing his writings in the intellectual and social context of the late Middle Ages.

ENG 404 EDITORIAL AND REVIEW WRITING
3 Credits 3 Class Hours

Writing editorials and reviews of plays, movies, music, books, records and film. Students analyze examples of the best writings in these forms and produce their own editorials and reviews.

ENG 407 CONTEMPORARY ISSUES
 IN JOURNALISM
3 Credits 3 Class Hours

Impact of television, radio, newspapers and the Internet on our culture, society, politics, and government. The critical issues that favor or oppose current uses of the media in our society.

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL 011-031 READING AND VOCABULARY 1-3
*0 Credits 3 Class Hours

Students will explore a variety of reading exercises which will improve their reading comprehension and expand their use of new vocabulary words. Learners will demonstrate understanding and interpretation of writings. Students are expected to present an oral report based on selected readings.

ESL 012-032 EFFECTIVE WRITING 1-3
*0 Credits 3 Class Hours

English language learners will learn to write, expressing their ideas in a variety of meaningful essays. Students will write using correct grammar, proper sentence structure, and well-constructed paragraphs to describe their thought on specific topics. Students will make presentations about their written work.

ESL 013-033 CONVERSATIONAL SKILLS 1-3
*0 Credits 3 Class Hours

Preparation for academic coursework is based on building listening, speaking and thinking skills. This course focuses on improving these skills so the student has a better understanding of the meaning and content of all subject matter, with the ability to converse appropriately.

ESL 014-034 FOUNDATIONS OF GRAMMAR 1-3
*0 Credits 3 Class Hours

This course will enable the English language learner to become proficient in using proper grammar in writing and speaking in academic and social settings.

**Three equated credits for the determination of tuition and full-time status.*

HISTORY

HIS 101 WESTERN CIVILIZATION TO 1789
3 Credits 3 Class Hours

Exploration of the development of the Western world from ancient Egypt through 1789. Focus on the ideas and institutions of the societies of that time span and the interrelationships among government, social organization, religion, law, war, and culture.

HIS 102 WESTERN CIVILIZATION AFTER 1789
3 Credits 3 Class Hours

Survey of the major ideas, institutions, peoples, leaders, forces, and movements from the post-Napoleonic Era through the present. The revolutions in the economy, government, science, technology, social attitudes, and aesthetics. The effects of those revolutions upon the present world.

HIS 201 CONTEMPORARY ISSUES
3 Credits 3 Class Hours

Contemporary themes in world history that bear on current problems and situations. Case studies of emerging problems involving developing nations and world powers.

HIS 202 FILM HISTORY
3 Credits 3 Class Hours

Development of the motion picture industry from its origins to the present. Study of major films, individuals, current trends and world issues as seen through film and film criticism.

HIS 203 HISTORY AND AESTHETICS
OF PHOTOGRAPHY
3 Credits 3 Class Hours

Survey and exploration of the origins, pivotal events, personalities, and innovations that influenced the art and aesthetics of photography from 1800 to the present. Photography as a cultural phenomenon will be explored including political, scientific and social contexts. Photojournalism, documentary photography, portraiture, fashion, and various experimental genres will be discussed.

HIS 204 FILM CLASSICS
3 Credits 3 Class Hours

Study of film as an art form and the motion picture industry icons who created them, through screenings of seminal film works. Emphasis on the films of directors such as Chaplin, Ford, Griffith, Hawkes, Hitchcock, Lubitsch, Preminger, Cocteau, von Sternberg, Welles, Spielberg, et al for inspiration, guidance and focus.

HIS 210 HISTORY OF AUDIO RECORDING
3 Credits 3 Class Hours

Study of the history, culture, and development of audio recording technology from inception through the digital age. Topics include talkies, microphones, electromagnetic recordings, phonographs, LP records, MIDI, multitrack recorders, DAT, digital recordings, and portable recordings.

HIS 301 CULTURAL DIVERSITY
3 Credits 3 Class Hours

Exploration of American life and culture as seen from the perspectives of various ethnic groups. Topics include the culture, history and impact of the African-American, Hispanic-American and Asian-American communities in America.

HIS 302 AMERICAN PRESIDENCY
3 Credits 3 Class Hours

The Executive Branch of government, development of the Presidency and the political, economic and social impact the Office has had on the history of the United States.

HIS 311 WAR AND CONFLICT
3 Credits 3 Class Hours

Study of armed conflict from Athens to the Gulf War. The development of warfare and how it has affected the social and economic lifestyle of the peoples involved.

LANGUAGE

SPA 101 SPANISH 1
3 Credits 3 Class Hours

Practice in the listening, reading, speaking and writing skills with emphasis on developing communication strategies with exposure to Hispanic culture.

SPA 102 SPANISH 2
3 Credits 3 Class Hours
Prerequisite: SPA 101 or Placement Test

Intensive course for the acquisition of technical Spanish skills for effective communication in everyday situations related to the role of the elementary school teacher in a Spanish-speaking environment.

MASS COMMUNICATION

MAC 101 MASS COMMUNICATION
3 Credits 3 Class Hours

Orientation to the mass media. The use of print and non-print media to inform and entertain. Public Relations, advertising and various forms of journalism and their impact on society.

MAC 102 BROADCAST FUNDAMENTALS
3 Credits 3 Class Hours

Survey of current practices and policies involved in the broadcast media fields. The historical, cultural, legal and management aspects of broadcasting will be reviewed and related to the responsibilities of broadcasting to the public it serves.

MAC 201 VOICE AND DICTION
3 Credits 3 Class Hours

Improvement of voice and diction (articulation), relaxation and breathing, resonance, phonation, volume and pitch, rate, emphasis and vocal quality. The sounds of American English to create recognition of various vocal patterns.

MAC 202 MEDIA LAW
3 Credits 3 Class Hours
Prerequisite: MAC 101

Media law and freedom of speech in the United States. Case studies, landmark decisions and binding precedents decided by the United States Supreme Court and their impact on mass media.

MAC 211 BROADCAST JOURNALISM
3 Credits 3 Class Hours
Prerequisite: ENG 102

Writing and reporting for broadcast television and radio news and entertainment. All phases of report writing and editing, including interviewing techniques, feature writing, beat reporting, speeches, news conferences, crime and sports.

MAC 212 BROADCAST ANNOUNCING
3 Credits 3 Class Hours

Training and preparation of students to perform as announcers and professional communicators for the electronic media. Emphasis will be on voice analysis and improvement, pronunciation, articulation and audio and video performance.

MAC 301 NEW AND EMERGING MEDIA
3 Credits 3 Class Hours
Prerequisite: MAC 101

For the past ten years, we've been experiencing a revolution in communications. People aren't just tied to computers anymore, they are also creators and consumers of information through smartphones and tablets. This course examines various aspects of the changing media environment, new media outlets and the role of media in social and cultural life. Through a variety of projects, students will demonstrate knowledge of new media forms and develop new skills to participate in the new media environment.

MAC 302 MEDIA ETHICS AND CRITICISM
3 Credits 3 Class Hours
Prerequisite: MAC 202

Focuses on the moral and ethical dilemmas journalists face in all areas of the media. Topics including freedom of speech, confidentiality, right to privacy, obscenity, censorship and truth in advertising are explored through case studies and current media cases.

MAC 311 BROADCAST ADVERTISING
3 Credits 3 Class Hours
Prerequisite: MAC 102

Professional standards and techniques used by the broadcast industry in the writing and editing of copy for news, documentaries and special events. Emphasis will be placed on the student's ability to script, edit and critique copy.

MAC 312 BROADCAST PROGRAMMING
3 Credits 3 Class Hours

Broadcast programming strategies as they influence the evaluation, selection and scheduling of different types of programming for networks, independent stations, public broadcasting, news and special events.

MAC 400 RADIO/TELEVISION PRACTICUM
3 Credits 3 Class Hours

Application of advanced Radio & Television production principles and skills. Expected to actively engage in everyday operation of the college radio station and the college television studio.

MAC 401 PUBLIC OPINION POLLING
3 Credits 3 Class Hours
Prerequisite: SOC 101

The foundations of statistical methodology relating to public opinion research. Research topics, sampling, measurement and case studies, qualitative and quantitative data analysis, and evaluation techniques as they pertain to mass media and communication.

MAC 402 BROADCAST MARKETING

3 Credits 3 Class Hours

Study of the promotion and marketing techniques for three major media areas: broadcasting, cable and the world-wide web. Emphasis will be on the design elements suited for commercial, network, local and cable promotion as well as management, research, and budgeting.

MATHEMATICS

A placement examination in mathematics maybe required of students. Students in need of further preparation will be required to take MAT 011.

MAT 011 DEVELOPMENTAL MATHEMATICS

*0 Credits 3 Class Hours

Designed to help students understand concepts in the areas of whole numbers, fractions, decimals, percents, and measurements. Develops ability to apply the fundamental mathematical operation (adding, subtracting, multiplying, and dividing). Individualized, self-paced approach.

**Three equated credits for the determination of tuition and full-time status.*

MAT 111 MATHEMATICAL REASONING

3 Credits 3 Class Hours

Prerequisite: Elementary algebra or one year of high school academic mathematics

Designed to introduce students to mathematical ways of thinking, this course focuses on the following topics: symbolic logic; set theory; numeration systems; inductive and deductive reasoning; and applications to programming.

MAT 123 COLLEGE ALGEBRA

3 Credits 3 Class Hours

Prerequisite: Elementary algebra or two years of high school academic mathematics

First- and second-degree equations and inequalities, exponents, polynomials, factoring, rational expressions and graphing.

MAT 231 INTRODUCTION TO STATISTICS

3 Credits 3 Class Hours

Prerequisite: Elementary algebra or one year of high school academic mathematics

Classification and analysis of data: mean, variance, standard deviation, and linear correlation. Concepts of probability. Binomial, hypergeometric, and normal distributions; sampling.

MUSIC

PLACEMENT

A placement examination and audition are required of all students enrolling in applied music courses. Music students are tested for the following skills:

1. Knowledge of the rudiments of music theory, including key signatures, major and minor scales, intervals, triads, and standard music terminology
2. Ability to perform a prepared music selection on their major instrument or voice and keyboard
3. Sight-reading proficiency on their major instrument or voice
4. Aural-visual skills.

Students will be placed according to their test results, individual aptitudes, professional experience, individual counseling and a personal interview.

APPLIED MUSIC COURSES

MUS 105 FUNDAMENTALS OF MUSIC

3 Credits 3 Class Hours

Comprehensive study of the beginning basics of music theory. Subjects covered in this area are pitch, rhythm, harmony, meter, scales, intervals, and solfege syllables. To reinforce the subject matter, the course focuses on written exercises, sight-singing, dictation, and musical analysis.

MUS 106 BASIC MUSICIANSHIP

1 Credit 3 Class Hours

Comprehensive study of the beginning basics of aural and keyboard skills. Subjects covered in this area are solfege syllables, finger positions, sight reading, sight singing, intervals, chord progression, rhythmic dictation, and melodic dictation.

MUS 111 HARMONY 1

3 Credits 3 Class Hours

Introduction to music theory as prerequisite to the study of literature and materials of music. Intensive drill in notation and visual recognition in treble and bass clefs of key signatures; major, harmonic minor, and melodic minor scales; intervals; standard meters, triads, and diatonic seventh chords.

MUS 112 HARMONY 2
3 Credits 3 Class Hours
Prerequisite: MUS 111 or satisfactory score on placement examination

Triads and seventh chords, in melodic settings and harmonic progressions, including dominant and substitute dominant relationships. Principles of harmonic motion and chord progression. Basic principles of form in music. Analysis of chord progressions found in popular music.

MUS 121 SIGHT SINGING 1
1 Credits 2 Class Hours

Training in the singing of intervals and melodic phrases. Sight reading in bass and treble clefs. The development of a sense of tonality and the ability to sing major scales, triads, and diatonic seventh chords.

MUS 122 SIGHT SINGING 2
1 Credit 2 Class Hours
Prerequisite: MUS 121

Training in the singing of intervals and more complex melodies using syncopated rhythms. Sight reading in bass and treble clefs. Further development of a sense of tonality and the ability to sing minor scales, minor triads, and minor seventh, dominant seventh and major seventh chords.

MUS 123 EAR TRAINING 1
1 Credit 2 Class Hours

Training in the recognition and notation of diatonic intervals, rhythms, melodic phrases and triads. Aural recognition of diatonic chord progressions, and melodies.

MUS 124 EAR TRAINING 2
1 Credit 2 Class Hours
Prerequisite: MUS 123

Training in the recognition and notation of simple and compound rhythms, seventh chords, and melodic phrases. Aural recognition of melodies and chord progressions, containing both diatonic and chromatic harmony.

MUS 131 KEYBOARD LAB 1
2 Credits 2 Class Hours 6 Practice Hours

Individualized keyboard training in a group setting. Development of skills relevant to the performance of more advanced melodies and harmonic progressions. Training in sight reading and accompaniment skills necessary for the professional musician and music educator.

MUS 132 KEYBOARD LAB 2
2 Credits 2 Class Hours 6 Practice Hours
Prerequisite: MUS 131

The playing and reading of Classic pieces for piano with increased fluency; ability to read at sight compositions of moderate difficulty. More in depth piano playing with dynamics, phrasing, and pedal technique.

MUS 211 HARMONY 3
3 Credits 3 Class Hours
Prerequisite: MUS 112

Ninth chords, in melodic settings and harmonic progressions. Use of non-chordal tones, including suspensions, anticipations, and appoggiaturas. Principles of form in music. Analysis of chord progressions found in contemporary popular music, including introductions, modulations, and deceptive cadences.

MUS 212 HARMONY 4
3 Credits 3 Class Hours
Prerequisite: MUS 211

Advanced principles of modern chord progression including the minor mode. Alternative harmonizations of standard progressions. Analysis of selected examples of popular music.

MUS 216 FOUR-PART HARMONY 1
3 Credits 3 Class Hours
Prerequisite: MUS 111 or Permission of the Instructor

Introduction to analysis, part-writing, figured bass, and harmonization using diatonic harmony as found in the common-practice period of Western tonal music. Topics include harmonies using diatonic chords in major and minor keys, principles of voice leading, the use of non-harmonic tones, identifying cadences, phrases and periods.

MUS 217 FOUR-PART HARMONY 2
3 Credits 3 Class Hours
Prerequisite: MUS 216 or Permission of the Instructor

Analysis, part-writing, figured bass, and harmonization using chromatic harmonies as found in the Romantic period of Western tonal music. Course will also consider some works on a larger level, studying how music is structured in terms of form. Topics include Neapolitan 6th chords, Augmented 6th chords, modal mixture, secondary dominants, modulation, binary form, ternary form, etc.

MUS 218 FORM AND ANALYSIS
3 Credits 3 Class Hours
Prerequisite: MUS 217 or Permission of the Instructor

Through exposure to a wide variety of representative examples, students will study of the structural components of musical composition concentrating on the larger dimensions. Topics will include simple forms, rondo, canon, fugue, and sonata form as well as understanding some post-tonal and extended tonal compositional techniques.

MUS 221 SIGHT SINGING 3
1 Credit 2 Class Hours
Prerequisite: MUS 122

Training in aural and visual perception of complex rhythmical, contrapuntal, and melodic material. Sight reading with emphasis on chromaticism. Modal scales and sight singing of choral music.

MUS 222 SIGHT SINGING 4
1 Credit 2 Class Hours
Prerequisite: MUS 221

Training in aural and visual perception of more complex rhythmical, contrapuntal, and melodic material. Sight reading in additional clefs, singly and in combination with clefs previously studied, with emphasis on chromaticism. Continuation of modal scales.

MUS 223 EAR TRAINING 3
1 Credit 2 Class Hours
Prerequisite: MUS 124

Training in the aural recognition and notation of complex rhythmic and harmonic material using seventh and ninth chords. Emphasis on modern chord progressions in the major and minor modes. Transcription of contemporary popular music from records and tapes.

MUS 224 EAR TRAINING 4
1 Credit 2 Class Hours
Prerequisite: MUS 223

Training in the aural recognition and notation of more complex rhythmic and harmonic material. Emphasis on chromaticism and modulation. Dictation of two and three-part contrapuntal material.

MUS 231 KEYBOARD LAB 3
2 Credits 2 Class Hours 6 Practice Hours
Prerequisite: MUS 132

The playing and reading of more advanced accompaniments; ability to read at sight and transpose more advanced compositions; modulations and improvisation; reduction of scores; and conducting from the keyboard.

MUS 232 KEYBOARD LAB 4
2 Credits 2 Class Hours 6 Practice Hours
Prerequisite: MUS 231

The playing and reading of more advanced accompaniments; ability to read at sight and transpose more advanced compositions; modulations and improvisation; reduction of scores; and conducting from the keyboard.

MUS 304, 404 POPULAR MUSIC LAB 1, 2
1 Credit 1 Class Hour
Prerequisite: MUS 232

Study, rehearsal, and performance of the diverse popular music repertoire necessary to excel in professional settings such as cruise ships, club dates, nightclubs, theme parks and concerts. Familiarization with musical styles such as Motown, classic rock, disco, jazz standards, rhythm and blues, and current popular music. Open to vocalists and instrumentalists with permission of instructors.

MUS 305, 405 JAZZ LAB 1, 2
1 Credit 1 Class Hour
Prerequisite: MUS 232

Study, rehearsal, and performance of the diverse jazz repertoire necessary to excel in professional settings such as cruise ships, club dates, nightclubs, theme parks and concerts. Familiarization with styles such as bebop, swing, Latin jazz, fusion, and contemporary/smooth Jazz. Open to vocalists and instrumentalists with permission of instructors.

MUS 314 ARRANGING
2 Credits 2 Class Hours
Prerequisite: MUS 212

Arranging for woodwind, brass, string, and percussion instruments. Technical factors relevant to performance, range limits, melodic, harmonic, and rhythmic potentials. Chart construction, transposition, and sectional balance and blend. Reharmonization of melodies; use of counter-melodies and secondary lines; performing and recording of arrangements.

MUS 315 COMMERCIAL ARRANGING

2 Credits 2 Class Hours

Prerequisite: MUS 314

Arranging techniques for ensembles of various sizes. Substitute harmonizations, countermelodies, and backgrounds for vocal and instrumental solos. Utilization of electronic instruments. Laboratory sessions for scoring, performing, recording, and evaluation of arrangements.

MUS 318 IMPROVISATION 1

2 Credits 2 Class Hours 4 Practice Hours

Prerequisite: MUS 212

Improvisation in theory and practice. Application of melody-harmony relationships to instrumental/vocal performance. Techniques for improvisation with emphasis on melodic sequences, and rhythmic patterns. Articulation, phrasing, and other elements of style are developed through application to the standard repertory.

MUS 319 IMPROVISATION 2

2 Credits 2 Class Hours 4 Practice Hours

Prerequisite: MUS 318

Improvisation in theory and practice. Application of advanced melodic/harmonic relationships to instrumental/vocal performance. Detailed analysis of selected jazz idioms and their application to individual creative expression.

MUS 331 KEYBOARD LAB 5

2 Credits 2 Class Hours 6 Practice Hours

Prerequisite: MUS 232

Musicianship training and keyboard facility. Harmonization of melodies, modulation, transposition, improvisation, accompaniment techniques and other background styles. Application of chord voicings and progressions to selected melodic material.

MUS 332 KEYBOARD LAB 6

2 Credits 2 Class Hours 6 Practice Hours

Prerequisite: MUS 331

Advanced musicianship training, modulation, transposition, harmonization of melodies and keyboard facility. Score reduction and accompaniment techniques. Contemporary chord voicings and alterations and their application to the reharmonization of melodies.

MUS 393 INSTRUMENTAL CONDUCTING

2 Credits 2 Class Hours

Prerequisite: MUS 212

Conducting techniques applicable to instrumental ensembles. Score reading and analysis, application of principles of orchestration and arranging. Organization of the effective rehearsal with emphasis on the rearrangement of parts in preparation for public performance. Reduction and simplification of scores. Conducting techniques for the pit orchestra/band and the recording studio.

MUS 394 CHORAL CONDUCTING

2 Credits 2 Class Hours

Prerequisite: MUS 212

Conducting techniques applicable to vocal ensembles including choruses and *a cappella* groups. Score reading and analysis, application of the principles of voice development and choral arranging. Organization of the effective rehearsal with emphasis on the selection of suitable music and preparation for public performance.

MUS 395 ORCHESTRATION 1

2 Credits 2 Class Hours

Prerequisite: MUS 212

Traditional orchestration techniques for chamber ensembles. Study of instrument families and the past works of well-known composers. Students will orchestrate for different kinds of chamber formats.

MUS 396 ORCHESTRATION 2

2 Credits 2 Class Hours

Prerequisite: MUS 395

Traditional orchestration techniques for large ensembles. Study of repertoire of well-known composers. Students will learn how to combine different groups of instruments, and complete a major orchestration project for their portfolio.

MUS 400 INTRODUCTION TO FILM SCORING

2 Credits 2 Class Hours

Prerequisite: MUS 411

Introduction to fundamental scoring techniques for film and other visual media. Study of the work of well-known film composers and the basics of composition for movie segments. Students will analyze music for its emotional value and contribution to influence on visual impact, and compose music for film/video projects with current music software.

MUS 401 STUDIO COMPOSITION 1
2 Credits 2 Class Hours
Prerequisite: AUD 303

Basic techniques of studio music production using digital audio workstation software such as Pro-Tools. Students will develop necessary skills for digital music production and produce a high quality demo.

MUS 402 STUDIO COMPOSITION 2
2 Credits 2 Class Hours
Prerequisite: MUS 401

Students will further develop necessary skills for digital music production. Students will learn how to concurrently utilize notation software and digital audio workstation software such as Pro-Tools. Songwriters and composers are expected to work on different projects for their portfolio and produce a high quality demo.

MUS 411 COMPUTER MUSIC NOTATION
3 Credits 3 Class Hours
Prerequisite: MUS 212

Use of Sibelius software for music notation and scoring. Application to lead sheets, single-line parts, large ensemble arrangements and preparation of printed music for a variety of educational purposes. Scoring techniques for classical, jazz and popular styles are developed.

MUS 412 COMPOSITION
2 Credits 2 Class Hours
Prerequisite: MUS 311

Systematic approach to the art of composition. Emphasis on popular and jazz idioms. Typical melodic, harmonic, and rhythmic devices are analyzed to provide an understanding of stylistic trends in contemporary popular music.

MUS 415 POPULAR SONGWRITING
2 Credits 2 Class Hours
Prerequisite: MUS 212

Exploration of the fundamentals of commercial songwriting. Analysis of the basic elements of a song: lyrics and music (melody, rhythm and harmony). Techniques and tools for finding and developing lyrical and musical ideas. The business aspects of songwriting—lead sheets, demos, copyright, music publishers, producers, contracts, and royalties.

