

975

**NMHED Comments:** This is a unique course. It is only offered by CNM. It is the sequential course to BUSA 1170, the details of which are provided below.

## Request a Change to the NMCCNS

### Submitting Institution

Name of HEI	Central New Mexico Community College
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### Contact Information

Name	Roberto Vasquez
Title	Director of Transfer Pathways
Email	<a href="mailto:rvasquez25@cnm.edu">rvasquez25@cnm.edu</a>

### Chief Academic Officer

Name	Sydney Gunthorpe
Email	<a href="mailto:sydney@cnm.edu">sydney@cnm.edu</a>

### Registrar

Name	Glen Damiani
Email	<a href="mailto:gdamiani@cnm.edu">gdamiani@cnm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	BA
Number	2157
Name	Quality Management

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	BUSA 2170
Name	Quality Management

### List the course description and student learning outcomes

Course Description  
Quality Management is an advanced course focusing on the role of leadership and management in a quality–management environment. Specifically, the course will

examine the characteristics, functions, and influence of leaders and managers within the interconnected strategies that emphasize the application of the five pillars of a Total Quality organization: Customer Satisfaction, Systematic Support, Total Involvement, Measurement, and Continuous Improvement. In addition, the course will apply the fundamentals of the Malcolm Baldrige National Quality Criteria (Leadership; Strategic Planning; Customer Focus; Information and Analysis; Human Resources; Process management; Organizational Results).

### Student Learning Outcomes

1. Identify the 7 key components of a quality organization:
  - a. Leadership (Characteristics; Organizational Culture)
  - b. Strategic Planning (Internal and External Factors)
  - c. Customer Focus (Relationships with Customers)
  - d. Information and Analysis (Measurement)
  - e. Human Resources (Employee Engagement)
  - f. Process Management (Continuous Improvement)
  - g. Results (Bottom Line Impacts)
2. Recognize how the components are inter-related within a quality system (systems thinking)

### Current CCN course

#### **BUSA 1170. Introduction to Quality Management**

##### **Course Description**

Introductory practices of total quality management practices aimed at all levels of an organization to continually improve performance to include competitiveness in today's business world.

##### **Student Learning Outcomes**

Students should be able to:

1. Describe the critical connections between quality, organizational effectiveness, and professional advancement in today's competitive global economy.
2. Discuss the philosophies of quality management and continuous improvement.
3. Apply fundamental quality principles and tools in a specific organization and in personal life.
4. Explain how strategic plans guide effective organizations.
5. Describe the costs of quality.
6. Explain how benchmarking can be used to increase organizational effectiveness.
7. Demonstrate using a structured problem-solving process.
8. Describe why business results are key to effective organizations.

1198

**NMHED Comments:** This is a unique course. It is only offered by NMHU. NMHU's Jesus Rivas (Biology Department Chair) agreed in an email to NMHED staff, dated June 25, 2020, to adopt BIOL 1170 instead of the BIOL 1400 listed on the CCN application, as the common course number.

## Request a Change to the NMCCNS

### Submitting Institution

Name of HEI	New Mexico Highlands University
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### Contact Information

Name	Jesus Rivas
Title	Professor, Dept Chair
Email	<a href="mailto:rivas@nmhu.edu">rivas@nmhu.edu</a>

### Chief Academic Officer

Name	Roxanne Gonzalez
Email	<a href="mailto:rmgonzales@nmhu.edu">rmgonzales@nmhu.edu</a>

### Registrar

Name	Henrietta Romero
Email	<a href="mailto:hromero@nmhu.edu">hromero@nmhu.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	Biol
Number	1400
Name	Conservation Biology for a Changing World

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	Biol 1400
Name	Conservation Biology for a Changing World

### List the course description and student learning outcomes

This course provides an initial foundation in the concepts for the Conservation Biology problems faced in today's world. There will be strong emphasis on ecological processes

and how human activity affect them with an emphasis on the conservation of biodiversity, beyond sustainability as well as in the different way that environmental problems affect different people from different ethnic groups and different social classes. The course also addresses the social, economic and political issues affecting biodiversity in the planet both at the macro as well as at the individual level. This course aim to raise awareness on how environmental inequalities affect different demographics historically and in the present. It will be taught with either a service learning or research component and seeks to produce informed citizens that are able to affect positive change in helping stop threats to biodiversity within the framework of environmental justice and social inclusion. This is an entry level course available for any interested student. It addresses competencies of critical thinking, quantitative skills, and personal responsibility

Students who successfully complete this course will be able to: 1) Be able to explain how human activities affect ecological processes at the different levels and its implications for conservation. 2) Be able to apply the scientific method to explain the main threats for biodiversity in the planet. 3) Be able to interpret a data set from scientific studies about conservation issues and draw conclusions regarding the cause of the problem based on the data presented. 4) Be able to explain how human activities affect biodiversity in the planet and rank development practices and policies from more to less hazardous. 5) Be able to explain how different ethnic and socioeconomic groups are differently affected by environmental problems such as pollution, environmental degradation, and access to needed resources. 6) Students also need to be able use basic forms of measurement and instrumentation commonly employed in biological studies, analyze data for the solution of conservation and communicate biological concepts using proper scientific terminology

1208

NMLED Comments: This is a unique course. It is only offered by CNM.

## Request a Change to the NMCCNS

### Submitting Institution

Name of HEI	Central New Mexico Community College
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### Contact Information

Name	Roberto Vasquez
Title	Director of Transfer Pathways
Email	<a href="mailto:rvasquez25@cnm.edu">rvasquez25@cnm.edu</a>

### Chief Academic Officer

Name	Sydney Gunthorpe
Email	<a href="mailto:sydney@cnm.edu">sydney@cnm.edu</a>

### Registrar

Name	Glenn Damiani
Email	<a href="mailto:gdamiani@cnm.edu">gdamiani@cnm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	HUMN
Number	1105
Name	Being Human: An Introduction to the Humanities

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	HUMN 1105
Name	Being Human: An Introduction to the Humanities

### List the course description and student learning outcomes

This course is an introduction to the academic study of the Humanities with a focus on the artistic, scientific, religious, and cultural expressions of New Mexico. It is inquiry and project based, providing students with a foundation of Humanistic thought and college level reading, writing and communication skills.

1. Identify and analyze key ideas, contributions, and expressions from various cultures

and time periods in the areas of the arts, sciences, politics, religion, architecture, music, and philosophy examined in the course.

2. Identify and analyze key expressions of New Mexico using Humanities vocabulary and theory.

3. Demonstrate knowledge of particular examples introduced in the course.

4. Demonstrate critical skills in interpretation, discussion, and in composing creative, analytical and/or objective responses to material

**1161**

**NMHED Comments:** This course is similar to the existing BCIS 1750 course.

**CNM Faculty are not receptive to changing the course number or aligning with BCIS 1750. The course is part of a series (BCIS 1211 MS Outlook, BCIS 2212 - MS Access, BCIS 2217 - MS Excel and BCIS 2220 - MS Word). They are also concerned about the credit discrepancy between CNM's course and BCIS 1750.**

gdamiani@cnm.edu

Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix CIS

Number 1150

Name MS Outlook

Which type of change would you like to make?

Add a course

Which type of course will be added?

**Unique Course**

Propose a unique course number

Prefix and Number BCIS 1211

Name MS Outlook

List the course description and student learning outcomes

Course Description:

Covers concepts such as managing messages, appointments, contacts and tasks, as well as tracking activities.

SLOs

1. Create and send Email messages.
2. Use Outlook tools to manage and archive Email messages.
3. Create a Calendar of appointments and events.
4. Create Contacts and Distribution Lists.
5. Create, assign, track, respond to, and organize Tasks.
6. Create and manage Notes.