MUS 417 POPULAR SONGWRITING 2
2 Credits 2 Class Hours
Prerequisite: MUS 415

Further in-depth study of commercial songwriting. Emphasis on co-writing, creating quality demos, writing for specialty markets and style-specific projects to develop a portfolio of original commercial songs.

MUS 422-425 COMPOSITION SEMINAR 1-4
1 Credit each 1 Class Hour

Weekly open forum designed for student composers to share the progress of their own music, discuss trends, aesthetics, and compositional techniques. The Seminar includes performance opportunities of student works.

MUS 431 PIANO ACCOMPANIMENT
2 Credits 2 Class Hours 4 Practice Hours
Prerequisite: MUS 332

Accompaniment techniques and skills for vocal workshops, ensembles, music jury examinations and recitals, musical theatre productions, and general music classes in grades K-12. Emphasis on harmonization of melodies, modulation, transposition, sight reading, and the development of keyboard fluency and technique.



MUS 451 KEYBOARD HARMONY
 2 Credits 2 Class Hours 4 Practice Hours
 Prerequisite: MUS 232

Musicianship training and keyboard facility. Harmonization of melodies, modulation, transposition, and improvisation. Score reduction and accompaniment techniques. Contemporary chord voicings and alterations and their application to the reharmonization of melodies.

PERFORMANCE/COMPOSITION/ARRANGING

MUS 511 JAZZ HARMONY 1
 3 Credits 3 Class Hours

Study of diatonic and chromatically altered chords in melodic settings and harmonic progressions together with seventh chords and commonly used substitute dominants. Analysis of chord progressions found in popular music.

MUS 512 JAZZ HARMONY 2
 3 Credits 3 Class Hours
 Prerequisite: MUS 511

Study of ninth chords, non-chordal tones, and tone clusters used in contemporary popular music. Analysis of selected examples of jazz/commercial music and alternative harmonizations of standard progressions.

MUS 513 ELECTRONIC MUSIC COMPOSITION 1
 3 Credits 3 Class Hours

A hands on course designed to merge the technology of digital sequencing with the art of music composition. The Korg M3 synthesizer is used as a workstation for arranging and recording original compositions which vary from simple melodies to complex canons on CD or MP3.

MUS 521 ADVANCED IMPROVISATION
 3 Credits 2 Class Hours 6 Practice Hours

Improvisational principles and practices. Techniques used for the application of advanced melodic and harmonic composition and devices to instrumental and vocal performance of standard and current jazz repertoire. Emphasis on the analysis of selected jazz idioms and their relationship to individual creative expression.

MUS 532 PIANO ACCOMPANIMENT
 2 Credits 2 Class Hours 4 Practice Hours
 Prerequisite: MUS 332

Course designed to give pianists practical experience for vocal and instrumental collaboration. Topics include basic partnering, score reading and reduction, voicing, continuo, ensemble techniques, sight reading and transposition.

MUS 611 CONTEMPORARY JAZZ HARMONY
 3 Credits 3 Class Hours
 Prerequisite: MUS 512

Analysis of complex chord progressions based upon post-1960 harmonic techniques. Study of modal harmony and its relationship to jazz improvisation.

MUS 612 ARRANGING FOR STUDIO ORCHESTRA
 3 Credits 3 Class Hours

Arranging techniques for the Studio Orchestra. Special voicings, orchestral combinations and reharmonization techniques as applied to the string, woodwind, brass and percussion sections of the studio orchestra. Analysis and application of the techniques of major arrangers and composers.

MUS 614 COMPOSERS WORKSHOP
 3 Credits 3 Class Hours

Practicum for composer/arrangers including performance and discussion of student works. Emphasis on jazz/commercial idioms. Typical melodic, harmonic, and rhythmic devices and techniques are analyzed to provide an understanding of stylistic trends in contemporary popular music. Original compositions by students based upon creative inclinations.

MUS 630 ANALYTICAL TECHNIQUES
 3 Credits 3 Class Hours

This course in music analysis will examine a variety of analytic techniques and approaches. Analytical results are not only influenced by the choice of the research object(s), but by the methods used to study them. Students will learn how to approach musical works from several perspectives. Emphasis will be placed on the ability to apply analytical models across musical styles and genres.

MUS 631 JAZZ/COMMERCIAL PIANO
 3 Credits 3 Class Hours
 Prerequisite: MUS 531

Jazz/Commercial piano performance; study of popular standard songs and blues progressions; development of improvisational technique; the diatonic modes and a variety of harmonic progressions used by contemporary pianists. Analysis of solos by Bud Powell, Bill Evans, Oscar Peterson, Chick Corea and Dick Hyman.

MUS 671-679 SELECTED TOPIC COURSES

1-3 Credits 1-3 Class Hours

Topics are selected each time a course is offered and are designed primarily to meet the needs of working professionals.

MUS 711 JAZZ COMPOSITION/ARRANGING 3 Credits 3 Class Hours

Advanced arranging for small and large vocal and instrumental ensembles. Analysis and application of selected stylizations of major composers and arrangers. Rhythmic alteration of melodic phrases. Laboratory sessions for composing, writing, performing, recording, and the analysis and evaluation of arrangements.

MUS 712 FILM SCORING 3 Credits 3 Class Hours

Scoring of original music for film and video. Study of the work of well known film composers and the basics of composition for film/video segments. Students will analyze music for its emotional and visual impact and compose music for film/video projects.

MUS 714 COMPOSERS WORKSHOP 2 3 Credits 3 Class Hours

Practicum for composer/arrangers including performance and discussion of student works. Emphasis on larger performing mediums on a grander scale utilizing arranging and orchestration techniques. Exploration of melodic, harmonic and rhythmic devices laying the groundwork for advanced portfolio development.

MUS 800 CONTINUOUS REGISTRATION +0 Credit

Required of doctoral students for maintenance of matriculated status. Students must register for MUS 800 every semester in which they do not take at least one 3-credit course. Registration for this course entitles students to use the library and other research facilities, consult members of the faculty, and participate in College activities. This course may be repeated and carries no credit toward graduate degree requirements.

+Two equated credits for the determination of tuition.

MUS 801 DOCTORAL ADVISEMENT Prerequisite: EDU 652

Doctoral students are required to meet periodically with their major professor to review their Plan of Study and progress toward completion of their dissertation. Advisement must be taken each semester. Special fee required. MUS 801 does not meet the requirement for continuous registration.

MAJOR INSTRUMENT/VOICE/COMPOSITION

All full-time matriculated students study a major instrument, voice, or composition with a qualified professional musician under the supervision of a music program chairperson. Juried performance examinations are required at the end of each year of instruction.

Junior and Senior Recitals are required for all performance students in the Bachelor of Music degree program at the end of the sixth and eighth semesters of instruction. Recitalists must study with a faculty instructor during the semester in which the recital is given.

Students taking Private Instruction must attend at least 6 performances—3 recitals and 3 concerts—that will serve to refine their musical judgment. Critiques must be submitted to private instructors, demonstrating the ability to describe and evaluate musical performances in writing.

The technical requirements and materials set forth below provide a general guide to the levels of competence that are expected in each area of performance. Special fee required.

APPLIED MUSIC LESSONS

MUS 141-442 APPLIED MUSIC - INSTRUMENTS 2 Credits each 45 minute weekly lesson

Individual weekly lesson for music majors with an emphasis on developing overall musicianship and performance skills. Lessons focused on the artistic process which is examined through intensive study of technical exercises, tone development and repertoire interpretation. Works selected from the classical, jazz and popular idioms.

MUS 141-442 APPLIED MUSIC - VOCAL 2 Credits each 45 minute weekly lesson

Individual weekly lesson focused on technical, musical and repertoire development, including breath, support, placement and tone quality. An emphasis is placed on overall musicianship, as well as professional skills such as presentation and diction. Individual repertoire selected to compliment voice type in a variety of styles including art song, oratorio, opera, jazz standards, musical theater and pop.

MUS 141-242 APPLIED MUSIC - COMPOSITION 2 Credits each 45 minute weekly lesson

Individual weekly lesson for composition majors with an emphasis on portfolio development. Study of a variety of compositional techniques, including score analysis and exposure to classical, jazz, and contemporary commercial styles to develop competencies in various genres.

MUS 541-842 MAJOR INSTRUMENT/VOICE/
COMPOSITION 1-8

2 Credits each 1 Lesson per Week 6 Practice Hours

Major instrument/voice instruction emphasizes all aspects of technical development and tonal production through the study of traditional methods and repertory.

All performance and composition majors study with a qualified professional musician under the supervision of the Director of Graduate Studies.

Masters candidates, in the performance and composition/arranging concentration, must present a recital open to the public at the end of the third semester. Recitalists must study with a faculty instructor during the semester in which the recital is given.

Doctoral candidates, in the performance program, must present three recitals and submit a dissertation. Composition/Arranging students present two recitals.

Students taking Private Instruction must attend at least two (2) recitals each semester that will serve to refine their musical judgment and submit Performance Critique Forms to their instructor that provide feedback to the soloist and expand their ability to describe and evaluate musical performances in writing.



PERFORMANCE ENSEMBLES

Students may participate in more than one ensemble each semester providing that their academic progress is not affected. A maximum of four ensemble credits above the required program minimum will be accepted for elective credit.

Students who are members of performance ensembles must wear formal attire for all concerts and shows such as the *Great American Songbook*. Information regarding the specific dress requirements may be obtained in the Admissions, Student Activities, or Music Division Offices.

BAND ENSEMBLES

PEB 111-412 CONCERT BAND 1-8

1 Credit 3 Class Hours 4 Practice Hours

Performance of standard and contemporary concert band selections. Rehearsal and preparation for public performance.

PEB 131-432 LAB BAND 1-8

1 Credit 2 Class Hours 4 Practice Hours

Prerequisite: Audition and Permission of Director

Performance of standard, contemporary, and original music literature. Rehearsal and preparation for student recitals and public performances. Technical development and advancement coupled with repertoire extension covering diverse periods and styles.

PEB 141-442 JAZZ ENSEMBLE 1-8

1 Credit 2 Class Hours 4 Practice Hours

Performance of standard, contemporary, and original music literature in small group settings. Rehearsal and preparation for student recitals and public performances. Technical development together with repertoire extension embracing major artistic trends.

PEB 151-452 PERCUSSION ENSEMBLE 1-8

1 Credit 2 Class Hours 4 Practice Hours

Study and performance of standard, contemporary, and original jazz literature. Interaction in the rhythm section using traditional and nontraditional groupings of rhythm instruments.

PEB 161-462 JAZZ ORCHESTRA 1-8

1 Credit 3 Class Hours 4 Practice Hours

Prerequisite: Audition and Permission of Instructor

Study and performance of jazz ensemble literature are coupled with original compositions and arrangements from the artists and bands such as Louis Armstrong, Fletcher Henderson, Duke Ellington, Jimmie Lunceford, Stan Kenton and Paul Whiteman. Preparation for public performance.

PEB 181-482 WIND ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Instructor

Professional training course designed for the study of standard and contemporary wind ensemble literature. Rehearsal and preparation for public performance.

PEB 191-492 SWING BAND 1-8
 1 Credit 3 Class Hours 4 Practice Hours

Performance of classic swing band arrangements of bands such as Artie Shaw, Harry James, Jimmy and Tommy Dorsey, Woody Herman, Les Brown and Benny Goodman. Emphasis on vocal stylists and big bands of the Swing Era. Preparation for public performance.

PEB 511-812 CONCERT BAND 1-8
 1 Credit 3 Class Hours 4 Practice Hours

Sight reading and study of standard, contemporary, and original concert band literature. Rehearsal and preparation for concerts, recitals, and public performances on and off campus. Special attention will be given to recording techniques and the demands of the pit band in the musical theatre.

PEB 541-842 JAZZ ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours

Performance of standard, contemporary, and original music literature in small group settings. Rehearsal and preparation for student recitals and public performances. Technical development together with repertoire extension embracing major artistic trends.

PEB 551-852 PERCUSSION ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours

Study and performance of standard, contemporary, and original jazz literature. Interaction in the rhythm section using traditional and nontraditional groupings of rhythm instruments.

PEB 561-862 JAZZ ORCHESTRA 1-8
 1 Credit 3 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Instructor

Study and performance of classic and concert jazz ensemble literature are coupled with original compositions and arrangements. The music of artists and bands such as Louis Armstrong, Fletcher Henderson, Duke Ellington, Jimmie Lunceford, Stan Kenton, and Paul Whiteman.

PEB 581-882 WIND ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Instructor

Professional training course designed for the study of standard and contemporary wind ensemble literature. Rehearsal and preparation for public performance.

PEB 591-892 SWING BAND 1-8
 1 Credit 2 Class Hours 4 Practice Hours

Study and performance of classic swing band arrangements from the libraries of bands such as Artie Shaw, Harry James, Jimmy and Tommy Dorsey, Woody Herman, Les Brown and Benny Goodman. Emphasis on the vocal stylists and big bands of the Swing Era.

COMPOSITION

PEC 111-212 SONGWRITER'S WORKSHOP 1-4
 1 Credit 2 Class Hours

Individualized instruction in a group setting. Study of the skills required for the composition of professional quality popular songs: melody, lyrical content, effective structures, preparation for public performance.

STRING ENSEMBLES

PES 111-412 GUITAR/BASS ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours

Graded sight reading and study of standard, contemporary, and original jazz literature. Study and practice of materials for purposes of technical development, repertoire extension, and public performance.

PES 113-414 ADVANCED GUITAR/
 BASS ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Advanced study and public performance of standard, contemporary, and original jazz/commercial literature. Opportunities to perform a varied repertoire, drawn from major artistic trends with selected professional guitar artists.

PES 121-422 STRING ENSEMBLE 1-8
 1 Credit 2 Class Hours 4 Practice Hours

Study and practice of a variety of standard and contemporary literature composed for the violin, viola, violoncello and string bass. Rehearsal and preparation for student recitals and public performance.

PES 131-432 CHAMBER ORCHESTRA 1-8
1 Credit 3 Class Hours 4 Practice Hours

Professional training orchestra designed for instrumentalists and vocalists desirous, and capable, of public performance on a professional level. Opportunities to perform a varied repertoire, embracing major artistic trends, with selected professional soloists in the field.

PES 141-442 SYMPHONY ORCHESTRA 1-8
1 Credit 3 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Director

Orchestra dedicated to the performance of the traditional and contemporary literature composed for a fully instrumented orchestra of symphonic proportions. Opportunity to develop the skills and repertoire required for performing with a symphony orchestra.

PES 151-452 THEATRE ORCHESTRA 1-8
1 Credit 2 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Director

Professional orchestra designed to develop and enhance the skills required to accompany musical theatre productions that include the performance of overtures, interludes and backgrounds suitable for solo, group and ensemble presentations occurring on a theater stage. The ability to follow a conductor from a recessed orchestra pit in front of the stage is emphasized and is a major requirement for orchestra members.

PES 511-812 GUITAR/BASS ENSEMBLE 1-8
1 Credit 2 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Instructor

Graded sight reading and study of standard, contemporary, and original jazz literature. Study and practice of materials for purposes of technical development, repertoire extension, and public performance.

PES 521-822 STRING ENSEMBLE 1-8
1 Credit 2 Class Hours 4 Practice Hours

Study and practice of a variety of standard and contemporary literature composed for the violin, viola, violoncello and string bass. Rehearsal and preparation for student recitals and public performances.

PES 531-832 CHAMBER ORCHESTRA 1-8
1 Credit 3 Class Hours 4 Practice Hours

Designed for instrumentalists capable of public performance on a professional level. Opportunities to perform a varied repertoire, embracing major artistic trends, with selected professional soloists in the field.

PES 541-842 SYMPHONY ORCHESTRA 1-8
1 Credit 3 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Director

Orchestra dedicated to the performance of the traditional and contemporary literature. Opportunity to develop the skills and repertoire required for performing with a professional symphony orchestra.

PES 551-852 THEATRE ORCHESTRA 1-8
1 Credit 2 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Director

Professional orchestra designed to develop and enhance the skills required to accompany musical theatre productions that include the performance of overtures, interludes and backgrounds suitable for solo, group and ensemble presentations occurring on a theater stage. The ability to follow a conductor from a recessed orchestra pit in front of the stage is emphasized and is a major requirement for orchestra members.

VOCAL ENSEMBLES

PEV 011-018 CONTEMPORARY A CAPELLA 1-8
1 Credit 2 Class Hours

Vocal ensemble for men and women interested in performing and a cappella literature in a large chorus. Performances will occur in the College Theater and other venues.

PEV 113-414 CHAMBER SINGERS 1-8
1 Credit 3 Class Hours 4 Practice Hours
Prerequisite: Audition and Permission of Director

The Chamber Singers specialize in advanced choral repertoire while offering supplementary music for special events and outreach performances. Ensemble usually ranges from 24-32 singers. Membership in Chamber Singers requires a high level of musicianship, outstanding reading skills, and dedication to the choral art. The Chamber Singers will tour annually serving as musical and cultural ambassadors for Five Towns College. Two additional hours of sectional meetings per month are required.

PEV 121-422 CHOIR 1-8
 1 Credit 3 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Advanced ensemble dedicated to the performance of more difficult and challenging traditional and contemporary choral literature. Preparation for public performances and concerts with selected soloists and orchestras.

PEV 131-432 VOCAL JAZZ 1-8
 1 Credit 3 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Vocal ensemble designed for vocalists desirous and capable of public performance on a professional level. Opportunities to perform a varied repertoire, embracing major artistic trends, a cappella and with instrumental accompaniment. Recording techniques and the demands of the recording studio.

PEV 141-442 BARBERSHOP HARMONY 1-8
 1 Credit 2 Class Hours 4 Practice Hours
 Corequisite: PEV 111-432

Professional-level training for vocalists interested in a cappella performance of traditional barbershop quartet literature. Preparation for performances at regional and national competitions sponsored by the Barbershop Quartet Society (SPEBSQSA) and the Sweet Adelines, Inc.

PEV 361-462 OPERA WORKSHOP 1-4
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Individualized instruction in a group setting. Study of standard and contemporary operatic literature including solo arias and literary analysis of libretti. Rehearsal and preparation for concerts, recitals and other public performances. Technical development and advancement coupled with repertoire extension covering diverse periods and styles. Special attention to terminology, costuming, and traditions of the opera.

PEV 371-472 CABARET/TV WORKSHOP 1-4
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Individualized instruction in a group setting. Study of the skills required for professional vocal performance: microphone techniques, music and show programming. Public performance in the *Great American Songbook*, Upbeat Café and College Theater.

PEV 381-482 PROFESSIONAL CABARET 1-4
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Preparation for performance in *Great American Songbook* presentations in a variety of venues including, but not limited to, the Upbeat Café and the College Theater.

PEV 383-484 AMERICAN SONGBOOK 1-4
 1 Credit 2 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Professional training designed for vocal, theatre, film and audio majors interested in a career that includes creating/producing/acting/singing/performing on a television show that highlights songs from the *Great American Songbook*.

PEV 501-508 CONTEMPORARY A CAPPELLA 1-8
 1 Credit 2 Class Hours

Vocal ensemble for men and women interested in performing and a cappella literature in a large chorus. Performances will occur in the College Theater and other venues.

PEV 513-814 CHAMBER SINGERS 1-8
 1 Credit 3 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

The Chamber Singers specialize in advanced choral repertoire while offering supplementary music for special events and outreach performances. Ensemble usually ranges from 24-32 singers. Membership in Chamber Singers requires a high level of musicianship, outstanding reading skills, and dedication to the choral art. The Chamber Singers will tour annually serving as musical and cultural ambassadors for Five Towns College. Two additional hours of sectional meetings per month are required.

PEV 531-832 VOCAL JAZZ 1-8
 1 Credit 3 Class Hours 4 Practice Hours
 Prerequisite: Audition and Permission of Director

Vocal ensemble designed for vocalists desirous and capable of public performance on a professional level. Opportunities to perform a varied repertoire, embracing major artistic trends, a cappella and with instrumental accompaniment. Special attention will be given to recording techniques and the demands of the recording studio.

PEV 541-842 BARBERSHOP HARMONY 1-8

1 Credit 2 Class Hours 4 Practice Hours

Professional level training for vocalists interested in a capella performance of traditional barbershop quartet literature. Preparation for performances at regional and national competitions sponsored by the Barbershop Quartet Society (SPEBSQSA) and the Sweet Adelines, Inc.

PEV 561-662 OPERA WORKSHOP 1-4

1 Credit 2 Class Hours 4 Practice Hours

Individualized instruction in a group setting. Study of standard and contemporary operatic literature including solo arias and literary analysis of libretti. Rehearsal and preparation for concerts, recitals and other public performances. Technical development and advancement coupled with repertoire extension covering diverse periods and styles. Special attention to terminology, costuming, and traditions of the opera.

PEV 571-672 CABARET/TV WORKSHOP 1-4

1 Credit 2 Class Hours 4 Practice Hours

Individualized instruction in a group setting. Study of the skills required for professional vocal performance: microphone and rehearsal techniques, stage movement, presence and dress, music and show programming, master of ceremony and stage setups, lead sheet preparation, literary analysis of lyrics, terminology, traditions of the theatre, and the role of managers and agents. Preparation for public performance in the *Great American Songbook* held in the Upbeat Café and College Theater.

PEV 581-682 PROFESSIONAL CABARET 1-4

1 Credit 2 Class Hours 4 Practice Hours

Prerequisite: Audition and Permission of Director

Preparation for performance in *Great American Songbook* presentations in a variety of venues including, but not limited to, locations in NYC, the Upbeat Cafe and College Theater.

PEV 583-684 AMERICAN SONGBOOK 1-4

1 Credit 2 Class Hours 4 Practice Hours

Prerequisite: Audition and Permission of Director

Professional training designed for vocal, theatre, film and audio majors interested in a career that includes creating/producing/acting/singing/performing on a television show that highlights songs from the *Great American Songbook*.

MUSIC BUSINESS

MUB 101 MUSIC BUSINESS CAREERS

3 Credits 3 Class Hours

Survey of music industry careers. Study of support functionalities, such as talent and advertising agencies, publishers, business managers, buyers, accountants, record producers, and distributors. Performers' rights, copyrights, agency contracts, financing and production agreements, licensing and retailing.

MUB 102 RECORD PROMOTION AND
BROADCASTING

3 Credits 3 Class Hours

Study of the radio station and record company as vehicles for the promotion of record sales. The organization and administration of a radio station: programming concepts, market research, and payola. The structure and operation of record companies and radio stations are examined.