**Existing course in the NMHED Course Catalog**

BCIS 1750. Microsoft Outlook and Office Procedures

Course Catalog Description:

This course provides information about office principles and procedures that are used in the fast-paced offices of today. Student will become proficient using Microsoft Outlook and other current technologies to develop the foundational skills necessary to manage email, appointments, contacts, and tasks.

Student Learning Outcomes

Upon successful completion of this course, the student will:

1. Demonstrate office skills in office communications, record management, proofreading, research techniques, planning meetings and conferences, writing and dictating correspondence.

2. Describe the technologies of the modern office such as electronic mail, word processing, information processing, and telecommunications.
3. Perform a mastery of punctuation, grammar, writing skills and indexing skills.
4. Manage records, make travel arrangements, and execute general administrative duties.
5. Define ethics and ethical behavior.
6. Manage the Outlook environment efficiently within a professional business setting.
7. Manage messages in an organized way for productivity.
8. Manage schedules to clearly communicate among professionals.
9. Manage contacts and groups to effectively connect business individuals.

**1163**

**NMHED Comments: This course is similar to the existing HIST 1105 course.**

**CNM Faculty are not receptive to aligning with HIST 1105.**

gdamiani@cnm.edu

Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix HIST

Number 1103

Name Introduction to Historical Study

Which type of change would you like to make?

Add a course

Which type of course will be added?

**Unique Course**

Propose a unique course number

Prefix and Number HIST 1103

Name Introduction to Historical Study

List the course description and student learning outcomes

Course Description:

This course introduces students to the dynamic nature of the field of history. Students will survey the various types of sources that historians rely on to reconstruct past events and will learn to apply historical thinking methods to interpret and write about past events.

SLOs

1. Articulate a definition of the field of historical study that recognizes the centrality of including multiple perspectives on any given historical event
2. Distinguish between and evaluate primary and secondary sources for historical study
3. Identify the elements of the historical thinking process in the context of their application in historical accounts
4. Demonstrate the ability to place historical sources in context through the creation of a project that includes both primary and secondary sources
5. Identify possible career pathways for historians and describe how to prepare for such opportunities

**Existing course in the NMHED Course Catalog**

HIST 1105. Making History

Course Description

General introduction to history: how historians carry out research and develop interpretations about the past.

Student Learning Outcomes

Through readings, lectures, discussions, examinations, as well as writing assignments, students, upon completion of this course, will be able to:

1. understand and articulate the differences and similarities between history and memory;
2. analyze and critically interpret primary sources and understand how others might interpret and use the same material in different ways;

3. recognize and appreciate the diversity of historical experiences and the uses of historical memory in various societies;
4. understand how historical experiences that include political, geographical, social, cultural, religious and intellectual experiences have been expressed across historical periods;
5. understand how historical experiences and memories have shaped contemporary societies;
6. identify and understand the degree to which history has been used and misused in the past;
7. demonstrate improvement in their ability to read critically, think logically, and express themselves clearly in writing.

1165

**NMHED Comments: This is a unique course and is not similar to other courses in the NMHED catalog.**

gdamiani@cnm.edu

Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix CHEM

Number 1115

Name Chemistry in Art

Which type of change would you like to make?

Add a course

Which type of course will be added?

**Unique Course**

Propose a unique course number

Prefix and Number CHEM 1115

Name Chemistry in Art

List the course description and student learning outcomes

Course Description:

This course will introduce non-science majors to the basic chemistry required to understand topics of interest to the artistic community, such as solubility, color and preparation of pigments, electrochemistry, chemical safety and toxicity. The course will illustrate chemical principles, acquaint students with scientific methods, allow them to critically evaluate scientific claims as presented in the media and in other communicative forums, and emphasize the creation of works of art using their knowledge of chemistry.

SLOs

1. Define and explain basic chemical terms, principles and concepts including the scientific method, atoms, molecules, elements, and compounds.
2. Use dimensional analysis and the SI system of units to solve quantitative scientific calculations.
3. Recognize simple chemical compounds and describe differences between physical and chemical properties.
4. Discuss the relationship of color to electromagnetic radiation.
5. Calculate molar mass of chemical compounds, and molarities of solutions to prepare solutions to be used in the art studio.
6. Use Lewis structures to describe formation of ionic and covalent compounds and describe how electronic structure determines the three-dimensional spatial arrangement of atoms in compounds and ultimately, molecular polarity as it relates to solvents and solubility.
7. Balance chemical reactions and solve simple stoichiometry problems relevant to the synthesis of pigments, binders, and other art materials.
8. Recognize periodic trends of elements in the periodic table and their electron configurations to relate these properties to chemical structure, bonding and reactivity.
9. Explain the differences between covalent, ionic, network covalent and metallic bonding and give examples of art materials that exhibit these types of bonding.
10. Recognize and name simple hydrocarbons and organic functional groups and identify the properties of organic compounds used in the world of art.

1166

**NMHED Comments: This is a unique course and is not similar to other courses in the NMHED catalog.**

gdamiani@cnm.edu

Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix CHEM

Number 1115L

Name Chemistry in Art Laboratory

Which type of change would you like to make?

Add a course

Which type of course will be added?

**Unique Course**

Propose a unique course number

Prefix and Number CHEM 1115L

Name Chemistry in Art Laboratory

List the course description and student learning outcomes

Course Description:

Chemistry in Art Laboratory is a laboratory course designed to complement the theory and concepts presented in the Chemistry in Art lecture component. The laboratory allows students to develop basic chemical laboratory techniques for obtaining and analyzing experimental observations pertaining to chemistry and art using diverse methods and equipment.

SLOs

1. Define and explain basic chemical terms, principles and concepts presented in the lecture.
2. Properly operate laboratory equipment to collect data to be used in art projects.
3. Master basic laboratory techniques including, but not limited to weighing samples (liquid and solid), determining sample volumes, measuring the temperature of samples, heating and cooling a sample or reaction mixture, decantation and filtration.
4. Discuss chemical reactions that take place under various circumstances and their uses in the creation of both 2 and 3-dimensional works of art.
5. Discuss the use and harmful effects of chemicals to the environment and to human health, including the importance of safe disposal of toxic chemicals.
6. Evaluate safety issues in chemical reactions, laboratories and the art studio and take precautions to minimize risk.
7. Utilize chemical mixtures prepared in the laboratory to create works of art.
8. Calculate molar mass of chemical compounds, and molarities of solutions to prepare solutions to be used in art projects.
9. Understand qualitative chemical techniques for determining the presence of particular chemicals in a piece of art, and relate this information to the art's authenticity.
10. Interpret information from data represented in charts, graphs, tables to relate laboratory experimental observations, calculations, and findings to theoretical concepts presented in the complementary lecture course.

**1053 NMHED Comment - Note: course has been approved for Gen Ed at Feb 2020 NMNAC meeting.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	(No response)
Number	(No response)
Name	(No response)

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MATH 1300
Name	Statistical Literacy

**List the course description and student learning outcomes**

Note: course has been approved for Gen Ed at Feb 2020 NMNAC meeting.

Description:  
Participants will study social statistics encountered by consumers. Study statistics as numbers in context and as evidence in arguments. Study influences on statistics and techniques to mitigate these influences. Strong focus on confounding.

SLOs:  
Can use ordinary English to distinguish association from causation and to form arithmetic associations of numbers and ratios.  
Can identify and evaluate influences (confounding, assembly, randomness and error/bias) on a statistic.  
Can identify, evaluate and use various techniques to take control of – or control for – these influences.  
Can use ordinary English to describe and compare statistics as presented in statements, tables and graphs.  
Can evaluate the strength of evidence provided by statistics in the everyday media, press releases and journal articles.