MUB 201 MUSIC PUBLISHING AND COPYRIGHT

3 Credits 3 Class Hours

Music publishing from its roots in Tin Pan Alley. The music publisher's operations: sources of income (domestic and foreign), performing and mechanical rights organizations, copyright laws, contracts, and catalog development. The publisher as producer and record company, unions, trade organizations, publications, vocabulary, piracy, and the publisher/songwriter relationship.

MUB 202 MUSIC BUSINESS CONTRACTS

3 Credits 3 Class Hours

Contracts and other agreements between producers, directors, performers, writers, personnel managers, and booking agents are examined. Bargaining positions and negotiating techniques are discussed.

MUB 203 INDEPENDENT RECORD PRODUCTION

3 Credits 3 Class Hours

The making and selling of a record by an independent producer. Planning and recording a "demo" and/or record company master. Budget and financing, selecting music and a recording studio. Technical requirements for manufacturing processes, graphics, and packaging. Copyright registrations, promotions, publicity, distribution, and sales.

MUB 301 ARTIST MANAGEMENT

3 Credits 3 Class Hours

Prerequisite: MUB 202

Establishing the artist-management relationship, planning and developing the artist's career utilizing a multi-media approach; career maintenance and control; handling success.

MUB 302 CONCERT PRODUCTION AND PROMOTION

3 Credits 3 Class Hours

Prerequisite: MUB 301

Study of music events including the legal, financial, political, and public relations issues that have an impact on public concerts. Emphasis on capital requirements, promotion, contracts, marketing, advertising, publicity and the mechanics of corporate sponsorship.

MUB 401 MUSIC MARKETING

3 Credits 3 Class Hours

Prerequisite: MUB 302

A study of the complexities of marketing and publicizing musical artists in the digital age from both the independent and major label perspectives. Students learn the principles of viral marketing through Internet, social media and mobile marketing strategies, business networking, merchandising techniques, radio promotion, sponsorships and retail partners and explore analytics tools for gathering and analyzing in-market metrics. Emphasis on live performance and licensing as music promotion and monetization vehicles.

MUB 402 MUSIC LICENSING

3 Credits 3 Class Hours

Prerequisite: MUB 202

Focus on various music licenses including mechanical, synchronization, grand rights, and print licenses. The roles of Performing Rights Organizations and Mechanical Rights Agencies in the distribution of royalties. The relationship of music licensing to applicable copyright laws.

MUB 403 ADVANCED MUSIC PUBLISHING

3 Credits 3 Class Hours

Prerequisite: MUB 201

An in-depth examination of the music publishing industry, with emphasis on the complexities of licensing music in the digital age. Focus on how digital technology, and the legal and business issues surrounding it, have transformed the world of music publishing and licensing, revenue opportunities and trends in the evolving digital, worldwide marketplace.

MUSIC EDUCATION**EDU 151-452 PRIVATE INSTRUMENT/VOICE 1-8**

1 Credit 1 Lesson per week

4 Practice Hours

Designed for students who are interested in improving their performing skills. Special fee required.

EDU 203 GUITAR METHODS

1 Credit 1 Class Hour

This course is a minor instrument skills course, designed to give teachers a fundamental understanding of the guitar, and a methodology for teaching beginner and intermediate guitar skills to elementary through high school students.

EDU 240 WINDS METHODS 1

2 Credits 2 Class Hours

An emphasis on the pedagogical aspects and instructional literature of wind instruments playing. Students will also develop a basic performing skill on all bass and woodwind instruments which will enable them to play in a performance ensemble.

EDU 241 MINOR INSTRUMENT

1 Credit 2 Class Hours

An emphasis on the pedagogical aspects and instructional literature. Students will also develop a basic performing skill on the instrument which will enable them to participate in a performance ensemble.

EDU 242 WINDS METHODS 2

2 Credits 2 Class Hours

An emphasis on the pedagogical aspects and instructional literature of wind instruments playing. Students will also develop a basic performing skill on all bass and woodwind instruments which will enable them to play in a performance ensemble.

EDU 243 STRINGS METHODS 1

2 Credit 2 Class Hours

An emphasis on the pedagogical aspects and instructional literature of Violin and Viola playing. Students will also develop a basic performing skill on these instruments which will enable them to play in a performance ensemble.

EDU 244 STRINGS METHODS 2
2 Credit 2 Class Hours

An emphasis on the pedagogical aspects and instructional literature of Cello and Double Bass playing. Students will also develop a basic performing skill on these instruments which will enable them to play in a performance ensemble.

EDU 314 LITERACY IN SCHOOLS
3 Credits 15 Field Experience Hours 3 Class Hours

The current methodologies, instructional techniques and materials used to develop literacy skills in schools. Emphasis on the teaching of reading, writing, listening and speaking.

EDU 315 GENERAL MUSIC EDUCATION
2 Credits 15 Field Experience Hours 2 Class Hours
Prerequisite: MUS 232

Specific competencies are developed for the organization and teaching of general music activities and programs that include instruction for the special and alternative learner. Methods and materials for the incorporation of computer-based instruction into the school music program. Lesson planning for instruction in the reading and notation of music. State requirements for General Music are reviewed.

EDU 316 CHORAL MUSIC EDUCATION
2 Credits 15 Field Experience Hours 2 Class Hours
Prerequisite: MUS 232

Specific competencies are developed for the organization, administration, and implementation of choral music activities, programs, and performing groups in grades K-12. Methods and materials for vocal ensembles such as chorus, choir, and vocal jazz. Emphasis on rehearsal techniques, lesson planning and outcomes assessment.

EDU 317 INSTRUMENTAL MUSIC EDUCATION
2 Credits 15 Field Experience Hours 2 Class Hours
Prerequisite: MUS 232

Specific competencies are developed for the organization, administration, and implementation of instrumental music activities, programs, and performing groups in grades K-12. Methods and materials for band, orchestra, wind and jazz ensembles. Emphasis on rehearsal techniques, lesson planning and outcomes assessment.

EDU 318 ELEMENTARY MUSIC
EDUCATION METHODS
2 Credits 2 Class Hours

This class will examine the most popular music education methodologies for children. Students will evaluate and compare the methodologies and synthesize their own music curriculum. Students will immerse themselves in elementary music textbooks, read current articles on music education, examine case studies of practical teaching methods, and prepare demonstration lessons.

EDU 319 SECONDARY MUSIC
EDUCATION METHODS
2 Credits 2 Class Hours

This class is a continuation of General Music Education Methods 1. Students will prepare month-long units on several popular general music topics including recorder techniques, Orff ensembles, drum circles, music history, and middle school general music. Students will also learn strategies to incorporate technology into the music classroom.

EDU 320 CHORAL MUSIC EDUCATION METHODS
3 Credits 3 Class Hours

A comprehensive guide preparing students to direct choirs at the elementary, middle, and high school levels. Students will explore and critique repertoire, learn the basics of diction, study the developing and changing voice, practice score study approaches, and be introduced to the six schools of choral conducting.

EDU 321 INSTRUMENTAL TECHNIQUES
2 Credits 15 Field Experience Hours 2 Class Hours

Basic performance techniques of brass, woodwind, string and percussion instruments. The technical and pedagogical aspects of performance techniques are emphasized as well as the standard literature for each instrument.

EDU 331 SCHOOL AND SOCIETY
3 Credits 15 Field Experience Hours 3 Class Hours

The historical, philosophical and social foundations that impact current educational theory and practice. The role of contemporary education and schools in shaping society and providing learning opportunities for diverse sociocultural communities, individual variations, and special learning needs are explored. Mandated training under the NYS Dignity for All Students is included as is fire and arson prevention. Field-based experience required.

EDU 333 KEYBOARD METHODS FOR THE
TEACHER 1
2 Credit 2 Class Hours

The playing and reading of more advanced accompaniments and improvising accompaniment based on chord progressions; ability to read at sight and transpose more advanced compositions; modulations and improvisation; reduction of scores; and conducting from the keyboard.

EDU 334 KEYBOARD METHODS FOR THE
TEACHER 2
2 Credits 2 Class Hours

The playing and reading of more advanced accompaniments and improvising accompaniment based on chord progressions; ability to read at sight and transpose more advanced compositions; modulations and improvisation; reduction of scores; and conducting from the keyboard.

Accompaniment techniques and skills for vocal workshops, ensembles, music jury examinations and recitals, musical theatre productions, and general music classes. Emphasis on harmonization of melodies, modulation, transposition, sight reading, and the development of keyboard fluency and technique.

EDU 335 INSTRUMENTAL MUSIC EDUCATION
BAND 1
2 Credits 2 Class Hours

A comprehensive guide preparing students to direct bands at the elementary and middle school level. Students will explore and critique repertoire, learn the basic fingerings and range of each band instrument, practice score study approaches, and be introduced to the leading arrangers of band music.

EDU 336 INSTRUMENTAL MUSIC EDUCATION
BAND 2
2 Credits 2 Class Hours

A comprehensive guide preparing students to direct bands at the High School level. Students will explore and critique repertoire, learn the advanced fingerings and range of each band instrument, practice score study approaches, and be introduced to the leading arrangers of band music.

EDU 337 INSTRUMENTAL MUSIC EDUCATION
STRINGS 1
2 Credits 2 Class Hours

A comprehensive guide to prepare students to direct the String Orchestra at the elementary and middle school levels. Students will explore and critique repertoire, learn the basic fingerings and range of each orchestral instrument, practice score study approaches, and be introduced to the leading arrangers of orchestra music.

EDU 338 INSTRUMENTAL MUSIC EDUCATION
STRINGS 2
2 Credits 2 Class Hours

A comprehensive guide to prepare students to direct the String and Full Orchestra at the High School level. Students will explore and critique repertoire, learn the basic fingerings and range of each orchestral instrument, practice score study approaches, and be introduced to the leading arrangers of orchestra music.

EDU 420 TEACHING PRACTICUM
1 Credit Weekly Seminar/Teaching Experiences

Prerequisites: EDU 241-321, MUS 332 (or final piano lab requirement), 393, 394, 342 and NYSED Fingerprint Clearance.

A minimum grade point average of 3.0, a grade point average of 3.0 or better in music and music education courses, completion of core music courses, demonstration of the competencies called for in the Qualifying Examination at a quality level satisfactory to a faculty jury, and approval of the Music Education Director.

This course is designed to acquaint students with the professional world of music education while providing teaching experiences. Emphasis is placed on developing teacher competencies in lesson planning, organizing, evaluating, and teaching music.

Topics include curriculum planning, rehearsal and lesson strategies/techniques, recruiting procedures, scheduling, programming, repertoire and student assessment. The course focuses on methods and practices.

**EDU 421 STUDENT TEACHING—ELEMENTARY
AND SECONDARY SCHOOLS K-12**

9-12 Credits 360 Field Service Hours Weekly Seminars
Prerequisites: EDU 241-451, MUS 332, 393, 394, 441/442

A minimum grade point average of 3.0, demonstration of the competencies called for in the Qualifying Examination at a quality level satisfactory to a faculty jury, and approval of the Education Chair.

Education majors are placed in cooperating school districts K-12 under the supervision of selected teachers and the Education Chair. They will work with the following student populations: socioeconomically disadvantaged students, students with disabilities, and English language learners.

The supervised student teaching experience in music requires full-time service at an assigned elementary and secondary school for at least 15 weeks. Candidates are required to participate in all related local school activities such as conferences, meetings, and extracurricular activities. The required weekly campus seminars focus on the integration of daily classroom observation and teaching experience with current educational theory and practice and the analysis, understanding, and handling of special situations.

EDU 451 HEALTH AND LEARNING DISABILITIES
3 Credits 15 Field Experience Hours 3 Class Hours

Current research and theories related to the education and development of children with health and learning disabilities. Methods and materials that can be employed by the teacher to help integrate these children into classroom learning activities. Field-based experience required.

EDU 506 VOCAL MUSIC CURRICULUM
3 Credits 3 Class Hours

Comprehensive curriculum development for school vocal music programs including solos, duets, small ensembles, and choral groups of various types. Specific approaches to the development of the choral and vocal arts. Tone, diction, vocal techniques, literature, repertoire, and score analysis; competitions and public performances are emphasized.

EDU 509 JAZZ PEDAGOGY
3 Credits 3 Class Hours

Study of vocal and instrumental jazz literature, methodologies, and teaching principles and practices. Methods of jazz improvisation instruction are examined. Rehearsal techniques and approaches are analyzed together with strategies for teaching general music classes and both vocal and instrumental jazz ensembles in the public schools and colleges.

EDU 511 COMPUTER MUSIC NOTATION 1
3 Credits 3 Class Hours

Use of Sibelius software for music notation and scoring. Application to lead sheets, single line parts, large ensemble arrangements and preparation of printed music for a variety of educational purposes. Scoring techniques for classical, jazz and popular styles are developed.

EDU 512 COMPUTER MUSIC NOTATION 2
3 Credits 3 Class Hours
Prerequisite: EDU 511

Application of Sibelius software to large scale composition and arrangements, non-standard music notation and scoring, part extraction, and music publishing to commercial standards. Strategies for increasing speed and efficiency.

EDU 531 CURRENT ISSUES IN EDUCATION
3 Credits 5 Field Experience Hours 3 Class Hours

Current curriculum and instructional practices. Special attention is given to national and local reform efforts, standards-based planning and teaching, school-based management, multicultural environments, ESL students, special education models, assessment and accountability.

EDU 541 COLLEGE TEACHING
3 Credits 3 Class Hours

Theory, research and techniques that provide the foundation of instruction and the teaching-learning environment in the college music classroom. Methods and materials that support both the new and experienced instructor in their efforts to improve the quality, efficacy and outcomes of instruction for adults at the college level.

EDU 542 MUSIC IN THE ELEMENTARY SCHOOL
3 Credits 10 Field Experience Hours 2 Class Hours
6 Practice Hours

Methods and materials for integrating music into the elementary school classroom that incorporate the National Standards developed by the Music Educators National Conference (MENC) through use of an electronic keyboard. Emphasis on interdisciplinary projects that correlate music with social studies, language arts and other areas of the elementary school curriculum.

EDU 551 RESEARCH METHODS AND MATERIALS
3 Credits 3 Class Hours

Methods, techniques, principles, and tools of research. Practical application through lectures, discussion, student critiques, and individual research project/dissertation outlines. Significant issues and recent developments in research. Study and practice of expository writing.

EDU 552 PROJECT SEMINAR
3 Credits 3 Class Hours
Prerequisite: EDU 551

Development of an outline for a thesis in the field of music or music education from a selected topic, approved by the Graduate Governance Committee.

EDU 553 PROJECT SEMINAR
3 Credits 3 Class Hours
Prerequisite: EDU 552

Completion of a thesis developed from a prepared project outline. A copy of the thesis is filed in the Graduate Library.

EDU 561-662 ORCHESTRA LITERATURE 1-4
3 Credits 3 Class Hours

The Orchestra Director is provided the opportunity to play, conduct and evaluate standard and current orchestra literature suitable for both elementary and secondary school students. Rehearsal strategies, techniques, and warm-up routines will be reviewed and analyzed in the context of preparing for public performance of new literature and repertoire each semester.

EDU 571-672 JAZZ ORCHESTRA LITERATURE 1-4
3 Credits 3 Class Hours

The Band Director is provided the opportunity to play and conduct standard and current jazz orchestra literature. Rehearsal strategies, techniques, and warmup routines are discussed, analyzed and evaluated in the context of preparing for public performance.

EDU 581-682 CONCERT BAND LITERATURE 1-4
3 Credits 3 Class Hours

The Band Director is provided the opportunity to play and conduct standard and current band literature suitable for both the elementary and secondary school. Rehearsal strategies, techniques, and warmup routines are discussed, analyzed and evaluated in the context of preparing for public performance.

EDU 601 MUSICAL THEATRE IN SCHOOLS
3 Credits 3 Class Hours

Study of selected musical plays, operettas, and comedies suitable for school use in the original form or through adaptation. Musical growth and learning are emphasized. Consideration is given to play selection, casting, rehearsal, accompaniment, musical direction, staging, and budgeting.

EDU 602 VOCAL PEDAGOGY
3 Credits 3 Class Hours

Study of the art and science of teaching singing. Topics include the physiological process of vocal production to the artistic aspects of interpretation. Included is a broad range of subjects such as vocal health, disorders and physiology, support, phonation, resonance, diction, legato and repertoire development.

EDU 603 COMPUTERS IN MUSIC EDUCATION
3 Credits 10 Field Experience Hours 3 Class Hours

Study and evaluation of software for computer-assisted teaching of music; incorporation of computer-based methodology into the school music program. Emphasis on the development of curricula and effective utilization of computer-learning systems.

EDU 604 ADVANCED INSTRUMENTAL CONDUCTING
3 Credits 3 Class Hours

Advanced conducting techniques and pedagogy for bands and orchestras. Score analysis, conducting patterns with focus on phrasing, tempo, intonation, blend and balance. Study of literature appropriate for school performances.

EDU 607 ADVANCED CHORAL CONDUCTING
3 Credits 3 Class Hours

Advanced conducting techniques: score analysis; conducting patterns; emphasis on the demands of tempo, dynamics articulation and text. Study of varied styles in choral music, choral conducting pedagogy, and literature suitable for school performance.

EDU 611 ADMINISTRATION OF MUSIC & THE ARTS
3 Credits 3 Class Hours

Planning and management of school music and arts programs. Emphasis on budgeting, financing, and fund-raising. Scheduling and advocacy techniques, department promotion and maintaining status of programs. Festival administration and supervision, application forms, fees, busing, and relationship with the central administration.

EDU 615 TEACHING SPECIAL LEARNERS MUSIC
3 Credits 10 Field Experience Hours 3 Class Hours

Teacher training for reaching a wide spectrum of special learners in education, music classroom and performance programs. Focus on challenges for inclusion settings with diverse school populations. Practice in techniques to facilitate instruction with contemporary music materials across the curriculum (all grades) and experience in constructing adaptive lessons for general music, studio and school ensembles.

EDU 651 DOCTORAL RESEARCH
3 Credits 3 Class Hours

Methods, techniques, principles, scholarly writing and tools of research. Practical application through lectures, discussion, student critiques, and individual research outlines. Significant issues and recent developments in the methods and materials of educational research

EDU 652, 653 DOCTORAL SEMINAR
3 Credits 3 Class Hours
Prerequisite: EDU 651

Development of an outline for a research proposal in the field of music or music education and completion of the dissertation from a previously selected topic.

MUSIC HISTORY

MUH 101 INTRODUCTION TO MUSIC
3 Credits 3 Class Hours

Study of the elements, forms and styles of music, from the Middle Ages through the Twentieth Century. Emphasis on the historical and sociological contexts as a means of developing a sense of stylistic understanding. Concert attendance required.

MUH 102 POPULAR MUSIC IN AMERICA
3 Credits 3 Class Hours

Popular Music in America since 1840. The styles of popular music: their musical characteristics, origins, development, interaction with other styles, influence, and artistic expressions.

MUH 202 JAZZ HISTORY
3 Credits 3 Class Hours

Sociological origins and history of the jazz idiom. Survey and analysis of the major schools and trends of jazz. In-depth study of performers, bands, and smaller jazz combinations which have influenced twentieth-century music.

MUH 203 GOLDEN AGE OF JAZZ
3 Credits 3 Class Hours

Development of jazz between the two World Wars, from roots in ragtime, the blues, and other traditions to the beginnings of bebop. Study of two key decades: the 1920s, with such towering figures as Louis Armstrong, Sidney Bechet, Earl Hines, Bix Beiderbecke, Coleman Hawkins, Adrian Rollini, and Jack Teagarden, and the 1930s, period of intersection with popular music now called the Swing Era. The music of prominent bands and soloists such as Benny Goodman, Fletcher Henderson, Duke Ellington, Roy Eldridge, Count Basie, Lester Young, Billie Holiday, Artie Shaw, Johnny Hodges, Benny Carter, Bunny Berigan and Jimmie Lunceford are explored and analyzed.

MUH 204 WORLD MUSIC
3 Credits 3 Class Hours

Survey of the music of various genres, styles and cultures that represent the peoples of the world and their manifestations in the United States. The cultural forces that influence music and how music influences the diverse cultures of past and present societies.

MUH 304 COMMERCIAL MUSIC STYLES
3 Credits 3 Class Hours
Prerequisite: MUH 102

Study and analysis of American popular music with emphasis on its major composers and performers. Social, economic, and historical contexts are examined. Classification and comparison of often used syntax and popular styles. Emphasis on Jazz, Swing, Country, Broadway, Tin Pan Alley, and the Rock genre.

MUH 401 AMERICAN MUSICALS TO 1940

3 Credits 3 Class Hours

Prerequisite: MUH 102

Exploration of the development of musical theatre in America from 1800 to 1940. Study of the context of the musical: cultures, social customs, styles and people that influenced the musical during this period of time. Identify and explore Opera Bouffe, Operetta, Minstrelsy, Vaudeville and Burlesque. Emphasis on the works of composers, lyricists and producers such as Gilbert and Sullivan, Florence Ziegfeld, Al Jolson, George M. Cohan, Cole Porter, Richard Rodgers and Lorenz Hart, George Gershwin, Jerome Kern and Oscar Hammerstein II.

MUH 402 AMERICAN MUSICALS AFTER 1940

3 Credits 3 Class Hours

Prerequisite: MUH 102

Development of musical theatre in America from 1940 to present. Study of the cultures, social customs, production techniques and theatres that influenced music in this type of production. Emphasis on the works of Rodgers and Hammerstein, Leonard Bernstein, Stephen Sondheim, Frank Loesser, Lerner and Lowe, and Andrew Lloyd Webber.

MUH 403 THE SWING ERA

3 Credits 3 Class Hours

Prerequisite: MUH 102

Historical survey of the Big Bands that dominated American music from the late 1920s to the early 1950s. The Count Basie, Benny Goodman, Woody Herman, Harry James, Stan Kenton, Guy Lombardo, and Artie Shaw bands are studied together with others whose distinctive styles and artistic creativity made significant musical contributions to the genre.

MUH 404 CLASSIC POP SINGERS

3 Credits 3 Class Hours

Prerequisite: MUH 102

An exploration of the fascinating lives of the great singers, such as Al Jolson, Louis Armstrong, Bing Crosby, Ethel Merman, Ella Fitzgerald, Frank Sinatra, and Barbra Streisand, who gave life to classic popular music. Their influence and role in America's cultural history from the 1920s to the present are emphasized.

MUH 405 HISTORY OF ROCK AND ROLL

3 Credits 3 Class Hours

Prerequisite: MUH 102

Rock and Roll: sociological and folk/artistic roots, history and widespread influence on twentieth-century culture, society and music. Emphasis on Rhythm and Blues Artists, Elvis Presley, The Beatles, Rolling Stones, Beach Boys, James Brown, Motown, and Stax Records.

MUH 406 HOAGY CARMICHAEL

3 Credits 3 Class Hours

The impact of Hoagy Carmichael's music on the entertainment world, including the motion picture industry, is explored together with the socio-economic climate of the times. Songs such as: Stardust, Lazy River, Heart and Soul, Two Sleepy People, Skylark, Small Fry, Lazy Bones and Georgia On My Mind are used to analyze the special and enduring appeal of his melodies, harmonies and lyrics.

MUH 407 CLASSICAL MUSIC TO 1840

3 Credits 3 Class Hours

Prerequisite: MUH 102

Study of music from 1600 to 1840, with emphasis on vocal and instrumental forms and historical, stylistic and aesthetic principles. Composers such as Vivaldi, Bach, Handel, Haydn, Mozart, and Beethoven are explored and analyzed.

MUH 408 CLASSICAL MUSIC AFTER 1840

3 Credits 3 Class Hours

Prerequisite: MUH 102

Study of the expressive art of the century after the birth of Schubert. Selected works of Brahms and other composers such as Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner and Verdi are explored and analyzed together with the music of composers such as Debussy, Stravinsky, Berg, Hindemith, and Schoenberg.

MUH 409 LEONARD BERNSTEIN

3 Credits 3 Class Hours

The impact of Leonard Bernstein on modern music, theatre and education. Study and analysis of the life of one of America's most prolific and diverse composers whose cultural achievements and influence affected the course of classical, contemporary, and popular music.

MUH 410 HISTORY OF FILM MUSIC

3 Credits 3 Class Hours

History and analysis of music composed for film. Emphasis on the major composers of film music from 1894 to the present, such as Kerngold, Steiner, Waxman, Hermann, Raskin, Bernstein, Williams and others.

MUH 411 JOHN LENNON

3 Credits 3 Class Hours

John Lennon's influence on contemporary popular music. Analysis of his enduring work, pre- and post-Beatles. Songs such as: Imagine, Norwegian Wood, Revolution, In My Life, Mother, Lucy in the Sky With Diamonds, and others are used to illustrate his diversity as a composer and a lyricist.

MUH 412 FRANK LOESSER
3 Credits 3 Class Hours

Frank Loesser the composer of both music and lyrics for shows such as Where's Charley?, Guys and Dolls, Most Happy Fella, How to Succeed in Business and pop standards Heart and Soul, I Don't Want to Walk Without You, Slow Boat to China, and Baby It's Cold Outside is a two-time Tony Award winner, nominee for Best Musical and Composer, and Academy and Grammy Award recipient.

MUH 413 CHARLES STROUSE
3 Credits 3 Class Hours

Charles Strouse the composer of Bye, Bye Birdie, Annie, and songs such as Tomorrow, Put On A Happy Face, Once Upon A Time and Those Were The Days – the theme song from the hit TV show All In The Family is a two-time Grammy winner, three-time Drama Desk nominee and has been elected to the Theater and Songwriters Halls of Fame.

MUH 414 AMERICAN SONGWRITERS 1900-1960
3 Credits 3 Class Hours

The Golden Age of American popular music with special emphasis on songwriters such as Irving Berlin, Jerome Kern, George Gershwin, Cole Porter, and Richard Rodgers. Analysis of trends in popular songwriting together with the social and economic influences on the enduring melodies and colorful life stories of five of this century's most engaging songwriters.

MUH 415 GEORGE AND IRA GERSHWIN
3 Credits 3 Class Hours

Examination of George and Ira's dual artistry through study of their greatest songs and shows, the collaborative process and relationship to the musical world in which they lived. The reasons for their continued popularity and the art of simultaneous and interactive lyric and music writing which they exemplify are analyzed.

MUH 416 JULE STYNE
3 Credits 3 Class Hours

The musical achievements of Jule Styne, the songwriter and composer of Bells Are Ringing, High Button Shoes, Gentlemen Prefer Blondes, Gypsy and Funny Girl, also includes many songs with the lyrics of Sammy Cahn and Frank Loesser such as Its Magic, I'll Walk Alone, I've Heard That Song Before, The Things We Did Last Summer, I Don't Want to Walk Without You Baby and Three Coins in the Fountain, the Academy Award winning song.

MUSIC HISTORY AND LITERATURE

MUH 501 COMMERCIAL MUSIC STYLES
3 Credits 3 Class Hours

Study and analysis of American popular music with emphasis on its major composers and performers. Social, economic, and historical contexts are examined. Classification and comparison of often used syntax and popular styles. Emphasis on Jazz, Swing, Country, Broadway, Tin Pan Alley, and the Rock genre.

MUH 502 AMERICAN SONGWRITERS 1900-1960
3 Credits 3 Class Hours

The Golden Age of American popular music with special emphasis on songwriters such as Irving Berlin, Jerome Kern, George Gershwin, Cole Porter, and Richard Rodgers. Analysis of trends in popular songwriting together with the social and economic influences on the enduring melodies and colorful life stories of five of the 20th century's most engaging songwriters.

MUH 503 THE SWING ERA
3 Credits 3 Class Hours

Intensive study of jazz and popular music of the early 1930's throughout the late 1940's. Influence of the Great Depression and World War II on the musical styles of the period. The big bands of Duke Ellington, Count Basie, Benny Goodman, Fletcher Henderson and Stan Kenton, as well as the small jazz ensembles of Coleman Hawkins, Teddy Wilson, Roy Eldridge and Art Tatum.

MUH 504 CLASSIC POP SINGERS
3 Credits 3 Class Hours

An exploration of the fascinating lives of the great singers, such as Al Jolson, Louis Armstrong, Bing Crosby, Ethel Mer- man, Ella Fitzgerald, Frank Sinatra, and Barbra Streisand, who gave life to classic popular music. Their influence on the development of one of the most enduring music forms of our century, and its role in America's cultural history from the 1920s to the present day, are reviewed and evaluated.

MUH 601 AMERICAN MUSICALS TO 1940
3 Credits 3 Class Hours

Development of musical theatre in America from 1800 to 1940. Study of the cultures, social customs, production techniques and theatres that influenced music in this type of production. Emphasis on the works of composers and lyricists such as George M. Cohan, Irving Berlin, Rodgers and Hart, George Gershwin, and Jerome Kern.

MUH 602 POETS OF TIN PAN ALLEY
3 Credits 3 Class Hours

The lyrics of the great songwriters who dominated American popular music from the turn of the century to the 1960s are analyzed in relation to the music. These include Irving Berlin, Cole Porter, Ira Gershwin, Larry Hart. Oscar Hammerstein II, Howard Dietz and E.Y. Harburg, Dorothy Fields, Sammy Cahn, Leo Robin, and Johnny Mercer.

MUH 605 JAZZ HISTORY AND LITERATURE
3 Credits 3 Class Hours

Comprehensive overview of jazz history from its earliest origins to the present. Study of selected jazz innovators and analysis of their music. Methods and materials of research; focus on a specific era or work of an influential jazz improviser, arranger or composer.

MUH 606 HOAGY CARMICHAEL
3 Credits 3 Class Hours

The impact of Hoagy Carmichael's music on the entertainment world, including the motion picture industry, will be explored together with the socio-economic climate of the times. Songs such as: Stardust, Lazy River, Heart and Soul, Two Sleepy People, Skylark, Small Fry, Lazy Bones and Georgia On My Mind are used to analyze the special and enduring appeal of his melodies, harmonies and lyrics.

MUH 607 GEORGE AND IRA GERSHWIN
3 Credits 3 Class Hours

Examination of George and Ira's dual artistry through study of their greatest songs and shows, the collaborative process and relationship to the musical world in which they lived. The reasons for their continued popularity and the art of simultaneous and interactive lyric and music writing which they exemplify are analyzed.

MUH 608 HISTORY OF FILM MUSIC
3 Credits 3 Class Hours

History and analysis of music composed for film. Emphasis on the major composers of film music from 1894 to the present, such as Kerngold, Steiner, Waxman, Hermann, Raskin, Bernstein, Williams and others.

MUH 609 LEONARD BERNSTEIN
3 Credits 3 Class Hours

The impact of Leonard Bernstein on modern music, theatre and education. Study and analysis of the life of one of America's most prolific and diverse composers whose cultural achievements and influence affected the course of classical, contemporary, and popular music.

MUH 610 CHARLIE PARKER
3 Credits 3 Class Hours

A musical and historical chronology of jazz saxophonist, Charlie Parker, that examines his work, controversial life, and influence on modern music.

MUH 614 EARLY 20TH CENTURY MASTERPIECES
3 Credits 3 Class Hours

Study and analysis of major compositional trends of the early 20th century that influenced the world of music prior to WWII. Intensive examination and evaluation of seminal works that changed the course of musical perception throughout the rest of the century.

MUH 701 AMERICAN MUSICALS AFTER 1940
3 Credits 3 Class Hours

Development of musical theatre in America from 1940 to present. Study of the cultures, social customs and production techniques that influenced music in this type of production. Emphasis on the works of Rodgers and Hammerstein, Leonard Bernstein, Stephen Sondheim, Frank Loesser, Lerner and Loewe, Jule Styne and Andrew Lloyd Webber.

MUH 702 MODERN JAZZ
3 Credits 3 Class Hours

Study of jazz after 1958; emphasis on the Free jazz idioms and the liberation of melody from the fetters of traditional harmonic and rhythm patterns. Miles Davis, John Coltrane, Ornette Coleman, Eric Dolphy, Albert Ayler, Cecil Taylor, Roscoe Mitchell, Sun Ra, Chick Corea, and Herbie Hancock.

MUH 703 CONTEMPORARY MUSIC SEMINAR
3 Credits 3 Class Hours

Study and analysis of major contemporary musical styles and composition techniques. Intensive examination and evaluation of composers whose works can be categorized as innovative, influential and trend setting.

MUH 705 JAZZ HISTORY AND LITERATURE 2
3 Credits 3 Class Hours

Overview of jazz history from Bebop to the present. Various styles will be examined in detail exploring historical evolution, economic and social contexts, and important jazz figures. Students are expected to develop aural recognition of the characteristics of assorted styles and will practice historical research methods and scholarly writing while examining an influential jazz artist or body of music in depth.

PHILOSOPHY

PHI 101 INTRODUCTION TO PHILOSOPHY
3 Credits 3 Class Hours
Prerequisite: ENG 101

Introduction to the ideas and theories of the most influential thinkers of the western world. Critical readings of works by Plato, Aristotle, Epictetus, Aquinas, Descartes, Hobbes, Spinoza, Kant, and Mill.

PSYCHOLOGY

PSY 101 GENERAL PSYCHOLOGY
3 Credits 3 Class Hours

Study of the facts and theories concerning human behavior, including perception, motivation, personality, intelligence, emotions, and attitudes. Consideration of how these aspects of the human being are formed within our social system and how they are interrelated. Applications to learning problems, worker-employer relations, consumer behavior, and other life situations.

PSY 102 CHILD DEVELOPMENT
3 Credits 3 Class Hours

Study of children's physical, emotional and intellectual development and its impact on the learning process. Sociocultural, family and community influence on the learning process of children. Behavior and language development are chronicled from the prenatal period through childhood.

PSY 211 HUMAN GROWTH AND DEVELOPMENT
3 Credits 3 Class Hours

Study of how human intellectual and emotional behavior emerges in infancy and develops through various stages from childhood through old age. The psychological and physiological needs and interests of the individual during each phase of personality formation are examined. The relationship between the social system and individual development is explored.

PSY 301 EDUCATIONAL PSYCHOLOGY
3 Credits 3 Class Hours
Prerequisite: PSY 101

Study of the cognitive and affective dimensions of child development and adolescent behavior. The analysis and application of principles of learning and motivation. Topics include student behavior patterns in the school environment, theoretical concepts of learning and personality, ESL implications for learning, and assessment of behavior.

PSY 302 CHILD PSYCHOLOGY
3 Credits 3 Class Hours
Prerequisite: PSY 101

Theories of child development from birth to adolescence. Research findings will be analyzed in the areas of moral, intellectual, emotional, sexual and cognitive development.

PSY 321 PERSONALITY AND ADJUSTMENT
3 Credits 3 Class Hours
Prerequisite: PSY 101

Study of the genetic, developmental, and societal factors in personality development. Consideration of the different approaches to the understanding of personality, including the behavioristic, Gestalt, humanistic, psychoanalytic viewpoints. The nature and determinants of mental health are explored, along with the causes.

PSY 331 SOCIAL PSYCHOLOGY
3 Credits 3 Class Hours
Prerequisite: PSY 101

Behavioral characteristics of individuals in small and large groups. Measurement and assessment of interactions between the individual and society. The determinants of motives, attitudes, and opinions are analyzed; individual roles, social norms, and group structures and processes are studied; factors making for effective leadership and communication are examined.

PSY 341 ABNORMAL PSYCHOLOGY
3 Credits 3 Class Hours
Prerequisite: PSY 101

Study of the major causes, symptoms, treatments and prevention associated with maladaptive behavior.

SCIENCE

SCI 101 INFORMATION LITERACY 1 Credit 1 Class Hours

Designed to develop the skills required to locate, retrieve, analyze, use and store information for both print and electronic resources for application to research projects. Emphasis on ethical, legal and economic considerations affecting the use of information.

SCI 112 UAV PILOT BASICS 3 Credits 3 Class Hours

An in-depth study of operating and flying Unmanned Aerial Vehicles (UAVs) safely and legally. Flight training will take place both indoors and outside using a variety of UAVs as well as computer based flight simulation. Participants will learn the science of flight as well as current FAA regulations for commercial use and how to navigate in the National Airspace System. Participants will discover emerging job opportunities in the UAV industry.

SCI 131 HUMAN BIOLOGY 3 Credits 3 Class Hours

An introduction to human biology including discussions of the normal structure of organs and systems, including a consideration of the more common diseases and dysfunctions in each system. The course presents basic concepts so that students may better understand problems of human concern resulting from recent scientific developments.

SCI 141 COMPUTER LITERACY 3 Credits 3 Class Hours

An introduction to the architecture and operation of computers. Their uses in government, science, medicine, business, education, health, recreation, etc. Social issues dealing with individual rights in a computerized society. Familiarity with computers to enable students to use software for self-instructional purposes.

SCI 211 ENVIRONMENTAL SCIENCE 3 Credits 3 Class Hours

Introduction to basic ecological principles; a multidisciplinary survey of the environmental and ecological sciences. The evolution of the modern environment and the present human condition; pollution and misuse of natural resources; environmental problems, causes, and possible solutions.

SOCIAL SCIENCE

The courses in the Social Science disciplines below may also be used to fulfill Liberal Arts course requirements.

| | |
|-----------|------------|
| ECONOMICS | PSYCHOLOGY |
| HISTORY | SOCIOLOGY |

SOCIOLOGY

SOC 101 INTRODUCTION TO SOCIOLOGY 3 Credits 3 Class Hours

A study of the principles of social structure and social interaction. Application of the scientific method to the analysis of group behavior, social change, and social institutions. An examination of the major institutions and forms of social organization in American society.

SOC 211 AMERICAN MINORITY GROUPS 3 Credits 3 Class Hours

A study of the relations among dominant and minority groups, principally in North America. Exploration of the historical, psychological, and sociological factors involved in prejudice and discrimination. The nature and effects of intergroup conflict in education, housing, employment, law enforcement, and other areas.

SOC 321 SOCIOLOGY OF THE FAMILY 3 Credits 3 Class Hours

Nature and functions of the family, both traditional and non-traditional, in a sociological and anthropological perspective. Factors important to the development of successful marriage and parenthood will be examined. Major emphases include the dynamics of pair interaction before and during marriage, influence of the family on individual development, and interaction among family members.

SOC 351 SOCIAL PROBLEMS 3 Credits 3 Class Hours Prerequisite: SOC 101

Social problems such as poverty, crime, violence, drug addiction, intergroup tensions, disorganization of the family, the plight of the aging, alienation, etc. Global and environmental issues such as the threat of nuclear war, population growth and famine will also be examined. The definition and the causes and effects of these problems, as well as proposed solutions, will be considered.

SOC 361 MASS MEDIA AND SOCIETY
3 Credits 3 Class Hours
Prerequisite: SOC 101

Examination of current and classic theories of mass media such as those of Marshall McLuhan. The effects of media on people with respect to family life, education, work patterns, leisure activities, and political behavior. Analysis of current media coverage utilizing newspapers, magazines, television programs, and radio newscasts.

SPEECH

SPE 101 FUNDAMENTALS OF SPEECH
3 Credits 3 Class Hours

Study of oral communication and its role in contemporary society. Emphasis on listening, interpersonal communication, small-group decision-making, and informative and persuasive speaking. Analysis of student speech patterns.

SPE 201 ORAL INTERPRETATION OF LITERATURE
3 Credits 3 Class Hours
Prerequisite: SPE 101

Introduction to techniques of interpretive readings: the narrative, poetry, drama, and essay. Practice in conveying information, projecting ideas, creating emotions, and interpreting from the printed page. Oral reading as a measure and means of developing literary discrimination. Critical listening encouraged in evaluating presentations.

SPE 231 PUBLIC SPEAKING
3 Credits 3 Class Hours

Study of the theory and practice of public speaking. The improvement of skills as public speakers, audience members, and critics of public communication. Emphasis placed on the informative speech, the persuasive speech, and the speech for special occasions.

THEATRE ARTS

THE 111 INTRODUCTION TO STAGECRAFT
3 Credits 3 Class Hours

Survey of the stagecraft components of scenic design, construction, lighting and management that are essential to the successful presentation of live theatre.

THE 131-232 STAGE MOVEMENT 1-4
1 Credit each 2 Class Hours

Exploration of movement for the actor. Study of body awareness, relaxation, space, level, timing, physical conditioning and various dance movements.

THE 141 VOICE AND DICTION
3 Credits 3 Class Hours

Improvement of voice and diction (articulation), relaxation and breathing, resonance, phonation, volume and pitch, rate, emphasis and vocal quality. The sounds of American English to create recognition of various vocal patterns.

THE 151-452 PLAY PRODUCTION 1-8
1 Credit each 2 Class Hours 6 Lab Hours

Designed to provide students the opportunity to participate in the production of a play. The Lab hours are spent working in a specific area of interest, after consultation and assignment of responsibilities by the instructor. Specific areas available include: house manager, stage manager, acting (major roles), publicity, lights, properties, costumes and makeup, sound, stage crew, business manager, and producer.

THE 161 ACTING FUNDAMENTALS
3 Credits 3 Class Hours

Examination of the initial process of becoming an actor. Through improvisation, monologue and scene work, students develop a basic knowledge of the theatre space and basic theatre terminology. In the Stanislavski/Uta Hagen approach to acting, students concentrate on self-observation, discovery, discipline, interpretation and connection.

THE 162 ACTING METHODS
3 credits 3 Class Hours

Study of the most influential acting methods and theories, with emphasis on their practical use and execution through exercises and analysis of scripts.

THE 171-272 DANCE WORKSHOP 1-4
1 credit 2 Class Hours 4 Practice Hours

Dance performance techniques for the stage. Movement studies designed to familiarize students with a variety of musical theatre dance styles from selected historical periods.

THE 181-482 CHILDREN'S THEATRE 1-8
1 Credit each 2 Class Hours 4 Lab Hours

Survey of theatre principles and practices in the various aspects of theatrical production for Children's Theatre. Participation in the production, rehearsal and performance of shows designed specifically for children.

THE 191-292 TAP DANCING 1-4
1 Credit 2 Class Hours 4 Practice Hours

Study and mastery of the advanced and special tap dancing techniques that prepare students for musical theatre performances they will encounter in the professional world.

THE 211 SET DESIGN
3 Credits 3 Class Hours

Scenic design skills and concepts related to the demands and requirements for the stage and cinema.

THE 213 STAGE MANAGEMENT
3 Credits 3 Class Hours

Study of the skills and knowledge required for stage management. Organizational expertise needed to develop rehearsal schedules, production meetings, performance calendars and the stage manager's prompt book. Emphasis on the protocols of working with directors, actors, designers, and crew members.

THE 261 REALITY IN ACTING
3 Credits 3 Class Hours

Exploration of Representational Acting as a foundation and primary form of acting used today to further develop the actor's instrument.

THE 262 CHARACTER DEVELOPMENT
3 Credits 3 Class Hours

Designed to enable students to develop an individual approach to creating deeper and more developed characters.

THE 311 STAGE LIGHTING
3 Credits 3 Class Hours
Prerequisite: THE 111

The art of lighting design including methods, script interpretation and practical applications to the live stage and studio.

THE 313 COSTUME DESIGN/MAKEUP
3 Credits 3 Class Hours
Prerequisite: THE 111

Principles and practices of costume design, makeup and technology. Emphasis on the design process, choice of fabric, construction techniques and historical accessories. Design, selection, application of special effects, prosthetics and stage makeup.

THE 315 THEATRE MANAGEMENT
3 Credits 3 Class Hours

Study of skills, knowledge and expertise required for theatre management. Emphasis on the organizational ability needed to manage all aspects of theatrical productions including box office, ticket sales, seating, public relations and physical plant.

THE 332 BALLET
3 Credit 3 Class Hours 4 Practice Hours

Ballet provides the foundation for all other dance styles. The techniques emphasized in ballet training develops the discipline necessary for the advanced technical ability required for a successful career as a professional dancer.

THE 333 MODERN DANCING
3 Credits 2 Class Hours 4 Practice Hours

Learning to use the body as an instrument for artistic expression. Emphasis on the development of coordination, strength, flexibility and awareness of the principles of dance motion. The exploration of dance as an art form.

THE 334 THEATRICAL DANCING
3 Credits 2 Class Hours 4 Practice Hours

Theatrical dancing using creative style as a basis. Body movement and techniques for actors. Composition, rhythm and choreography with emphasis on duets and swing.

THE 335 ADVANCED THEATRICAL DANCING
3 Credits 2 Class Hours 4 Practice Hours
Prerequisite: THE 333/THE 334

Study of major dance genres and choreographic techniques which constitute the art of theatrical dancing for musicals. The works of choreographers such as Graciela Danielle, Tommy Tune, Wayne Cilento, Susan Stoman, and Bob Fosse provide the basis for inquiry and exploration.

THE 361 ACTING FOR CAMERA
3 Credits 3 Class Hours

Study of the creative collaboration between actors and directors, with special emphasis on acting techniques for film and television. Special attention to camera placement, sound and movement on a film/video set.

THE 365 SCENE STUDY
3 Credits 3 Class Hours

Designed to acquaint the actor with the ability to translate various concepts into action. Scenes are selected from both classical and modern works. An in-depth professional process, taking the actor from the first reading through fully-mounted performances of the scenes.