1144

**Registrar**

Name	Michael Raine
Email	<a href="mailto:raine.michael@gmail.com">raine.michael@gmail.com</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	DANC
Number	242
Name	Music Essentials for Flamenco

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	DANC 2420
Name	Music Essentials for Flamenco

**List the course description and student learning outcomes**

**Course Description:**

Overview of fundamental elements of music and historically significant collaborations between choreographers and composers in contemporary dance.

**SLOs:**

Students who earn a passing grade in the course will demonstrate the following:

- Ability to define Flamenco song forms for styles and elements.
- Knowledge of wide variety of Flamenco song forms and the leading interpreters/innovators/composers of these styles.
- Basic knowledge of the history of Flamenco music and the lives and music of representative interpreters/innovators/composers.
- Ability to apply listening skills to a variety of musical examples.
- Demonstrate basic music/rhythmic notation skills and apply these skills specifically in contexts of Flamenco Dance (i.e. palmas patterns).

1145

### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	DANC
Number	240
Name	Music Essentials for Contemporary Dance

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	DANC 2400
Name	Music Essentials for Contemporary Dance

### List the course description and student learning outcomes

#### Course description:

Overview of fundamental elements of music and historically significant collaborations between choreographers and composers in contemporary dance.

#### SLOs:

Students who earn a passing grade in the course will demonstrate the following:

- General comprehension and knowledge of the historical periods, and stylistic trends in the history of western music from Antiquity to the present
- general knowledge of the cultural and geopolitical context surrounding these trends and styles
- Aural and conceptual recognition of common musical forms, and structures, ie. ABA, song form, waltzes, and other smaller forms
- Basic knowledge of rhythm, simple meters, and simple rhythmic notation, ie. short and long note values, and dotted values
- General knowledge of essential music terminology (melody, harmony, counterpoint etc.) - Basic understanding of harmony, ie. “The Phrase Model”, and melodic phrasing in musical works for the concert hall
- Scholarly research in the fields of music and dance, and/or collaborative skills through composition of a final project

1146

### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	DANC
Number	212
Name	Improvisation

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	DANC 2120
Name	Improvisation

### List the course description and student learning outcomes

Course description:  
Introduction to improvisational skills in movement and the principles of choreography as applied to dance/theater composition. Investigation of structured improvisation within the fundamental elements of dance: energy, space, and time.  
SLOs:  
Students will develop a basic understanding and application of  
- Choreography as a way to engage with ideas  
- Creating and developing movement vocabulary to express ideas  
- How to use energy, space, and time for choreography  
- Formal structure and experimental approaches in choreography

Different from

### DANC 2270. Improvisation I

#### Course Description

Development of movement improvisational skills with complex examination of improvisational structures. Restricted to Las Cruces campus only.

#### Student Learning Outcome

1. An understanding of the movement potential of the body<sup>[1]</sup><sub>[SEP]</sub>
2. An understanding of the principles of motion<sup>[1]</sup><sub>[SEP]</sub>

3. An awareness and skill of movement motivation<sup>[SEP]</sup>
4. An improvement of static and dynamic balance<sup>[SEP]</sup>
5. An understanding of temporal, spatial, effort and motion awareness
6. An understanding of group dynamics<sup>[SEP]</sup>
7. An awareness of other media that can motivate movement

1147

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	DANC
Number	204
Name	Stretching, Strengthening and Conditioning for the Performing Arts

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	DANC 2120
Name	Stretching, Strengthening and Conditioning for the Performing Arts

**List the course description and student learning outcomes**

Course description:  
Specialized floor work training using principles of the Pilates Methodology and the basic movement concepts of Core Dynamics™. For preparing and maintaining a uniformly developed body for dance and movement.

SLOs:

1. Demonstrate a working knowledge of the principles of Pilates mat work.
2. Demonstrate improvement in strength and flexibility.
3. Demonstrate written understanding of Pilates mat exercises.