THE 366 CLASSICAL ACTING STYLES
3 Credits 3 Class Hours

A performance based course focusing on classical theatre plays from its beginnings to the end of the seventeenth century. Emphasis will be on acting in classic plays, physicality of performing in classical plays, and breaking down classical text. This course will include verse speaking, using Iambic Pentameter, and techniques for non-poetic dialogue.

THE 371 DIRECTING
3 Credits 3 Class Hours
Prerequisite: THE 361

Principles and practices involved in directing plays and musicals. Theory and techniques of directing with emphasis on script analysis and visual aesthetics. Practical application of script selection, auditioning, and staging techniques.

THE 373-474 BROADWAY BOUND 1-4
1 Credit 2 Class Hours 4 Lab Hours
Prerequisite: Audition and Permission of Director

Individualized instruction in a group setting. Professional training for musical theatre/vocal majors interested in performing classic Broadway standards in a cabaret type revue. A portion of the class will be dedicated to mock auditions for students to receive feedback with regard to the overall audition experience..

THE 391-492 UPBEAT ENTERTAINMENT 1-4
1 Credit Each 2 Class Hours 4 Lab Hours
Prerequisite: Audition and Permission of Director

Designed to provide opportunities for students interested in participating in the creation of a TV program focusing on the aspirations of theatre/vocal majors interested in the entertainment industry.

THE 425, 426 SENIOR PROJECT 1, 2
3 Credits each 1 Class Hours 6 Lab Hours
Prerequisite: THE 371

Students develop a major theatre or film/video project with faculty approval and supervision.

THE 461 THEATRE WORKSHOP
3 Credits 3 Class Hours 6 Lab Hours

A workshop for the application of skills taught in a professionally targeted performance experience culminating in a theatre production or showcase. Designed to apply performance techniques in acting, voice, and movement.

THEATRE HISTORY

THE 101 INTRODUCTION TO THEATRE
3 Credits 3 Class Hours

A survey course designed to acquaint the student with the evolution and development of the theatre, playwrights, technicians, and actors responsible for its growth and change.

THE 201 MODERN THEATRE
3 Credits 3 Class Hours

The evolution of theatre during the 20th century. Changes in performance design and technology are covered through the writing and works of Stanislavski, Meyerhold, Brecht, Artaud, Grotowski, Brook, and Boal. Emphasis on the development of modern acting, writing and staging practice.

THE 301 EUROPEAN THEATRE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Prominent theatrical works and stylistic development of theatre in Europe from the late 1800s to the onset of World War II. The impact of social and political change on theatre and culture as explored in the works of Ibsen, Strindberg, Shaw, Chekhov, O'Casey, and Garcia Lorca.

THE 302 AMERICAN THEATRE
3 Credits 3 Class Hours
Prerequisite: ENG 102

Origins and development of the American Theatre experience during the 19th and 20th centuries. Emphasis on the works of O'Neill, Odets, Wilder, Williams, Miller, Wilson and Shepard.

THE 401 AMERICAN MUSICALS TO 1940
3 Credits 3 Class Hours
Prerequisite: MUH 102

Exploration of the development of musical theatre in America from 1800 to 1940. Study of the context of the musical: cultures, social customs, styles and people that influenced the musical during this period of time. Identify and explore Opera Bouffe, Operetta, Minstrelsy, Vaudeville and Burlesque. Emphasis on the works of composers, lyricists and producers such as Gilbert and Sullivan, Florence Ziegfeld, Al Jolson, George M. Cohan, Cole Porter, Richard Rodgers and Lorenz Hart, George Gershwin, Jerome Kern and Oscar Hammerstein II.

THE 402 AMERICAN MUSICALS AFTER 1940
3 Credits 3 Class Hours
Prerequisite: MUH 102

Development of musical theatre in America from 1800 to 1940. Study of the cultures, social customs, production techniques and theatres that influenced music in this type of production. Emphasis on the works of composers and lyricists such as George M. Cohan, Irving Berlin, Rodgers and Hart, George Gershwin, and Jerome Kern.

FILM/VIDEO

VID 121 INTRODUCTION TO FILMMAKING
3 Credits 3 Class Hours

An introduction to basic filmmaking technique including camera, lighting and sound operation and practice. The fundamental principles of filmmaking include a basic understanding of shot composition, continuity, and montage. The integration of principle and practice is tested through exercises in 1) shot selection including camera angle, camera distance and camera movement, 2) continuity, 3) lighting and 4) sound technique. The students will learn about, and work in, the key positions on a film crew.

VID 122 TELEVISION WORKSHOP
3 Credits 3 Class Hours

The impact of Television on culture and society and its place as entertainment, news, and advertisement. Both Multi-camera broadcast style and episodic single camera techniques are identified and demonstrated. Topics include studio versus location shoots, sound and lighting technique for studio, crew positions for television, electronic field production and broadcasting.

VID 131 TELEVISION WORKSHOP 1
3 Credits 3 Class Hours 3 Lab Hours

Study of the ways in which video is used to present information about people, ideas, processes, products, and services. Multi-camera broadcast style videography techniques are identified and demonstrated. Topics include studio shoots, sound and lighting techniques, graphics, crew positions and coordination.

VID 132 TELEVISION WORKSHOP 2
3 Credits 3 Class Hours 1 Lab Hour

Focusing on the place of television in society and technology, students study advanced single-camera setups, special effects and electronic news gathering, electronic field production and editing.

VID 145 DIGITAL PHOTOGRAPHY
3 Credits 3 Class Hours 1 Lab Hour

Introduction to the art of digital photographic imaging through the use of 35mm DSLR cameras. Topics for exploration include cameras, lenses, filters, lighting, digital workflow, color space, color theory, composition and the use of the photographic story in graphic design. Industry-standard digital storage and cataloging systems, such as Adobe Photoshop, Lightroom and Bridge are utilized. Special emphasis is placed on landscape, nature, abstraction, still life, portraits, motion, and fine art photographs.

VID 202 DOCUMENTARY VIDEO PRODUCTION
3 Credits 3 Class Hours 1 Lab Hour

Scripting, videotaping, and editing of documentaries. Essential elements of documentary production, including selection of subject matter; news gathering, portable audio and lighting techniques; production schedules, management, and budget considerations.

VID 215 FILM LIGHTING
3 Credits 3 Class Hours

Instruction, including theoretical and stylistic functions, of all equipment resourceful to the lighting of film/video. The course provides a workshop environment for a study of all equipment and technique required to light in film/digital film and television settings, both studio and location. Lighting techniques and conventions to achieve cinematic style, genre, period, mood, tone are considered.

VID 220 FUNDAMENTALS OF 3D ANIMATION
3 Credits 3 Class Hours

This Fundamentals course is designed for film students interested in learning the basic building blocks of 3D Animation. Concepts covered are basic modeling tools, simple key frame animation and basic lighting and texturing. The course explores the (X Y Z) Cartesian coordinate system within Autodesk's 3D Studio Max.

VID 231 DIGITAL FILM EDITING 1
3 Credits 3 Class Hours 1 Lab Hour

Theory and practice of motion picture editing utilizing non-linear digital editing systems and time code. Emphasis on the analysis of editing styles and techniques including continuity and montage.

VID 232 FILMMAKING AESTHETICS
3 Credits 3 Class Hours

Study of the art and aesthetics of narrative film pre-production and production, including elements of scriptwriting, storyboarding, directing and cinematography. Analysis of film and DV cameras, lenses, black-and-white film stocks, framing, composition and lighting.

VID 233 NARRATIVE FILMMAKING
3 Credits 3 Class Hours

Study of the art and aesthetics of narrative film pre-production and production, including elements of scriptwriting, storyboarding, directing and cinematography. Analysis of film and DV cameras, lenses, black-and-white reversal film stocks, framing, composition and lighting.

VID 302 AUDIO FOR VIDEO
3 Credits 3 Class Hours 1 Lab Hour

Study and application of the techniques of sound capture and synchronization for film and television production. Emphasis on the theory and practice of microphone placement, machine synchronization and the aesthetics of soundtrack recording and mixdown.

VID 304 SCREENWRITING
3 Credits 3 Class Hours
Prerequisite: ENG 101

Writing for television and film with attention to the use of dramatic language, character, plot and screen dynamics. Emphasis on advanced script formats, terminology and techniques.

VID 315 CINEMATOGRAPHY 1
3 Credits 3 Class Hours
Prerequisite: VID 121

The study of contemporary digital video cameras, including their qualities of motion picture capture, distinct digital features and subsequent lighting options, and work flow towards the editing process. Study of filters, lenses to capture and produce visual effects. Practical experience in a workshop setting towards authority with shot selection and crew responsibilities as Director of Photography, Camera Operator, 1st Assistant Director, and 2nd Assistant Director.

VID 331 INTERMEDIATE CINEMATOGRAPHY
3 Credits 3 Class Hours
Prerequisite: VID 232

Study of cinematography. Lenses, complex camera angles, compound filters, synch sound, color negative film stocks, dollies, and talent are considered. Students learn Arriflex Super 16mm Advanced SR2, DV and other advanced camera operations.

VID 332 ADVANCED CINEMATOGRAPHY
3 Credits 3 Class Hours
Prerequisite: VID 331

Camera and lighting technique, including advanced digital cameras, and Arriflex Super 16mm Advanced SR3, provide the environment for a study of complex camera movements and action shots. Period, mood, & genre are considered as well as the advanced use of the lens, and lighting technique for the creation of both storytelling and visual effect. Integration of production and post production will be discussed.

VID 333 FILMMAKERS WORKSHOP
3 Credits 3 Class Hours

Introduction to practical aspects of producing for short films including script analysis and breakdowns, budgeting and scheduling, storyboarding, location scouting, directing, hiring crews and auditions.

VID 334 DIGITAL FILM EDITING 2
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: VID 121

More complex applications of digital film editing focusing on post-production workflows from the perspective of the editor, director, and cinematographer. Motion, pacing, advanced compositing, dynamic effects and storytelling techniques are emphasized.

VID 336 TV COMMERCIAL PRODUCTION
3 Credits 3 Class Hours
Prerequisite: VID 232

Study of the cinematic elements and techniques of the 30 – 60 second commercial spot advertisement, from concept development through post-production. Classic and contemporary TV commercials are analyzed from historical, production, and promotion perspectives. Student-directed exercises refine their knowledge, skills, and dispositions regarding producing, directing, editing, and cinematography for the short form.

VID 361 ACTING FOR CAMERA
3 Credits 3 Class Hours

Study of the creative collaboration between actors and directors, with special emphasis on acting techniques for film and television. Special attention to camera placement, sound and movement on a film/video set.

VID 371 DIRECTING
3 Credits 3 Class Hours

Principles and practices involved in directing plays and musicals. Theory and techniques of directing with emphasis on script analysis and visual aesthetics. Practical application of script selection, auditioning, and staging techniques.

VID 393-494 PROFESSIONAL PRODUCTION LAB 1-4
1 Credit Each 1 Class Hours
Prerequisite: VID 121 for Film/Video majors

Designed to provide opportunities for student involvement in key crew positions working with professional and instructors in the field on the creation of film shorts or projects designed by the faculty. The Lab provides an hands-on experience with camera technique, for example: lighting and sound; advanced camera and lighting technique; special topics in editing; where interaction with the instructor can assure that the students have control and experience with the essentials of filmmaking technique in a supervised setting. The class is also a weekly forum for special topics department wide, or guest lecturers to enrich the educational quality of the program.

VID 427 SENIOR PROJECT
3 Credits 3 Class Hours 6 Lab Hours
Prerequisite: VID 332

Production of a 10 – 20 minute narrative sound motion picture project utilizing the Arriflex Super 16mm Advanced SR2, DV, or similar cameras. Post-production tasks include editing, sound synchronization, foley, special effects, titling and credits. Productions are evaluated by a faculty jury when completed.

VID 432 INDEPENDENT FILMMAKING
3 Credits 3 Class Hours
Prerequisite: VID 233

Study of leading contemporary independent directors, editors, cinematographers and other filmmakers, provides the basis for analyzing the methods and materials of independent filmmaking and distribution. The principles taught assist the student in the development of Senior Project Thesis Film Production book required for the making of the thesis film. Topics include casting, script breakdown, budgeting, publicity and promotion, marketing, financing sources and techniques, and selected legal issues. Students also prepare press kits to publicize and promote senior projects for film festivals.

VID 433 EXPERIMENTAL FILM/MUSIC VIDEO
3 Credits 3 Class Hours

The study of Contemporary Music Video and other Experimental Film Forms. Montage editing and other assembly techniques, including graphics and camera effects prepare the student for highly creative abstraction in film or digital video, inspired by music or sound effects, designed to advance the student's grasp of and proficiency in creating non-linear, non-narrative experimental forms or dynamic popular music video.

VID 440 SPECIAL TOPICS IN FILM/TELEVISION
3 Credits 3 Class Hours
Prerequisite: ENG 101 and ENG 102

Relevant, selected topics in Film Genre, Literature, History or featured auteurs in the discipline of film/video. This lecture class explores topics in genre, such as: contemporary development of the television mini-series, action/adventure, spy, western or mob films, women in film, biopics, the prevalence of dark comedy in 20th century indie filmmaking, sci-fi/fantasy, films addressing ethnicity or alternative lifestyles, trends in foreign films and emerging topical sub-genres, or a particular group of directors or other film artists' work. Examination of theoretical and stylistic choices that distinguish these figures, forms, or movements and their place in the history of cinema and television.

VID 441 COMICS TO FILM
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: VID 232

The superhero archetype is examined in relation to American society in a parallel study in both art and film media. The history of comics and societal themes is explored. Students will create a hero and a script, and shoot a short narrative of their creation.

VID 442 ADVANCED PRODUCTION WORKSHOP
3 Credits 3 Class Hours 1 Lab Hour

Study and practical application of non-fiction film/documentary production, including expository, observational, interactive, reflexive, and performative styles. Topics include selection and preparation of subject matter, Electronic News Gathering and Field Production, and special issues for documentary filmmakers.

VID 443 DIGITAL FILM EDITING 3
3 Credits 3 Class Hours 1 Lab Hour

Advanced applications of digital editing. Utilization of technical and aesthetic procedures to capture and manipulate digital video, and import/export graphic files. Emphasis on 3D animation technique, distribution masters, chroma keying, color correction, plug-ins, and techniques for compositing images.

VID 445 HORROR CINEMA
3 Credits 3 Class Hours 1 Lab Hour
Prerequisite: VID 232

Study of the genre and technique of horror film production beginning with the 1930 Universal Studios release of Dracula and Frankenstein, through to the modern-day "slasher" film. The catalogs of Alfred Hitchcock, George Romero, Wes Craven, and Eli Roth will be explored. Class projects include screenplays, short film production, editing, music and sound effects, and visual effects in this context.

VID 447 SENIOR PROJECT
6 Credits 6 Class Hours 6 Lab Hours
Prerequisite: VID 332

Production of a 10 – 20 minute narrative sound motion picture project utilizing the Arriflex Super 16mm Advanced SR2, DV, or similar cameras. Post-production tasks include editing, sound synchronization, foley, special effects, titling and credits. Productions are evaluated by a faculty jury when completed.

VID 474 PROFESSIONAL CINEMATOGRAPHY
3 Credits 3 Class Hours
Prerequisite: VID 332

The study of professional level cameras & lighting equipment, featured in the industry contemporarily. Practice in the most advanced digital video & film cameras, to capture and produce more complex visual effects, in clarification of story and theme. Continued practical experience in a workshop setting towards authority with shot selection and crew responsibilities, with the addition of professional location and work with guest professionals in the field.



BOARD OF TRUSTEES

RACHEL ANDOSCIA, B.A., M.A., Chair

TODD P. ARBESFELD, B.A., J.D.

CARL KIRSCHNER, B.A., M.A., Ph.D.

EDWARD F. MARTINEZ, B.A., M.S., Ed.D.

ROGER H. SHERMAN, A.B., M.A., M.Phil., Ph.D.

DAVID M. COHEN, B.A., J.D., *Ex Officio*

ADMINISTRATION *(as of August 22, 2016)*

DAVID M. COHEN, B.A., J.D.
Acting President

CAROLANN MILLER, B.A., M.B.A.
Provost/Dean of Academic Affairs
RICHARD POLLARD, B.S., M.S.
Director of Assessment

JAMES BENEDUCE, A.S., M.F.A.
Theatre Division Chair
THOMAS CALANDRILLO, B.P.S., M.A.
Mass Communication Division Chair
KATHY CURTISS, B.A., M.A., Ph.D.
Film/Video Division Chair
WILLIAM FORTGANG, B.A., M.S., P.D.
Teacher Education Division Chair
DEAN KARAHALIS, Mus.B., M.A., P.D.
Director of Instrumental Music
JOSEPH KUHL, Mus.B., Mus.M.
Acting Liberal Arts and Science/
General Education Division Coordinator
MARY LOBIONDO, B.S., M.B.A.
Business Division Deputy Chair
JOHN MACHADO, Mus.B., Mus.M.
Audio Recording Technology Department Chair
JILL MILLER-THORN, B.M., M.M., D.M.A.
Music Division Chair
DAVID RING, B.A., M.B.A., M.S., Ed.D.
Business Division Chair
GERRY SAULTER, B.A., Mus.M.
Deputy Music Division Chair of Applied Music

JOHN VANSTEEN, B.A., M.L.S.

Library Director

ROBBI SCHWEIGERT, B.S., M.S.Ed., M.L.S.

Associate Librarian

PHYLLIS LICHTENSTEIN

CONNIE DUSSETTSCHLEGER

Library Paraprofessionals

CRAIG HEALY, A.O.S., B.S., MCSE

Chief Technology Officer

JOHN FORRY, A.A.S., B.P.S.

Information Network Administrator

JANET KAPLAN, B.A., M.A., J.D.

Vice President of Compliance and Strategic Initiatives

KIM ELLENSOHN, B.Tech. (Hon.)

Graphic Designer

ROBERT DANIELS, B.S., M.B.A.

Vice President of Finance and Operations

KAREN FRIEDRICH, B.A.

Bursar

JAMIE KREISCHER

Administrative Assistant

GEORGIA SALAMINA, B.P.S.

Accounts Payable Officer

LAURA KREUGEL

Bookstore and Box Office Manager

THERESA DONOHUE, B.S.

Director of Admissions

MAUREEN REISER, B.A.

MICHAEL JOHNSON, B.P.S.

ANGEL VEGA, B.P.S.

Admissions Representatives

JACKLYN D'ALLEVA, B.P.S., M.B.A.

KIM R. PERSCHE, B.S., M.S.

CLAUDIA BRUNO, A.A.S., B.S.

Administrative Assistants

JASON LABONTE, B.S.

Director of Financial Aid

AMANDA MURRAY, B.A., M.S.

CHRISTINE FISHLINGER, B.A.

Financial Aid Representatives

MARION BURNS

Administrative Assistant

DEBORAH EBBERT, B.A., M.A., M.S.

Senior Registrar

MARA MALTZ, B.A.

Registrar

RIVA MEYER, B.S.

Assistant Registrar

ANDREW SANCHEZ, B.A.

Blackboard/Online Learning Administrator

KATHLEEN BERG

Administrative Assistant

KRYSTI O'ROURKE, B.S., M.P.A.

Director of Career Services

RONNIE MACDONALD, B.A., M.S.

Associate Director of Career Services

JENNIFER ALBERT, B.A., M.A., Ph.D.

Dean of Students/HEOP Director

JAMES RYAN, B.A., M.S.Ed., LMHC

Associate HEOP Director

CHRISTINE MICELI, B.S., M.S., LMHC

MORE Program Director

LAURIE MONTALTO, B.A., M.S.Ed.

HEOP Counselor

CAROLYN NEWMAN, B.S., M.S.Ed., CSP

THOMAS CALANDRILLO, B.P.S., M.A.

College Counselors

KRISTIN BESTLER, Mus.B., Mus.M.

Tutor Coordinator

JERRY L. COHEN, B.S., M.S.

Director of Ancillary Services

CYNTHIA CATALANO, A.A.S.

International Student Admissions
and Re-Entry Coordinator

CHARLES DESJARDIN, B.F.A.

Film/Video Equipment Room Manager

PHILLIP RUSSELL, B.F.A.

Film/Video Equipment Room Assistant Manager

MICHAEL MERCADANTE, B.F.A.

Staff Film/Video Editor

MICHAEL VISCO, B.A., M.F.A.

Performing Arts Center Lighting
and Production Coordinator

MARK SHAUGHNESSY

Director of Maintenance and Facilities

STEPHEN SORRENTINO

Assistant Director of Maintenance and Facilities

DORNA HODGE

Administrative Assistant

THOMAS O'BOYLE, B.A., M.B.A.

Director of Campus Life

JOY GRYNKO, B.S., M.S.

Director of Student Activities

CHRISTIAN ALTAMURA, B.A.

Housing Coordinator

AKIMMI PARKER, B.A.

Area Housing Director

LEN DEVLIN

Interim Director Public Safety

CHARLES MANDEMAKER

Food Service Director

JOHN MATEYKO, B.S., M.A.

Athletic Director

Head Men's Basketball Coach

GREGG DRZAL, A.S.

Assistant Men's Basketball Coach

VERONICA PECK, B.A.

Head Women's Basketball Coach

JEFFREY E. POPLARSKI, D.C.

Head Athletic Trainer

AUDIO FACULTY

KATHRYN DALIA, *Assistant Professor*
Mus.B., Five Towns College

Accomplished vocalist, songwriter, music producer, and professional independent audio recording engineer and educator. Member: Audio Engineering Society.

JOSEPH KUHLMAN, *Associate Professor*
*Acting Liberal Arts and Sciences/
General Education Division Coordinator*
Mus.B., Mus.M., Five Towns College

2010 winner of the Lorraine Kleinman Memorial Award for Excellence in Teaching. Freelance Audio Engineer/Producer. Recorded and mixed for RCA Records and various independent labels. Published songwriter with music licensed to network TV shows.

JEE YUN LEE, *Assistant Professor*
B.S., Ewha Woman's University
Mus.M., Five Towns College

Professional audio recording engineer with experience at Buttons Sound Inc. Assistant Director of Music Television Programs at Seoul Broadcasting System (SBS) for the Soyo Rock Festival in Seoul, Korea.

JOHN MACHADO, *Associate Professor*
Audio Recording Technology Department Chair
Mus.B., Mus.M., Five Towns College

Professional audio engineer with 20 years' experience working in the world of audio recording technology. Engineer/producer on many projects that range from independent recordings to major and indie label recordings, and post production for movies, television, radio, and theatre.