1148

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	DANC
Number	170
Name	Hip Hop I

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	DANC 1170
Name	Hip Hop I

**List the course description and student learning outcomes**

Course description:  
An introduction to Hip Hop, its movement, style and culture.  
SLOs:  
As a result of completing the course, students will be able to:  
1. Demonstrate appropriate skeletal alignment  
2. Demonstrate a wide range of movement qualities and dynamics  
3. Critique their own work and their peers' work in a constructive manner  
4. Work collaboratively with their peers to create choreography  
5. Perform a series of short choreographed pieces

1152

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	DANC
Number	269
Name	Flamenco II

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	DANC 2690
Name	Flamenco II

**List the course description and student learning outcomes**

NOTE FROM AMANDA HAMP COMPARING CCN DANC 2140 WITH PROPOSED UNIQUE COURSE:

The Flamenco II course is distinct to UNM.

The CCN SLOs are:

At the conclusion of this course, the student should be able to:

1. Demonstrate the ability to dance a short Fandangos de Huelva
2. Demonstrate the ability to dance a short Alegrias or So lea por Bulerias
3. Demonstrate the ability to dance a short Tientos /Tangos
4. Demonstrate an intermediate level of Palmas, Brazeo, Floreo, Taconeo

The UNM SLOs are:

Students will develop an intermediate understanding and application of:

1. alignment, anatomy and kinesiology in flamenco dance
2. strength, stamina, flexibility, and coordination within flamenco dance vocabulary
3. fundamental concepts of space, time, and effort utilized in flamenco dance

Three of the four CCN SLOs specify palos (dances) that are learned in the course, and the UNM course focuses on only two palos per semester, so it does not fulfill 80% of the listed SLOs.

Additionally the UNM SLOs are parallel to those in Contemporary Concentration (in the equivalent modern/contemporary technique classes), as well as with our accreditation with the National Association of Schools of Dance. Therefore, we cannot adopt the CCN SLOs for Flamenco II.

**UNIQUE COURSE DESCRIPTION:**

Flamenco techniques and styles at the intermediate level.

**SLOs:**

Students will develop an intermediate understanding and application of:

- alignment, anatomy and kinesiology in flamenco dance
- strength, stamina, flexibility, and coordination within flamenco dance vocabulary
- fundamental concepts of space, time, and effort utilized in flamenco dance

1204

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	150L
Name	Music Theory I Aural Lab

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1260L
Name	Theory and Analysis I Aural Lab: Basic Harmony and Voice-Leading

**List the course description and student learning outcomes**

Description:  
This is the first course in a four semester sequence. Development of practical musical skills related to both production (singing, tapping, conducting, performing on an instrument) and perception (active analytical listening, recognition and notation of auditorily presented melodic, rhythmic, and harmonic patterns). Solidification of basic analytical capacities (solfège) and introduction to aural analysis of larger constructs (melody and harmonic progression). Basics of improvisation with the voice and/or instruments.

SLOs:  
By the end of the semester, students proceeding satisfactorily through the course should be able to:  
1. Sing, using solfège, the most common scales, modes, chords, and intervals used in classical and popular music, as well chromatic, whole-tone, and octatonic scales;

2. Write down in notation the same musical constructs presented aurally, using standard notational devices such as accidentals, key signatures, time signatures, beams, flags, ties, and dots;
3. Perform at the keyboard, with introductory fluency, all major and minor scales, all four types of triad, and all five types of seventh chord (in root position)
4. Read from notation (singing or playing) single lines of diatonic music in any of the twenty-four major and minor keys, and in any of the common meters;
5. Use standard conducting patterns for common meters while singing, reading, or listening;
6. Improvise (with the voice or on an instrument) using characteristic melodic and harmonic patterns;
7. Generalize from examples presented on paper to practical experiences with listening, performing, and improvising in real-time and in real-life musical contexts.