Adjunct Audio Faculty

DANIEL AVILA, *Instructor*
B.M., Berklee College of Music

MATT BLOSTEIN, *Instructor*
B.M., Manhattan School of Music
M.M., University of Valley Forge

NICK STEFANACCI, *Instructor*
B.A., New Jersey City University
M.M., Berklee College of Music

KRISTIN BESTLER, *Instructor*
Mus.B., Five Towns College
Mus.M., Five Towns College

BUSINESS FACULTY

DAVID M. COHEN, *Professor, Business*
Acting President
B.A., State University of New York at Oneonta
J.D., New York Law School

ROBERT DANIELS, *Instructor, Business*
Vice President of Finance & Operations
B.A., Queens College
M.B.A., American Intercontinental University

DONNA LATORRE, *Associate Professor, Business*
B.S., M.B.A., St. John's University

Donna LaTorre has been a business professor here at Five Towns College since 2004. She currently teaches business seminar, human resource management and marketing courses. Professor LaTorre received both her undergraduate and graduate degree in Finance from St. John's University. Prior to joining Five Towns, she worked at Shearson Lehman as a portfolio assistant.

JANET KAPLAN, *Professor, Business*
Vice President of Compliance
B.A., Emory University
M.A., Stony Brook University
J.D., Benjamin N. Cardozo School of Law

MARY LOBIONDO, *Associate Professor, Business
Business Division Deputy Chair
B.S., M.B.A., St. John's University*

Experienced educator and administrator with specialization in teaching principles of macroeconomics and microeconomics, business organization, management, and marketing courses. Developed curriculum as an instructor for distance education courses. Academic advisement. Former textile industry executive. Member Global Association of Teachers of Economics, Council for Economic Education. Interim chairperson of the Business Division.

CAROLANN P. MILLER, *Professor, Business
Provost/Dean of Academic Affairs
B.A., M.B.A., St. John's University*

Former Assistant Dean at St. Joseph's College and experienced higher education specialist in curriculum, assessment, and administration. Developed curriculum for project management certificate, not-for-profit management, and organization management programs. Created a Cisco Academy for software training development. Member of the Omicron Delta Epsilon economics honor society and the Society of Human Resource Management.

KRYSTI O'ROURKE, *Assistant Professor, Business
B.S., Ithaca College
M.P.A., Long Island University: C.W. Post College*

Research Associate for Town of Huntington Programs, LIU's Department of Public Administration and publications in Journal of Gerontological Social Work on Job Interests and Employment Barriers. Active member in local Chamber of Commerce and Career Director Associations.

DAVID RING, *Professor, Business
Business Division Chair
B.A., M.B.A., M.S., Ed.D., Dowling College*

Higher Education professional with over 35 years of experience. Dr. Ring has been a Professor, Dean of Students, Vice President of Student Affairs, and Vice President of College Administration. He has managed all areas of college operations, student life and student services, emergency planning, academic standards, and curriculum development. He has also been responsible for the development and administration of auxiliary services.

Adjunct Business Faculty

JOHN BLENN, *Professor, Music Business
B.A., Hofstra University*

Producer, SAG actor, director, screenwriter and published playwright with more than 75 productions. President, *Middle Class American Productions*, former General Manager, *Westbury Music Fair* and *Dix Hills Performing Arts Center*, founder and publisher of *Long Island Entertainment*. Directed World Premiere of Eddie Money's autobiographical musical, *Two Tickets To Paradise* and has appeared in such films as *Here Comes The Boom*, *Bronx Bull* and *Paul Blart: Mall Cop*. He is also currently developing the Valley Stream Performing Arts Center.

ANNE BROWN, *Instructor, Business
B.A., Hofstra University
J.D., Fordham University School of Law*

Experienced attorney licensed to practice in the State of New York. Solo practitioner specializing in bodily injury, real estate, and elder law for over 20 years. Active member of the Nassau County Bar Association's Animal Law Committee and Plaintiff's Round Table, Hofstra and Fordham University Alumni Associations. Mentor at the Barack Obama Elementary School in Hempstead.

MARK CARPENTIERI, *Assistant Professor,
Music Business
B.A., Queens College
M.S., Clarion University of Pennsylvania*

President and Founder of M.C. Records, a five time Grammy nominated label that has released over 45 recordings nationally and internationally. Was nominated for a Grammy as a musician, producer and for his record label. Inducted into the honor society of Phi Kappa Phi. Professor Carpentieri has been teaching at Five Towns College since 2006.

BRUCE COLFIN, *Associate Professor, Business
B.A., Queens College
J.D., New York Law School*

President of the Law firm of Bruce Colfin Law, P.C., THE FIRM ®, primarily concerned with Entertainment Law, Copyright, Trademark, Video, Comics and Toys, Literary Property, Theater and Intellectual Property Law.

PETRINA DIGANGI, *Instructor, Business*
B.B.A., Iona College
M.B.A. St. John's University

CHRISTINE FLYNN, *Assistant Professor, Business*
B.A., Stony Brook University
M.B.A., Adelphi University
Certified Financial Planner (C.F.P.)

Experienced Financial Services Professional specializing in business management and finance. Graduate of the Project Management Institute.

SUSAN GAIDE, *Professor, Music Business*
B.S., Hofstra University
M.B.A., Adelphi University

Veteran educator and architect of the music business program at Five Towns College. Songwriter, producer, music marketing strategist and President of ChromeOrange™ Music • Media, a New York-based record label and music publishing company (ASCAP). Former writer for *Pro AV* and *Distance Education Report*.

DANA GIOE, *Assistant Professor, Business/Liberal Arts*
B.A., Florida Atlantic University
J.D., Nova University

MELVIN GLAZER, *Associate Professor, Music Business*
B.S., Rutgers University

Educator, Songwriter, Business Executive (Past V.P. Sales, Chanel Cosmetics and V.P. Sales, Godiva Chocolates USA), Actor, Columnist, Raconteur and State sponsored speaker on behalf of the New Jersey Council for the Humanities on Frank Sinatra. Publishing and songwriter credits include recordings by Etta James, Robert Plant, Elvis Presley, and Static-X. Collaborations with Hall of Fame writers, Carole King, Sammy Fain, and Aaron Schroeder. Awarded the Doctor of Humane Letters degree for lifetime achievement in Music and Business in May 2014.

TIMOTHY KELLY, *Associate Professor, Business*
A.A.S., Hocking College
B.S., M.S., Ed.D., Dowling College

JOHN MASSERWICK, *Professor, Business*
B.B.A., Pace University
M.B.A., Adelphi University
Certified Public Accountant (C.P.A.)

THOMAS O'BOYLE, *Instructor*
B.A., Harwick College
M.B.A., Pace University

MAUREEN POLLICINO, *Instructor, Business*
B.A., State University of New York at Oneonta
M.B.A., Adelphi University

EDUCATION FACULTY

WILLIAM FORTGANG, *Assistant Professor*
Teacher Education Division Chair
Music Education Director
B.A., M.S., P.D., Long Island University

Principal of East Rockaway Junior/Senior High School; District Supervisor and Instructional Dean of Fine and Practical Arts, East Rockaway Public Schools; Instrumental Music Teacher, Lawrence Public Schools. Executive Director of Nassau NYSCAME (New York State Council of Administrators of Music Education), former President of the Nassau Music Educators Association (NMEA); Member of the National Association of Music Educators (NAfME), New York State School Music Association (NYSSMA), Nassau Music Educations Association (NMEA), Suffolk County Music Educators Association (SCMEA) and the National Association of Secondary School Principals (NASSP).

DAVID RING, *Professor, Business*
Business Division Chair
B.A., M.B.A., M.S., Ed.D., Dowling College

Higher Education professional with over 35 years of experience. Dr. Ring has been a Professor, Dean of Students, Vice President of Student Affairs, and Vice President of College Administration. He has managed all areas of college operations, student life and student services, emergency planning, academic standards, and curriculum development. He has also been responsible for the development and administration of auxiliary services.

Adjunct Education Faculty

DOUGLAS BORSUK, *Assistant Professor*
B.S., Rider College; M.S. Adelphi University
P.D., Long Island University; C.W. Post College

Brentwood and New York City public school teacher.

JEFF DAILEY, *Associate Professor*
B.A., Wagner College
M.A., M.Phil., Ph.D., New York University

Former Director of Fine and Performing Arts for the Deer Park Schools. Dr. Dailey holds advanced degrees in both theatre and music and works widely as a stage director, conductor, and performer. He is the founder of the early music ensemble Collectio Musicorum and has been president of the Greater New York Chapter of the American Musicological Society since 2007 and has worked extensively as a musicological consultant for opera companies, orchestras, law firms, and production companies. His published work includes studies of Gilbert and Sullivan, Donizetti, medieval and Renaissance theatre, Beowulf, and Eugene O'Neill.

JENNIFER DARDZINSKI, *Instructor*
A.A., Nassau Community College
B.A., Hofstra University
M.S., Ph.D., St. John's University

JOSEPH DEL GIUDICE, *Assistant Professor*
B.S., M.S., Long Island University: C.W. Post College

Mathematics teacher, Half Hollow School District. Coached American Computer Science League teams.

TIMOTHY KELLY, *Associate Professor, Business*
A.A.S., Hocking College
B.S., M.S., Ed.D., Dowling College

MADELINE NELSON, *Assistant Professor*
B.S., North Adams State College
M.S., Hofstra University

KIMBERLY POPPITI, *Associate Professor*
B.A., M.F.A., Stony Brook University
Ph.D., New York University

STEVEN V. RAND, *Assistant Professor*
B.S., SUNY Old Westbury
M.S. in Ed., Five Towns College

Hockey, Basketball, Tennis Coach. Member: Huntington Historical Society; Greater Long Island Running Club.

LINDA STOLLOW, *Assistant Professor*
B.S., SUNY Old Westbury
M.S., Long Island University: C.W. Post College

Science teacher-Syosset Central School District. Coach for Western Long Island Regional Science Olympiad.

FILM/VIDEO FACULTY

KATHY CURTISS, *Associate Professor*
Film/Video Division Chair
B.A., Ph.D. Bingham Young University
M.A., University of California at Santa Barbara

A professional film and theatre director, Artistic Director of Renaissance Now Theatre & Film. Her Ph.D. is in Film Directing and Theory, but inclusive of complete coursework for an MFA in Acting. Her film documentary work has shown on National PBS stations and the Global Education Network. She has directed over 100 industrial, institutional & educational film shorts.

Currently directs for the Off-Broadway Oberon Theatre, The Drilling Company for New Works, The Michael Chekhov Theatre Company, Scandinavian American Theatre Company. A writer of both short film and feature length, she has taught film directing and acting at 10 BFA programs across the country, and is recognized by the Society of American Film Directors.

THOMAS CALANDRILLO, *Assistant Professor*
Mass Communication Division Chair
B.P.S., Five Towns College
L.M.H.C., C.A.S.A.C., Adelphi University

MICHAEL JOHNSON, JR., *Assistant Professor*
B.P.S., Five Towns College

Technical Director and Resident Stage Manager at the Dix Hills Performing Arts Center (DHPAC). From 2006 to 2008, was DHPAC stage manager, lighting crew chief, and technical supervisor. From 2007 to 2008, was assistant stage manager, prop master, spot technician, and carpenter at the Bellport Gateway Playhouse for such productions as *Dreamgirls*, *Gentlemen Prefer Blondes*, *Will Rogers Follies*, *Forbidden Broadway*, *Beauty and the Beast*, *Showboat*, *The Wedding Singer*, and *The Producers*. Has experience as a carpenter, rigger, and spot technician for a 2008 international tour of *Phantom of the Opera*.

CHARLES SCHNER, *Visiting Professor*
B.A., University of California, Los Angeles

Advanced cinematography professor, is a member of the Local 600 (IATSE) Cinematographer's Union. He has over 15 years experience as a director of photography for film, television and commercial production including chief camera operator to Roger Deakins on such films as *The Big Lebowski* and director of photography on *American Horror Story*, and *Captain America: Civil War*.

MAYA SHARPE, *Instructor*
B.F.A., Emerson College
M.F.A., New York Film Academy

Instructor in editing, cinematography, and filmmaking. She directs, shoots, and produces currently in the New York Indy Film Scene. Maya is also a creative performing artist who writes and produces music.

Adjunct Film/Video Faculty

MICHAEL ATKINSON, *Instructor*
B.F.A., Long Island University: C.W. Post
M.F.A., Long Island University: Brooklyn

He is a staff writer and film critic for *The Village Voice*, reviews for *Sight and Sound* and *The New York Times*. Author of his film genre book called *Exile Cinema*.

CHARLES DESJARDIN, *Instructor*
B.F.A., Five Towns College

Charles DesJardin is a working professional Freelancer, working currently in such Industry and Commercial production houses as Manhattan's Southby's. He offers Director of Photography work for Independent film and media industrials. He has a BFA in Film/Video, receiving training in cinematography from season professional Sol Negrin. Also putting his films in film festivals, and working on his own independent work!

DAN GALIARDI, *Assistant Professor*
B.S., B.A., SUNY Buffalo
M.S., Hofstra University

Member, International Cinematographers Guild/Local 600 IATSE, Hollywood, California. Film industry professional camera assistant, proficient in the use of various motion picture cameras (both 16 mm and 35 mm): Panavision, Arri, Aaton, Moviemax, and Photosonics. Expert in studio and location filmmaking techniques. Has administered the Guild's entrance exam on several occasions. Major motion picture credits include: *Batman Forever*, *Major Payne*, *Conspiracy Theory*, *Independence Day*, *The Truman Show*, *Jungle 2 Jungle*, and others. Network television credits include: *Law & Order*, *NYPD Blue*, *Time of Your Life*, etc. National commercial campaign credits include: AT&T, Smith Barney, Avon, and more.

STEVEN HUBER, *Instructor*
B.F.A., New York University

Producer/cinematographer who has studied film production at New York University and 35mm cinematography in Prague at the Czech film school FAMU. He shot his first 35mm feature before he was 21. He photographed "Madness & Genius," the first ever black & white HD feature, which premiered at the Toronto International Film Festival. He received the Warner Brothers Picture Award for his senior thesis film "Smile" and his work has been featured in American Cinematographer magazine. He has extensive experience in visual effects cinematography. He founded Instigator Films in 2007 as a music video/commercial production company. His clients have included Nickelodeon, MTV, Microsoft, Fiat, Lexus, Sotheby's, Amnesty International, Tommy Boy Records, and Domino Records, among others.

PAUL LIPSKY, *Instructor*
B.F.A., M.F.A., School of Visual Arts

YALE NELSON, *Assistant Professor*
B.A., Adelphi

Experienced Emmy Award Producer/Director with over 30 years of professional experience in the film and video industry. His background includes PBS documentaries, reality television shows, news features, and corporate videos. Yale Nelson's broadcasts include *A Taste of New York*, *Shooting Cars*, *Incredible Journey*, *Earth Journal*, and features for the *Today Show*.

ANTHONY SAVINI, *Instructor*
A.A.S., Fashion Institute of Technology
B.F.A., New York University

Anthony Savini is a director of photography with expansive experience with documentaries, feature films, television, web and corporate videos. He has collaborated and a director of photography on such films as the vast documentary work of Ken Burns.

LIBERAL ARTS/GENERAL EDUCATION FACULTY

JENNIFER ALBERT, *Associate Professor*
Dean of Students
Director, HEOP Program
B.A., Long Island University
M.A., St. John's University
Ph.D., Capella University

JERRY COHEN, *Associate Professor, Science*
Director of Ancillary Services
B.S., Ohio University
M.S., Hofstra University

NAVID GHANI, *Professor, Sociology*
M.A., University of Oslo
M.A., Ph.D., SUNY Stony Brook

KRISTEN HOFFMAN, *Instructor*
B.A., Dowling College
M.A., Long Island University: Brooklyn

JOSEPH KUHL, *Associate Professor*
*Acting Liberal Arts and Sciences/
General Education Division Coordinator*
Mus.B., Mus.M., Five Towns College

2010 winner of the Lorraine Kleinman Memorial Award for Excellence in Teaching. Freelance Audio Engineer/Producer. Recorded and mixed for RCA Records and various independent labels. Published songwriter with music licensed to network TV shows.

RICHARD POLLARD, *Associate Professor, Mathematics*
B.S., M.S., SUNY Stony Brook

JACQUELINE ROMANO, *Instructor*
A.A., Queensborough Community College
B.A., M.A., Queens College

TINA VINCENTI, *Instructor*
B.A., Stony Brook University
M.F.A., Queens College

Adjunct Liberal Arts/General Education Faculty

MICHAEL ATKINSON, *Instructor*
B.F.A., Long Island University: C.W. Post College
M.F.A., Long Island University: Brooklyn

MARY FERNANDEZ, *Instructor, Spanish*
B.A., SUNY Stony Brook
M.A., Long Island University: C.W. Post College

DANA GIOE, *Assistant Professor, Business/Liberal Arts*
B.A., Florida Atlantic University
J.D., Nova University

KELLY HEIDER-WALSH, *Instructor*
A.A.S., State University of New York at Farmingdale
B.A., Dowling College
M.A., Long Island University: C.W. Post

ANNA KAPLAN, *Professor, Speech*
B.A., M.S., Brooklyn College

Professor Kaplan has taught at the College since 1981 and has earned the rank as full Professor. In addition, in 2006 she was presented with the Lorraine Kleinman Cohen Memorial Award for Excellence in Teaching. She was inducted into the Phi Sigma Eta Honor Society of Five Towns College in 1996 and currently serves as a Board Member of the Executive Committee of the Phi Sigma Honor Society at Five Towns College. 2006 Winner of the Lorraine Kleinman Cohen Memorial Award for Excellence in Teaching. Board Member of the Executive Committee of the Phi Sigma Honor Society of Five Towns College. Inducted into the Phi Sigma Honor Society of Five Towns College 1996.

CARL KIRSCHNER, *Instructor*
B.A., Queens College
M.A., Ph.D., New York University

LINDA LERNER-STERN, *Instructor*
B.A., State University of New York at Binghamton
M.A., The New School

ANGELINA LIBARDI, *Associate Professor, Science*
B.S., M.S., Adelphi University

HAROLD NAIDEAU, *Instructor*
B.A., Antioch College
B.A., Brooks Institute of Photography
M.F.A., Long Island University: C.W. Post College

KIMBERLY POPPITI, *Associate Professor*
B.A., M.F.A., Stony Brook University
Ph.D., New York University

DOMINICK QUARTUCCIO, *Instructor*
A.A., Suffolk Community College
B.A., M.F.A., Stony Brook University

MARIA WOLFROM, *Instructor, Mathematics*
B.S., Polytechnic University, Brooklyn
M.S., Hofstra University

MASS COMMUNICATION FACULTY

THOMAS CALANDRILLO, *Assistant Professor*
Mass Communication Division Chair
B.P.S., Five Towns College
M.A., LMHC, CASAC, Adelphi University

Adjunct Mass Communication Faculty

EUGENE MICHAELS FREE, *Associate Professor*
B.A., University of Scranton

Freelance Anchor, 1010 WINS and Wall Street Journal.
Director of WFTU Radio at Five Towns College.

HOLLI HAERR, *Instructor*
B.A., Indiana University

HAROLD NAIDEAU, *Instructor*
B.A., Antioch College
B.A., Brooks Institute of Photography
M.F.A., Long Island University: C.W. Post College

NORMAN PRUSSLIN, *Associate Professor*
B.A., SUNY Stony Brook
M.A., CUNY Queens College

Experienced professional educator in media arts, bridging academics and co-curricular activities that bring an interdisciplinary approach to education and a member of the Radio-Television News Directors Association and Society of Professional Journalists. He is a director and member of the Long Island Music Hall of Fame, the Press Club of Long Island/Society of Professional Journalists, Intercollegiate Broadcasting System and the Broadcast Education Association.

LESLEY SARGOY, *Instructor*
B.S., Ithaca College
M.A., Hofstra University

MUSIC FACULTY

SCOTT BALLIN, *Assistant Professor*
Mus.B., Mus.M., D.M.A., Five Towns College

Professional engagements include: Pianist/Music Director for Gene Santini, at Feinsteins at the Regency Hotel, N.Y.C. Pianist with Long Island Jazz All Stars directed by Mike Carubia. Jazz concerts and club appearances with Byran Carrott, Teddy Charles, Jerry Weldon, Jay Hogard. Music Director for *Rat Pack Show*, Rainbow Room, N.Y.C. Pianist/Music Director for Henry Prego, Harrah's Atlantic City. Pianist Garden City Hotel, Garden City N.Y. Contributing writer for Jazz Improv Magazine.

ANGELO DIPIPPA, *Professor Emeritus*
B.A., Holy Cross College
M.A., Long Island University: C.W. Post College

Composer, arranger of more than 75 record albums including *Lost Horizons* and *The Godfather*. Recording artist with Peggy Lee, Billy Eckstein, Mitch Miller, Rudy Vallee and Connie Haines. Appeared in the films *The Godfather* and *Lovers and Other Strangers*. Internationally prominent jazz accordion soloist with own trio at Newport Jazz Festival. Music director for Roberta Peters and Robert Merrill.

WILLIAM FORTGANG, *Assistant Professor*
Teacher Education Division Chair
Music Education Director
B.A., M.S., P.D., Long Island University

Principal of East Rockaway Junior/Senior High School; District Supervisor and Instructional Dean of Fine and Practical Arts, East Rockaway Public Schools; Instrumental Music Teacher, Lawrence Public Schools. Executive Director of Nassau NYSCAME (New York State Council of Administrators of Music Education), former President of the Nassau Music Educators Association (NMEA); Member of the National Association of Music Educators (NAfME), New York State School Music Association (NYSSMA), Nassau Music Educators Association (NMEA), Suffolk County Music Educators Association (SCMEA) and the National Association of Secondary School Principals (NASSP).

STEPHEN GLEASON, *Associate Professor*
Director of Vocal Jazz
Mus.B., Mus.M., Five Towns College

Professional musician, vocalist and choral conductor. Extensive experience with a cappella vocal groups. Currently working in New York's premiere top 40 band *The Touch* as a singer/guitar player and as a session player for selected artists' recordings at Jellybean and Arista records.

DEAN KARAHALIS, *Associate Professor*
Director of Instrumental Music
Mus.B., Mannes College of Music
M.A., Queens College
P.D., Hofstra University

Founder of The Concert Pops as well as the conductor and music director. He has performed with the Radio City music Hall Orchestra, New York Lyric Opera, Goldovsky Opera and is Musical Director/Founder of the New York Brass Choir. Conducting highlights have included U.S. Air Force Band, Washington, D.C. and a Night at the Opera with Metropolitan Opera star Robert Merrill.

In 1992, he was appointed Conductor-Musical Director for The Eglesky Ballet and is currently musical consultant to the Moscow Festival Ballet. The Concert Pops have performed concerts throughout the east coast in their "Pops Under the Stars" series. Some highlights are performances with guest soloists, Marvin Hamlisch, The Manhattan Rhythm Kings, Broadway's Tommy Tune, Betty Buckley, Enzo Stuarti, Joel Gray, and Robert Merrill.



JILL MILLER-THORN, *Professor*
Music Division Chair
B.M., M.M., Ithaca College
D.M.A., Temple University

Composer of two symphonies, various chamber works and piano music. Composition studies with Karel Husa, Pulitzer Prize winning composer at Cornell University, and Maurice Wright at Temple University. Awarded the Penn Woman Award in musical composition in May 1986, Dr. Miller-Thorn's success that year included a world premiere of Woodwind Quintet # 1 by "1807 and Friends" a renowned chamber group comprised of members from the Philadelphia Orchestra. "Lament" for solo clarinet was premiered in NYC by Demetrius Spaneas for Women's Work 2011.

HOSUN MOON, *Associate Professor*
Director of Theatre Orchestra
Coordinator of Piano Studies
B.M., Yon-Sei University, Korea
M.M., Manhattan School of Music
D.M.A., SUNY Stony Brook

Professional harpsichordist, pianist, and organist. Dr. Moon is the winner of 1998 Bach International Competition at Berkeley, CA. Her solo and chamber music performances with numerous ensembles have been heard in many places including the Carnegie Hall in New York area. She also worked with the San Francisco Early Music Society Baroque Music Seminars, C. W. Post Chamber Music Festival (LIU Chamber Music Festival), and teaches at the USDAN Summer Camp.

PETER M. ROGINE, *Professor*
Coordinator of Guitar Studies
B.A., Queens College; M.A., Long Island University

Professional guitarist with extensive recording and TV experience. Performances with Bob Florence, Cab Calloway, Al Martino, Four Aces, Four Lads, Patti Paige, and such Broadway shows as "They're Playing Our Song." Columnist for *Just Jazz Guitar* magazine.

GERRY SAULTER, *Associate Professor*
Deputy Music Chair of Private Instruction
B.A., SUNY Stony Brook
Mus.M., Five Towns College

Guitar instructor and performer. Classical guitarist of the multi-award winning flute and guitar duo, *Serenade*. Performances at Carnegie Hall and Merkin Concert Hall. Contributing author for 20th Century Guitar Magazine. Member of Chamber Music America and the Guitar Foundation of America. Concert performances throughout Puerto Rico, Europe and the USA.

Adjunct Music Faculty

JUDITH R. ALSTADTER, *Professor Emeritus*
B.S., Juilliard School of Music
M.M.A., D.M.A., Yale University

Concert Pianist and recording artist with appearances at Lincoln Center. Soloist with prominent symphony orchestra and chamber groups. Studied in France with Jeanne-Marie Dorre, in New York with Rosina Lhevinne, Sascha Gorodnitzki, and Volya Cossack, and in New Haven with Ward Davenny. Her Alice Tully Hall series at Lincoln Center devoted to the complete piano works of Gabriel Fauré was widely acclaimed for her keyboard command, sensitivity and color, imagination and dramatic flair. Dr. Alstadter is a lecturer, coach, and clinician for music organizations, libraries, elder hostels, and community groups and is a Steinway Piano Artist whose recordings include: *The Poetic Piano, Spirituality and Music, Women Composers: Romantic to Ragtime* and the *Piano Music of Gabriel Fauré*.

STEVE BRIODY, *Associate Professor, Guitar **
B.A., SUNY Fredonia
Mus.M., D.M.A., Five Towns College

Jazz and pop guitarist/composer/arranger. Author of the Jamey Aebersold publication *Jazz Guitar Lines of the Greats*. Staff arranger at Smart Chart, prominent publisher of high school/college jazz ensemble pieces. Performances/recordings as a guitarist with Dave Valentin, Randy Brecker, Carl Fischer, Paula Atherton, Jeff Lorber, Eric Marienthal, and Funk Filharmonik. Composition "Footsteps" appears on jazz saxophonist Eric Alexander's #1 album *Don't Follow the Crowd*. Lesson columns in *Guitar Player* magazine. Nationally released commercial-jazz CD *Keep On Talkin*. Guitarist for the Long Island Music Hall of Fame all-star band since 2006.

GREG BOBULINSKI, *Assistant Professor, Brass **
B.M., North Texas State University

Jazz trumpet, widely recognized virtuoso, Greg Bobulinski, has performed/recorded with many of the greatest names in jazz – Clark Terry (member of Clark Terry's Big Bad Band early 1970's to mid 1980's), Charlie Rouse, Red Garland, Carman McRae, Billy Mitchell, Sahib Shihab, Johnny Hartman, 'Sir' James Nottingham, Duke Jordan, Ernie Wilkins, Frank Wess, Frank Foster, Chris Woods, George 'Big Nick' Nicholas, and many others. Performed at the JVC Festival, the Louis Armstrong House and Archives, Saint Peter's Church, Birdland, the Knitting Factory, Village Gate, Village Vanguard. Composing music for 45 years; recipient of the National Endowment for the Arts (for Jazz Composition/Performance), Meet the Composer and American Music Center Fellowships. World-wide performer/clinician/adjudicator.

BRYAN CARROTT, *Assistant Professor, Percussion **
Coordinator of Percussion Studies
B.A., William Paterson College

A native New Yorker, Mr. Carrott has toured and recorded throughout the U.S., Europe and Japan, with Ralph Peterson, Henry Threadgill, Butch Morris, Dave Douglas, The Jazz Passengers and Charlie Hunter. He is a two-time recipient of New York's Meet The Composer Award and has been cited for several years in *Down Beat Magazine's* International Critics' Poll. He has also been featured on BET's *Jazz Central*, on the film soundtrack, *3 A.M.* with Branford Marsalis, and as a mallet/multi-percussionist for Disney's *Lion King* on Broadway. As a clinician for Ross Mallet Instruments, Bryan has led performances at the International Association of Jazz Educators (IAJE) and the Percussive Arts Society Conventions. He was a featured soloist with Cologne, Germany's WDR Orchestra conducted by Gunther Schuller.

KENNETH E. COOK, *Associate Professor, Woodwind **
B.M., SUNY Potsdam
M.M., University of Michigan
Ph.D., Michigan State University

Saxophone soloist, chamber musician and private instrumental music teacher. Professional affiliations include, but are not limited to, the Music Educators National Conference, North American Saxophone Alliance and Parliamentarian for the Phi Mu Alpha Sinfonia Music Fraternity. Research Assistant, Entrepreneurial Education Resource Center, SUNY College of Technology at Utica/Rome, certified adjudicator for New York State School Music Association (NYSSMA) solo festivals.

JEFF DAILEY, *Professor*
B.A., Wagner College
M.A., M.Phil., Ph.D., New York University

Former Director of Fine and Performing Arts for the Deer Park Schools. Dr. Dailey holds advanced degrees in both theatre and music and works widely as a stage director, conductor, and performer. He is the founder of the early music ensemble *Collectio Musicorum* and has been president of the Greater New York Chapter of the American Musicological Society since 2007 and has worked extensively as a musicological consultant for opera companies, orchestras, law firms, and production companies. His published work includes studies of Gilbert and Sullivan, Donizetti, medieval and Renaissance theatre, Beowulf, and Eugene O'Neill.

MARIE DANVERS, *Assistant Professor, Voice **
B.F.A., Oklahoma City University
M.F.A., SUNY Stony Brook

Professional actress and member of Actor's Equity for 25 years with extensive experience that includes dancing acting, singing, directing and choreographing. Her Broadway/Tours credits include *Phantom of the Opera*, *West Side Story*, *The Fantasticks*. Regional credits include *Brigadoon*, *Chorus Line*, *Lend Me a Tenor*, *Mikado*, *Cyrano de Bergerac* and *A Moment In Time*.

PETER DESALVO, *Percussion **
Mus.B., SUNY Potsdam
M.S., Long Island University: C. W. Post College

Professional credits include performances with Aaron Copland, Clark Terry, Milt Hinton, Marion McPartland, Peter Eldridge, Darmon Meader, Hilary Cole, Ann Hampton Callaway, Gerry Niewood, and Ray Anderson.



KENNETH FRIESE, *Associate Professor, Voice **
B.S., SUNY Potsdam
M.M., Boston University

Former choral director, clinician, organist, accompanist and vocal coach, at Plainview Old Bethpage/John F. Kennedy High School. Organist/director of music at Old First Presbyterian Church and Temple Beth-El both in Huntington.

ROB GALLAGHER, *Assistant Professor, Voice **
B.S., Indiana University

Rob Gallagher starred on Broadway as Javert in *Les Misérables*, and appeared as Emile DeBecque in the Tony Award winning revival of *Roger's and Hammerstein's South Pacific*. He will also be appearing in the upcoming Broadway production of the new musical *Rebecca*. Off-Broadway credits include *Fiorello!* with City Center Encores!, *Forbidden Broadway* and *Reefer Madness* (choreographed by Paula Abdul). Regional Credits include leading roles in *The Sound of Music*, *Oliver*, *Seven Brides for Seven Brothers*, *Oklahoma*, *The Mystery of Edwin Drood*, *A Wonderful Life*, *Barnum*, etc. He has sung in concert with The Omaha Symphony Orchestra, the Broadway by the Year series at New York City's Town Hall, and Asheville Lyric Light Opera. On Television he appeared on "One Life to Live," and had a recurring role on "All My Children." www.RobGallagher.org.

JEFFREY GLEMBOSKI, *Assistant Professor*
Mus.B., Mus.M., Five Towns College

Professional public school music educator K-12 at the Norman J. Levy Lakeside School in Merrick. Member of the National Music Educators Association (NMEA) and the Barbershop Harmony Society and recipient of the Parent Teachers Association (PTA) Founders Award. Special interests include a capella singing and recordings with the Round Midnight Quartet as bass vocal soloist.

MASATORA GOYA, *Adjunct Professor*
B.A. Kyoto University
M.M. New Jersey City University

Composer extensively writing a new kind of chamber music. Trained as a vocal performer first, he explores the musical landscape of drama, space, and emotion. Described as "a composer of cultural crossroads" by American Composers Forum, his unique eclecticism has attracted many musicians performing in nontraditional chamber ensembles. Masatora is PARMA artist and assistant director of the Vox Novus Composer's Voice, as well as a recipient of ASCAP Plus Awards, Jerome Fund for New Music, and Diversity Doctoral Fellowship at SUNY Purchase.

KELLY HORSTED, Voice, Piano *

B.M., Applied Piano, Eastman School of Music

M.M., Collaborative Piano, Eastman School of Music

Kelly Horsted enjoys an active career in NYC as an accompanist and vocal coach. He is a music director of "Composers and the Voice" with American Opera Projects. He has also collaborated with Chelsea Opera, Center for Contemporary Opera, Opera Company of Brooklyn, Wintergreen Festival, New Jersey Opera Theater, Friends and Enemies of New Music, Five Words in a Line and the Graduate Musical Theater Writing program at the Tisch School. He is a coach at the Hartt School of Music, and has also taught at Mannes College of Music, Hunter College, Intermezzo, and OperaWorks. His Bachelor and Master of Music degrees are from the Eastman School of Music, where he was a fellowship recipient and first prize winner of the Kneisel Lieder competition.

JORDAN KANE, Instructor

B.M., York University

JOHN KELLY, Guitar *

Mus.B., Mus.M., Five Towns College

Professional guitar and mandolin performer and recipient of the Tony Mottola Award.

LILLIAN LABARBARA, Voice *

Mus.B., Manhattanville College

M.S., Long Island University: C. W. Post College

Professional pianist, choral director, accompanist and vocal coach. Former director of chorus at Northport High School, Northport, NY. Director of choir at Our Lady Queen of Martyrs Church, Centerport, NY.

RON LAND, Voice *

B.Mus., Music, University of the Arts

MICHELLE LAPORTE, Flute *

Coordinator of Woodwind Studies

B.A., SUNY at Stony Brook

M.A., Long Island University: C. W. Post College

Flute educator and performer. Flutist of the multi-award winning and guitar duo, *Serenade* and *Miyazawa Performing Artist*. Concerts performances at Carnegie Hall and Merkin Concert Hall. Member of the National Flute Association, New York Flute Club, Chamber Music America, and Long Island Flute Club. Concert performances in Puerto Rico, Europe and the USA.

AMANDA LODGE, Piano *

B.Mus., Memorial University of Newfoundland

M.Mus., University of British Columbia

D.M.A., SUNY at Stony Brook

MICHELLE MARGIOTTA, Instructor

B.M.E., Lee University

Mus.M., Five Towns College

LAURA MOLE, Instructor

B.A., M.A., Queens College

AUDRA MORICCA, Voice Coordinator *

B.M. Applied Voice, Mannes School of Music

M.A. Voice Performance, Aaron Copland School of Music,

CUNY Queens College

Dramatic Soprano, Audra Moricca, began her musical studies as a violinist, studying at Manhattan School of Music. Ms. Moricca maintains an active performing career in both the operatic and concert arenas and specializes in the dramatic roles of Strauss, Verdi and Wagner. With pianist Kelly Horsted, Ms. Moricca has performed extensive recital repertoire in venues across the U.S.

As a scholar, Audra has studied with internationally respected pedagogues, notably, Joanna Levy, Ruth Falcon, Leo Lozito, Elisabeth Vrenios and Robert C. White. In addition to FTC, Audra has served as a vocal faculty member at Molloy College, the Hartt School at the University of Hartford and at Music in Chappaqua.

JEANINE NAGAO, French Horn *

B.A., SUNY at Stony Brook

B.M., M.M., Julliard



STEPHEN PAGANO, *Associate Professor, Voice **
A.A.S., Nassau County Community College
B.A., CUNY Queens College
M.A., Long Island University

Conductor of the Five Towns College Chamber Singers. His responsibilities at FTC include teaching choral conducting and vocal curriculum at the graduate level. He has presented local, statewide, eastern, and international interest sessions regarding the development of choral tone, rehearsal procedures, sight singing, and spiritual performance practice. His "Sight Singing Through Analysis" was selected for the *NYSSMA DVD Project*, which is part of the *Music Views-Standards Based Teaching and Learning Across the State*. The Harvard Club of Long Island honored him as *Distin-guished Teacher of the Year for 2009*. He has sung under the baton of Robert Shaw, Weston Noble, John Rutter, Robert Page, Gregg Smith, and Anton Armstrong. Pagano earned his master's degree in music composition at Long Island University. He holds a bachelor's degree in music education from Aaron Copland School of Music- Queen College.

The Five Towns College Chamber Singers is composed of selected students from Five Towns College. The Chamber Singer's 2015-2016 season involved numerous winter performances at local venues highlighted by their "Holiday Spectacular" @ Twin Rinks-Eisenhower Park appearance with the Concert Pops of Long Island. In the spring of 2016 they performed at the world-renowned Carnegie Hall for an Invitational Choral Festival. This year (2016-2017) they hope to embark on their first choral tour.

JEBEDIAH PATTON, *Assistant Professor, Piano **
B.A., Duke University
M.A., CUNY Queens College

Professional jazz pianist with an extensive record of performances that include, but are not limited to, the Carnegie Hall Jazz Band with Jon Faddis, Charlie Parker and Salzburg Festivals, Lincoln Center with Jimmy Heath, Kennedy Center and Symphony Hall in Chicago with the Heath Brothers and Merkin Hall with the New York Philomusica.

His academic and professional honors include the ASCAP Louis Armstrong Award for Composition in 1996, Sir Roland Hanna Award in 2004, and a semi-finalist in the 1999 Thelonious Monk International Jazz Piano Competition.

Jeb Patton has recorded and published a number of workbooks and transcriptions of comping by artists such as Horace Silver, Bill Evans, Herbie Hancock and Art Tatum.

MATTHEW PIERCE, *Assistant Professor, String **
B.M., M.M., The Johns Hopkins University: Peabody Conservatory of Music

Gemini Youth Orchestra Music Director, Metropolitan Youth Orchestra Assistant Conductor/String Specialist. Prior teaching experience includes Montclair State University, The Julliard School, and Peabody Conservatory of Music. Mary Tiller Award for Excellence (Peabody Conservatory). Performers Certificate (Mannes College of Music), Conductors Institute (Bard College of Music). Conducting studies with Frederick Prausnitz, Harold Farberman, and Raphael Faraco. Violin performance credits include Jewel, Sheryl Crow, Suzanne Vega, and Philip Glass.

TONY ROMANO, *Guitar **
Mus.B., Five Towns College
M.A., CUNY Queens College

Guitarist Tony Romano has been a vital part of the New York City music scene for over twenty years. Tony has toured worldwide and performed and recorded with many notable Latin, Jazz, Pop, and Broadway artists, including Randy Brecker, Joe Locke, Joe Bataan, Dave Valentin, Candido Camero, Yomo Toro, Joel Frahm, Brit Woodman, Santi De-Briano, Stanley Jordan, Debbie Gibson, Alex Gemignani, Chuck Cooper, and Frank Wright. Tony's guitar work can be heard on all 52 episodes of the BBC series *3rd & Bird*. He has also performed for the Discovery Channel miniseries *Going, Going, Gone!* as well as on NPR Broadcasts, and has appeared on NBC's *The Today Show*, Telemundo, and the ABC's *Good Morning America*.

JOSEPH ROMANO, *Woodwinds**
B.M., M.M., Manhattan School of Music

MARC SILVERBERG, *Assistant Professor*
B.M., University of Delaware
M.M., Westminster College of the Arts at Rider University

The Director of Education for CASA.org, who specializes in contemporary a cappella ensembles. He has presented workshops on vocal improvisation at several CASA.org sponsored festivals, SUNY Purchase, The American Musical and Dramatic Academy in New York, The New York State School Music Association, as well as the American Choral Directors Association's 2013 National Convention. He is a graduate of the University of Delaware and Westminster Choir College.

VALERIE SULZINSKI, *Woodwinds* *
B.F.A., SUNY Purchase

Professional credits include Atlantic Wind Symphony, The Garden City Cathedral Orchestra, Long Island Gilbert & Sullivan Light Opera Theatre Company, Manhattan Chamber Orchestra, Nassau Symphony Orchestra, Queens Philharmonic, and St. Martins Symphony Orchestra.

CHRISTOPHER TIBALDI, *Percussion* *
B.B.A., Hofstra University

Additional studies at Five Towns College and Berklee College of Music. Endorser for GMS Drum Company, Rhythm Tech Percussion, and HQ Percussion. Endorser and Clinician for Sabian Cymbals and Vie Firth. Session Experience for Deep Wave, Killingsworth, Sabella, and Cove City Studios.

MARK VERDINO, *Electric and Acoustic String Bass* *
Mus.B., SUNY Potsdam
MM., Manhattan School of Music

Award winner at the 1999 Notre Dame Jazz Festival. Studied with Harvie Swartz and Dave Liebman. Broadway credits include *Jersey Boys*, *Spring Awakening*, *Mary Poppins*, *Young Frankenstein*, *Movin' Out*, and *The Pirate Queen*.

DEANA VERONE, *Voice* *
B.A., Molloy College
M.A., Long Island University: C.W. Post

Professional credits include vocal performances with the Concert Pops of Long Island and the Boca Pops (Boca Raton, FL). NYSSMA Vocal Adjudicator. NYS Professional Music Education Certification (K-12). Yamaha MIDI Keyboard Clinician.

YUKI YAMAGUCHI, *Instructor*
B.M., Tokyo College of Music Conservatory
Mus.M., Five Towns College

* *Private Instruction Music Faculty*

PRIVATE INSTRUCTION FACULTY

BASS

Mark Verdino*

BRASS

Greg Bobulinski, Trumpet*

Jeanine Nagao, French Horn

GUITAR

Steve Briody

John Kelly

Peter Rogine*

Tony Romano

Gerry Saulter**

FRENCH HORN

Jeanine Nagao

PERCUSSION

Bryan Carrott*

Azande Cummings

Peter DeSalvo

Christopher Tibaldi

PIANO

Scott Ballin

Amanda Lodge

Hosun Moon*

Jeb Patton

STRINGS

Matthew Pierce, Violin*

WOODWIND

Kenneth Cook, Saxophone, Clarinet

Michelle LaPorte, Flute*

Joseph Romano, Saxophone

Valerie Sulzinski, Oboe, Clarinet

VOCAL

Marie Danvers, Soprano

Kenneth Friese, Baritone

Rob Gallagher, Baritone

Kelly Horsted, Tenor

Lillian LaBarbara, Soprano

Ron Land, Tenor

Audra Moricca, Soprano*

Deana Verone, Soprano

* Coordinator

** Director

THEATRE ARTS FACULTY

JAMES BENEDUCE, *Assistant Professor*
Chair/Director of Theatre
A.S., Suffolk County Community College
M.F.A., University of Delaware

Professional actor and member of Actors' Equity, director, educator, member of the Society of American Fight Directors. Has served as fight choreographer on the regional level and as resident fight choreographer for the Long Island Shakespeare Festival, Suffolk County Community College, and the University of Delaware Professional Theatre Training Program. Acting credits include TV's *Law and Order*, *My American Wife* (film), regional theatres, and Shakespeare festivals including the Kennedy Center and a production of *Oedipus* with world-renowned director Tadashi Suzuki. As a stage director, credits include *Someone Who'll Watch Over Me*, *Of Mice and Men*, *About Love*, and *Extremities*. He has taught at New York Film Academy, York College, and the Colorado Shakespeare Festival.

MARIE DANVERS, *Assistant Professor*
B.F.A., Oklahoma City University
M.F.A., SUNY Stony Brook

Professional actress and member of Actor's Equity for 25 years with extensive experience that includes dancing acting, singing, directing and choreographing. Her Broadway/Tours credits include *Phantom of the Opera*, *West Side Story*, *The Fantasticks*. Regional credits include *Brigadoon*, *Chorus Line*, *Lend Me a Tenor*, *Mikado*, *Cyrano de Bergerac* and *A Moment In Time*.

Marie Danvers concert appearances include, but are not limited to, *Town Hall* in New York City, Delaware Symphony Orchestra and City Center in Manhattan.

MICHAEL JOHNSON, JR., *Assistant Professor*
B.P.S., Five Towns College

Artistic Director and Resident Stage Manager for the Five Towns College Performing Arts Center (FTCPAC). Has experience as an assistant stage manager, props master, spot technician, and carpenter at the Gateway Playhouse in Bellport. Some of the productions there included *Dreamgirls*, *Gentlemen Prefer Blondes*, *Will Rogers Follies*, *Forbidden Broadway*, *Beauty and the Beast*, *The Wedding Singer*, and *The Producers*. Also worked as spot technician, rigger, and assistant stage manager for the international tour of *Phantom of the Opera*.