## 1205

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	150
Name	Music Theory I

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 1260
Name	Theory and Analysis I: Basic Harmony and Voice-Leading

### List the course description and student learning outcomes

#### Description:

This is the first course in a four semester sequence. Theory of musical structure, derived from close analytical study of musical works from the earliest notated sources to the present day. Solidification of fundamental knowledge (reading from notation; spelling and identifying scales, intervals, and chords), development of part-writing skills (in two and four voices, using figured bass and roman numerals), and introductory composition and improvisation in classical and related styles. Corequisite: Theory and Analysis Aural Lab: Basic Harmony and Voice-Leading.

#### SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Identify and construct (in all inversions) all diatonic triads and seventh chords (as found not only in

Western classical music but also in pop, rock, and jazz);

2. Identify and construct major and minor scales in all keys, and all diatonic modes;
3. Understand how the most common sonorities function within simple phrases and harmonic progressions;
4. Analyze short musical passages presented either visually or aurally;
5. Approach such analysis not only vertically, in terms of chords, but also horizontally, in terms of melodies coordinated through to the principles of counterpoint;
6. Identify and label basic embellishing tones, such as neighbor and passing tones;
7. Read basic figured bass notation for diatonic passages;
8. Compose and improvise using simple tonic and dominant progressions.

1206

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	152L
Name	Music Theory II Aural Lab

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1265L
Name	Theory and Analysis II Aural Lab: Diatonicism

**List the course description and student learning outcomes**

Description:  
]: This is the second course in a four semester sequence. Continued development of practical musical skills related to both production (singing, tapping, conducting, performing on an instrument) and perception (active analytical listening, recognition and notation of auditorily presented melodies, rhythms, and harmonic patterns). Continued aural analysis involving extended diatonic melodies and harmonic progressions. Continued improvisatory exploration with voices and/or instruments.  
Pre-requisite: Theory and Analysis I: Basic Harmony and Voice-Leading and Theory and Analysis I Aural Lab: Basic Harmony and Voice-Leading. Co-requisite: Theory and Analysis II: Diatonicism  
SLOs:  
By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Sing, using solfège, the most common scales, modes, chords, and intervals used in classical and popular music, as well chromatic, whole-tone, and octatonic scales;
2. Write down in notation the same musical constructs presented aurally, using standard notational devices such as accidentals, key signatures, time signatures, beams, flags, ties, and dots;
3. Perform at the keyboard, with moderate fluency, all major and minor scales, all four types of triad, and all five types of seventh chord (in all inversions)
4. Sing, together with other students, passages in two-part counterpoint and four-part harmony, reading from notation;
5. Use standard conducting patterns while singing, reading, and listening to music;
6. Improvise (with the voice or on an instrument) using melodic and harmonic patterns encountered in this and the co-requisite lecture course;
7. Generalize from examples presented on paper to practical experiences with listening, performing, and improvising in real-time and in real-life musical contexts.

1207

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	152
Name	Music Theory II

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1265
Name	Theory and Analysis II: Diatonicism

**List the course description and student learning outcomes**

**Description:**

This is the second course in a four semester sequence. Continued study of theoretical aspects of musical structure, derived from close analytical engagement with music from multiple time periods, with a primary focus on diatonic (non-chromatic) music. Continued solidification of basic musical capacities (reading and writing notation), with further development of higher-level capacities (contrapuntal writing in two parts, voice-leading in four parts, idiomatic harmonization of unaccompanied melodies and figured basses). Thorough study of the principles of harmonic progression in diatonic music, particularly through the analysis of classical works of the common-practice period.

Pre-requisite: Theory and Analysis I: Basic Harmony and Voice-Leading and Theory and Analysis I Aural Lab: Basic Harmony and Voice-Leading. Co-requisite: Theory and Analysis II Aural Lab: Diatonicism

SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Identify, with ease and rapidity, the root, quality, and inversion of any presented diatonic sonority common to Western classical music (as well as pop, rock, and jazz);
2. Understand how these sonorities function within phrases, subphrases, periods, and harmonic progressions;
3. Understand how phrases both subdivide (into subphrases and motives) and combine (to form periods, double periods, and sentences);
4. Analyze diatonic passages presented either visually or aurally;
5. Approach such analysis not only vertically, in terms of chords, but also horizontally, in terms of melodies coordinated through to the principles of counterpoint, the use of nonharmonic tones for melodic purposes, and harmonies following idiomatic principles of progression;
6. Complete exercises in four-voiced texture from prompts such as figured basses, unfigured basses, and short melodies;
7. Compose and improvise based upon the above principles;
8. Reflect upon how the principles of musical organization vary in their usage over time, such as in response to social and economic pressures.