SHERRY KFARE, *Assistant Professor*
B.A., Pace University
M.A., Brooklyn College

Professional costume designer at the Stage Theater Company. Her shows include: *Amadeus*, *Anything Goes*, *Oliver*, *South Pacific*, *Music Man*, *Working*, *Fiddler on the Roof*, *Godspell*, *The Man Who Came To Dinner*, and *The Three Sisters*. Experienced theater arts and speech teacher involved in all aspects of stage management and director of theater programs at all grade levels. Member of the New York State Theatre Educators Association.

MICHAEL VISCO, *Instructor*
A.S., Suffolk Community College
B.A., State University of New York at New Paltz
M.F.A., Florida State University



Adjunct Theatre Faculty

JEFF DAILEY, *Professor*
B.A., Wagner College
M.A., M.Phil., Ph.D., New York University

Former Director of Fine and Performing Arts for the Deer Park Schools. Dr. Dailey holds advanced degrees in both theatre and music and works widely as a stage director, conductor, and performer. He is the founder of the early music ensemble Collectio Musicorum and has been president of the Greater New York Chapter of the American Musicological Society since 2007 and has worked extensively as a musicological consultant for opera companies, orchestras, law firms, and production companies. His published work includes studies of Gilbert and Sullivan, Donizetti, medieval and Renaissance theatre, Beowulf, and Eugene O'Neill.

TONIANNE DI FILIPPO, *Instructor*
B.F.A., Five Towns College

AMY DOLAN FLETCHER, *Adjunct Professor*
Resident Choreographer
B.A., Fordham University

Broadway veteran with credits that include Rizzo in *Grease*, Anytime Annie in *42nd Street*, Ellie in Hal Prince's *Showboat* (London's West End). Other favorite credits include Mitzi in *Crazy For You* at the Walnut Street Theater, Young Phyllis in *Follies* at Seattle's Fifth Avenue Theater, Ado Annie in the Westchester Broadway Theater's production of *Oklahoma* and performances in The Radio City Christmas Spectacular. Amy made her professional debut as Gretl in *The Sound of Music* at Jones Beach Theater. As a regional director and choreographer her credits include *42nd Street*, *Moon Over Buffalo*, *Seussical the Musical*, and *The World Goes Round, My Way* and *Thoroughly Modern Millie*. Amy is also the driving force behind Midtown Productions which produces adaptable and world class entertainment for corporate and private events as well as providing seminars and workshops for theater professionals. Amy graduated Magna Cum Laude from Fordham University.

ROB GALLAGHER, *Assistant Professor*
B.S., Indiana University

Rob Gallagher starred on Broadway as Javert in *Les Miserables*, and appeared as Emile DeBecque in the Tony Award winning revival of Roger's and Hammerstein's *South Pacific*. He will also be appearing in the upcoming Broadway production of the new musical *Rebecca*. Off-Broadway credits include *Fiorello!* with City Center Encores!, *Forbidden Broadway* and *Reefer Madness* (choreographed by Paula Abdul). Regional Credits include leading roles in *The Sound of Music*, *Oliver*, *Seven Brides for Seven Brothers*, *Oklahoma*, *The Mystery of Edwin Drood*, *A Wonderful Life*, *Barnum*, etc. He has sung in concert with The Omaha Symphony Orchestra, the Broadway by the Year series at New York City's Town Hall, and Ashville Lyric Light Opera. On Television he appeared on "One Life to Live," and had a recurring role on "All My Children." www.RobGallagher.org.

TIMOTHY GOLEBIEWSKI, *Instructor*
B.A., M.A., University of Pittsburgh
M.F.A., University of Connecticut

MILTON JUSTICE, *Assistant Professor*
B.F.A., Southern Methodist University



ACADEMIC CALENDAR 2016-17

FALL SEMESTER 2016

MARCH 14 – APRIL 18 Monday - Monday
Registration

APRIL 19 – AUGUST 1 Tuesday - Monday
Late Registration

SEPTEMBER 1 Thursday
Residence Halls Open – New Students

SEPTEMBER 2 Friday
Matriculation Day – New Students
Residence Halls Open – Continuing Students

SEPTEMBER 5 Monday
Labor Day – No Classes

SEPTEMBER 6 Tuesday
Classes Begin – Opening Convocation

SEPTEMBER 13 Tuesday
Last Day for Program Changes and
Last Day to Remove “Incomplete” Grades
Application for December Graduation

OCTOBER 3 Monday
Rosh Hashanah – Classes in Session

OCTOBER 10 Monday
Columbus Day – Classes in Session

OCTOBER 12 Wednesday
Yom Kippur – Classes in Session

NOVEMBER 8 Tuesday
Election Day – Classes in Session

NOVEMBER 11 Friday
Veterans’ Day – Classes in Session

NOVEMBER 22 Tuesday
Residence Halls Close

NOVEMBER 23–27 Wednesday - Sunday
Thanksgiving Recess – No Classes

NOVEMBER 27 Sunday
Residence Halls Reopen

DECEMBER 16 Friday
Last Day to Withdraw from Classes with Grade of “W”

DECEMBER 16 Friday
Last Day of Classes

DECEMBER 19-23 Monday - Friday
Final Examinations

DECEMBER 23 Friday
Residence Halls Close

DECEMBER 25 Sunday
Christmas Day

JANUARY INTERSESSION 2017

JANUARY 3– 21 Tuesday - Friday

JANUARY 16 Monday
Martin Luther King, Jr. Day – No Classes

SPRING SEMESTER 2017

NOVEMBER 7 - DECEMBER 2 Monday - Friday
Registration

DECEMBER 5 – JANUARY 6 Monday -- Friday
Late Registration

JANUARY 20 Friday
Matriculation Day – 9:00 a.m.

JANUARY 20 Friday
Residence Halls Open – All Students

JANUARY 23 Monday
Classes Begin

JANUARY 30 Monday
Last Day for Program Changes and
Last Day to Remove “Incomplete” Grades
Application for May Graduation

FEBRUARY 20 Monday
Presidents’ Day – No Classes

APRIL 7 Friday
Residence Halls Close

APRIL 8-16 Saturday - Sunday
Spring Recess – No Classes

APRIL 16 Sunday
Residence Halls Reopen

MARCH 31 Friday
Long Island Media Arts Show

MAY 8 Monday
Last Day to Withdraw from Classes with a Grade of “W”
Last Day of Classes

MAY 9 Tuesday
Study/Snow Day

MAY 10 – 16 Wednesday - Tuesday
Final Examinations

MAY 17 Wednesday
Graduation Rehearsal 10 a.m.
Spring Picnic
Residence Halls Close – Except Graduates

MAY 20 Saturday
43rd Annual Commencement Exercises, 9:30 a.m.
Residence Halls Close – Graduates

MAY 29 Monday
Memorial Day – No Classes

JULY 4 Tuesday
Independence Day Observed

INDEX

A

Academic Advisement, 42
Academic Calendar, 163
Academic Standing, 31
Accreditation, 5
Administration, 146
Admission, 13
Admission Policies and Procedures (D.M.A.), 96
Admissions Standards (Mus.M.) Music Education, 93
Admission Standards (Mus.M.) Music, 89
Admission Standards (M.S. Ed.), 88
Admission Standards (Mus.B.) Music Education, 57
Advanced Placement Examinations, 31
Application Fees, 16
Applied Music Course Descriptions, 116
Applied Music Lessons, 122
Art History Course Descriptions, 100
Associate Degree Programs, 44, 78–86
Associate in Applied Science (A.A.S.) Degree, 83–86
Associate in Science (A.S.) Degree, 81, 82
Attendance, 32
Audio Faculty, 148
Audio Recording Studios, 7
Audio Recording Tech Course Descriptions, 101
Audio Recording Technology, 48, 51, 55, 73, 74, 75, 83, 84
Auditing Courses, 30

B

Bachelor Degree Programs, 44, *See also* 48–77
Bachelor of Music Degree, 50–60
Bachelor of Professional Studies (B.P.S.) degree, 73–77
Band Ensembles, 123
Basic Educational Skills, 103
Board of Trustees, 146
Broadcasting, 49, 64, 65
Business Administration, 81, 82
Business Course Descriptions, 103–105
Business Degree Programs, 81
Business Faculty, 148
Business Management, 49, 73, 74–77, 83–85

C

Campus, 6
Campus Emergency Notification System, 39
Campus Safety/Drug Prevention, 40
Career Services Center, 42
Car Registration and Parking, 39

Childhood Education (1-6), 49, 61–63
Childhood Education Course Descriptions, 106–109
Childhood Education Program (1-6), 87, 88
College Committees, 40
College Fee per Semester, 16
College Handbooks, 39
College Honor Societies, 37
College Radio Station WFTU 1570 AM, 10
College Success Course Description, 109
College, The, 5
College Yard, 9
College Yearbook, 39
Common Hour, 40
Composition and Arranging (D.M.A.), 94
Composition and Arranging Recitals (D.M.A.), 97
Composition/Arranging (Mus.M.), 90, 91
Composition Course Description, 124
Composition/Songwriting, 48, 51, 53, 54
Composition Track, 51, 53
Comprehensive Examination/Candidacy (D.M.A.), 97
Computer Business Applications Course Descriptions, 110
Computer Graphic/Film Editing MAC Lab, 9
Computer Requirements, 10
Concentration Component Mus.M., 90
Concentration Component Mus.B., 51
Concerts and Performance Recitals (D.M.A.), 97
Course Descriptions, 100–145
Course Requirements (Mus.M.), 90
Course Requirements (Mus.M.) Music Education, 93
Course Requirements (M.S. Ed.), 88
Course Requirements (Mus.B.), 50
Credit by Examination, 31
Credit Card Marketing Policy, 40
Credit Cards, 17
Critical Analysis and Reasoning, 47

D

Dance Studio, 8
Date of Determination, 33
Degree Programs, 44
Degree Requirements (Mus.M.) Music, 89
Degree Requirements (Mus.M.) Music Education, 93
Degree Requirements (M.S. Ed.), 87
Dining Facilities, 9
Directions to the College, 168
Disability Services, 43
Disney College Program, 32
Dissertation (D.M.A.), 98
Distance Learning/Online Courses, 30
D.M.A. Core, 96
Doctor of Musical Arts Core, 96

Doctor of Musical Arts (D.M.A.), 94
Downbeat Café, 39
Drones, 9
Drug Prevention Program, 40

E

Early Decision, 13
Economics Course Descriptions, 110
Educational Relevance, 6
Education Faculty, 150
Electronic Communication Devices, 40
Electronic Portfolios, 36
Email Notices, 30
English as a Second Language (ESL), 113
English Course Descriptions, 110
Establishment of Matriculation (D.M.A.), 96
Experiential Learning Center, 42

F

Facilities and Equipment, 7
Faculty, 6
Federal Pell Grants, 21
Federal Supplemental Education Opportunity Grants (FSEOG), 21
Federal Title IV Programs, 21
Federal Work-Study Programs (FWS), 21
FERPA, 34
Film/Television Studio, 8
Film/Video Course Descriptions, 142
Film/Video Faculty, 151
Film/Video Program, 49, 71, 72
Final Dissertation Defense (D.M.A.), 98
Financial Aid, 19–27
Financial Aid Payments, 19
Five Towns College Performing Arts Center, 40
Full-time Courseload, 34
Full-time Tuition, 16

G

Gainful Employment Disclosures, 14
General Education, 45–47
General Education Core Curriculum, 45
Goals of the College, 5
Grade Point Average, 28
Grading System (Undergrad/Graduate), 28
Graduate Credits for Bachelor's Degree, 35
Graduation Requirements, 37
Graduation Requirements (Mus.M.) Music, 89
Graduation Requirements (Mus.M.) Music Education, 93
Graduation Requirements (M.S. Ed.), 87
Grievance Procedure, 32

Gymnasium, 9

H

High School Jazz Band Festival, 40
History Course Descriptions, 114
Honors and Awards, 37
Housing, 43

I

Immunization Requirements, 14
Incomplete Grades, 29
Independent Study, 32
Information Literacy, 45
In Progress (IP), 29
Instructional Technology, 36
International Student Housing, 15
International Students, 15
Internet Access, 9
Internship Courses, 31
Intercession Housing and Meal Plan, 17
Interview Requirement, 13

J

January Intercession, 37
Jazz/Commercial Music Program, 48, 50–56, 86
Jazz/Commercial Music Program (Mus.M.), 89–92
Journalism, 49, 64, 66
Junior Standing, 35

K

Keyboard Lab, 9

L

Language Course Descriptions, 114
Last Day of Attendance, 33
Late Payment, 17
Late Registration Fee, 17
Leave of Absence, 33
Leave of Absence (D.M.A.), 97
Liberal Arts, 45, 78–80
Liberal Arts/General Education Faculty, 152
Library, 11
Literature, 79, 80
Long Island Metropolitan Region, 6

M

Major Professor (D.M.A.), 96
Make-Up Final Examinations, 30
Mass Communication Course Descriptions, 115
Mass Communication Faculty, 154

Mass Communication Program, 49, 64–66
 Master of Music (Mus.M.), 89–92
 Master of Music (Mus.M.) Music Education, 93
 Master of Science in Education (M.S.Ed.), 87, 88
 Mathematics Course Descriptions, 116
 Matriculation (D.M.A.), 96
 Meal Plan, 17
 MIDI/Non-Linear Lab, 8
 Mission Statement, 5
 Monthly Payment Plan, 16
 Music, 116
 Music Business, 48, 51, 56, 73, 74, 77, 83, 84, 85
 Music Business Course Descriptions, 127
 Music Education Course Descriptions, 128
 Music Education (D.M.A.), 95
 Music Education Program (Instrumental), 58–59
 Music Education Program (Mus.M.), 93
 Music Education Program (Mus.B.), 49, 57, 58, 59, 60
 Music Education Program (Vocal/Piano/Guitar), 59–60
 Music Faculty, 154
 Music History and Literature (D.M.A.), 95
 Music History Course Descriptions, 133
 Music History (Mus.M.), 90, 91
 Music Industry Conference, 40
 Music Performance (D.M.A.), 94
 Music Performance (Mus.M.), 90, 92
 Music Studios, 8
 Music Technology (Mus.M.), 90, 92

N

New Student Orientation, 43
 New York State Aid Programs, 20

O

Oral and Written Communication, 46

P

Parking, 39
 Part-time Students and Extra Credits, 16
 PC Lab, 9
 Performance, 48, 51, 52
 Performance Ensembles, 123–127
 Performing Arts Center, 7
 Personal Counseling, 43
 Philosophy Course Descriptions, 137
 Phi Sigma Eta Honor Society, 37
 Pianos, 9
 Placement of Graduates, 14
 Plan of Study (D.M.A.), 96
 Plan of Study (Mus.M.), 90
 Practice Rooms, 8

Psychology Course Descriptions, 137
 Publication of the Dissertation (D.M.A.), 98
 Publicity Rights, 37

Q

Quality Point System, 28

R

Radio Station WFTU, 10
 Readmission, 15
 Recitals/Project (Mus.M.), 89
 Recommended Sequence of Courses (M.S. Ed.), 88
 Recommended Sequence of Courses Music Ed., 93
 Refund Policy, 18
 Remote Broadcasting Equipment, 8
 Repeating Courses, 25, 30
 Residency Requirement, 35
 Residential Life Fees, 17

S

Satisfactory Academic Progress, 23–25, 31
 Schedule Change (Add/Drop), 18
 Schedule of Payments, 16
 Scholarships and Grants, 26–27
 Science Course Descriptions, 138
 Scientific and Quantitative Reasoning, 46
 Senior Standing, 35
 Social Science Course Descriptions, 138
 Sociology Course Descriptions, 138
 Songwriting Track, 51, 54
 Sophomore Evaluation (Music Education), 57
 Sophomore Standing, 35
 Special Fees, 16
 Special Programs, 20
 Special Students (D.M.A.), 96
 Speech Course Descriptions, 139
 Standards for Undergraduate Admissions, 13
 String Ensembles, 124
 Student Activities/Clubs, 39
 Student Activities Office, 9
 Student Activity Fee per Semester, 16
 Student Body, 6
 Student Clubs, 39
 Student Computer Requirements, 10
 Student Conduct, 32
 Student Government, 39
 Student Learning Assessment, 36
 Student Life, 39
 Student Loans, 21
 Student Medical Insurance, 17
 Student Retention and Graduation, 14

Student Rights, 34
Student Services, 42, 43
Student Success Center, 42
Studio 400, 8
Substitution/Waiver Policy, 33
Summer Sessions, 37

T

Table of Contents, 3
Teacher Education Supply and Demand, 42
Teaching Assistant, 79, 80
Technological Competency, 45
Theater, 7
Theater/Performing Arts Center, 7
Theatre Arts Course Descriptions, 139
Theatre Arts Faculty, 161
Theatre Arts Program, 49, 67, 68
Theatre Arts Program (Musical Theatre), 69–70
Theatre History Course Descriptions, 141
The College, 5
The Long Island Metropolitan Region, 6
The Record, 39
Time Limitation, 31
Time Limitation (D.M.A.), 97
Title IX of the Education Amendments, 33
Transcripts, 34
Transfer Credit, 34
Transfer Credit (D.M.A.), 97
Transfer Credit (Mus.M.), 89
Transfer Credit (M.S. Ed.), 88
Tuition and Fees, 16
Tuition Deposit, 16
Tutorial Services, 42

U

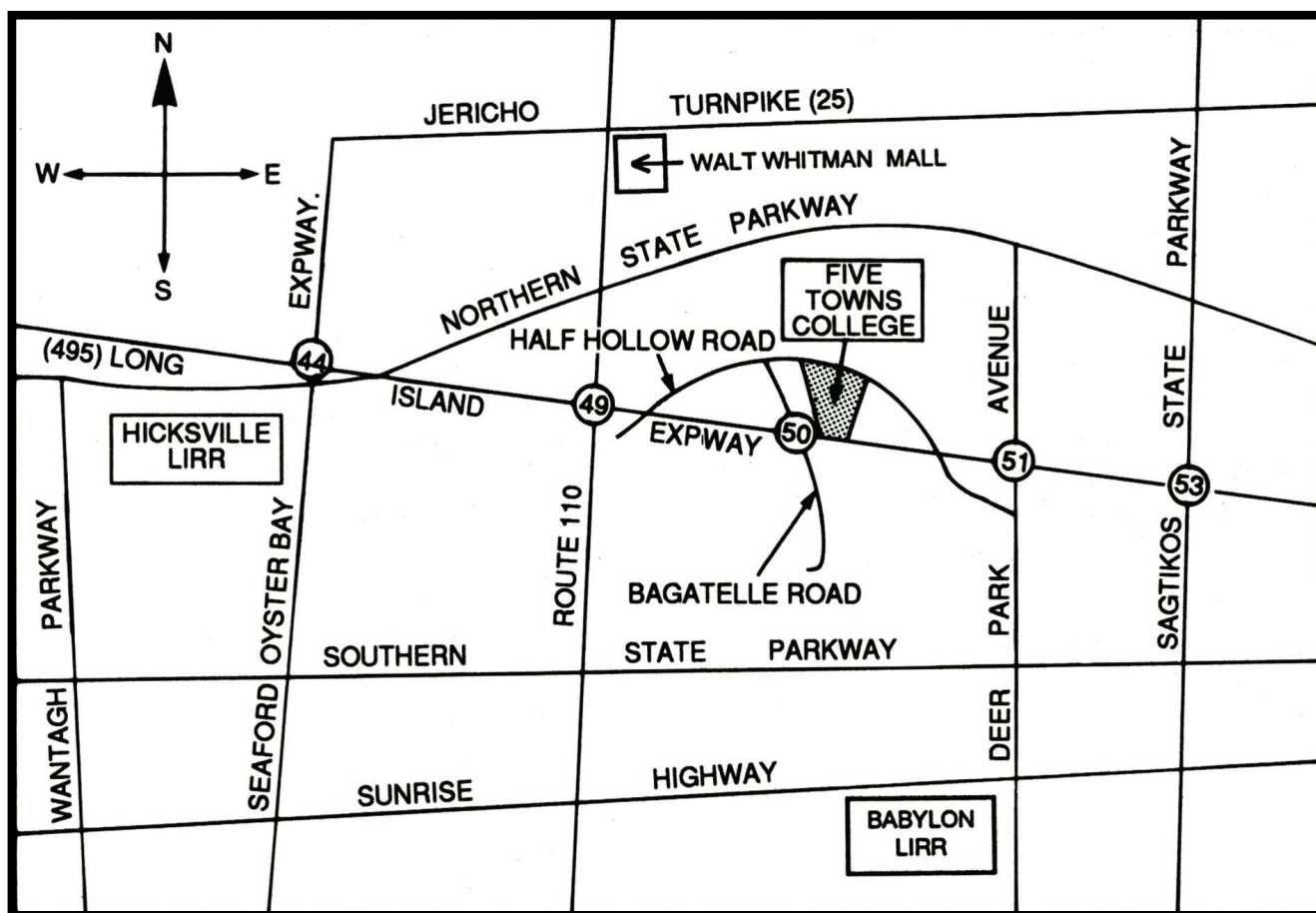
Unit of Credit, 28
Upbeat Café, 39

V

Values, Ethics, and Diverse Perspectives, 47
Visiting Artist Clinics/Concerts, 40
Vocal Ensembles, 125
Vocational Rehabilitation, 20

W

Wellness Services, 43
WFTU On-air Radio & Production Studio, 10
Withdrawal from Courses, 33
Withdrawal from the College, 33



LOCATION OF THE COLLEGE

The College is located in Dix Hills, Long Island, on the North Service Road of the Long Island Expressway (Route 495) between Exits 50 Bagatelle Road and 51 Deer Park Avenue.

DIRECTIONS TO THE COLLEGE

AUTOMOBILE

From the East

Long Island Expressway (Rte. 495) to Exit 51 Deer Park Avenue (Rte. 231). Continue west on the North Service Road for 1.5 miles to Burr's Lane. Turn right and proceed to College entrance on right.

From the West

Long Island Expressway (Rt. 495) to Exit 50 Bagatelle Road. Turn left onto Bagatelle Road and right at Half Hollow Road. Proceed to College entrance on right.

PUBLIC TRANSPORTATION

Long Island Railroad to the Babylon Station. Suffolk County Bus S-23 from the Babylon Station or Walt Whitman Mall on Route 110 to the College. The following buses connect with the S-23 Bus:

Walt Whitman Mall
S-1, S-54, N79, H-4, H-9

Babylon L.I.R.R.
S-20, 25, 27, 29, 40, 42, N19, N72

For public bus information, call the Suffolk County Transit Information Service at (631) 852-5200. For Nassau County bus information, call the Metropolitan Suburban Bus Authority at (516) 766-6722.

HOME OF THE
FIVE TOWNS COLLEGE



FIVE TOWNS COLLEGE

(631) 656-2110
305 North Service Road
Dix Hills, NY 11746 - 6055
www.ftc.edu