1209

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	250L
Name	Music Theory III Aural Lab

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 2320L
Name	Theory and Analysis III Aural Lab: Chromaticism

**List the course description and student learning outcomes**

Description:  
This is the third course in a four semester sequence. Continued development of practical musical skills related to both production (singing, tapping, conducting, performing on an instrument) and perception (active analytical listening, recognition and notation of auditorily presented melodies, rhythms, and harmonic patterns), focused in particular upon chromatic harmonic procedures such as those developed in the late-classical and early-romantic periods of Western art music. Continued practice in auditory analysis and improvisation with the voice and/or instruments.  
Pre-requisite: Theory and Analysis II: Diatonicism and Theory and Analysis II Aural Lab: Diatonicism. Co-requisite: Theory and Analysis III: Chromaticism  
SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Sing, using solfège, the most common scales, modes, chords, and intervals used in classical and popular music, as well chromatic, whole-tone, and octatonic scales;
2. Write down in notation the same musical constructs presented aurally, using standard notational devices such as accidentals, key signatures, time signatures, beams, flags, ties, and dots;
3. Perform at the keyboard, with moderate fluency, standard harmonic progressions incorporating such devices as applied chords, tonicizations, modulations, mixture chords, and Neapolitan and augmented-sixth chords (including reading from figured bass notation);
4. Sing, together with other students, passages in two-part counterpoint and four-part harmony which include the above chromatic devices;
5. Use standard conducting patterns while singing, reading, and listening to music;
6. Improvise (with the voice or on an instrument) using melodic and harmonic patterns characteristic of the material studied in this and the co-requisite lecture course;
7. Generalize from examples presented on paper to practical experiences with listening, performing, and improvising in real-time and in real-life musical contexts.

## 1210

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### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	250
Name	Music Theory III

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 2320
Name	Theory and Analysis III: Chromaticism

### List the course description and student learning outcomes

#### Description:

This is the third course in a four semester sequence. Continued study of theoretical aspects of musical structure, derived from close analytical engagement with music from multiple time periods, with a primary focus on chromatic music. Further development of higher-level capacities (contrapuntal writing in two parts, voice-leading in four parts, idiomatic harmonization of unaccompanied melodies and figured basses). Thorough study of the principles of harmonic progression in chromatic music (including the use of sequences, applied chords, tonicization/modulation, mixture, Neapolitan sixths, and augmented sixths), particularly through the analysis of works of European concert music from the late-classical and early-romantic periods.

Pre-requisite: Theory and Analysis II: Diatonicism and Theory and Analysis II Aural Lab: Diatonicism. Co-

requisite: Theory and Analysis III Aural Lab: Chromaticism

SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Identify the root, quality, and inversion of any presented applied-chord sonority common to Western classical music (as well as pop, rock, and jazz), including both dominant-type and diminished-type applied chords;
2. Explain how these non-diatonic sonorities function within phrases, subphrases, and progressions to either emphasize, tonicize or modulate to other key areas;
3. Continue a given two-chord model (or melody-and-bass fragment) according to the common harmonic sequence patterns;
4. Explain how smaller-scale structures like phrases and periods combine to form larger formal structures such as binary form;
5. Analyze passages such as these, whether presented either visually or aurally;
6. Approach such analysis not only vertically, in terms of chords, but also horizontally, in terms of melodies coordinated through to the principles of counterpoint and harmonies following idiomatic principles of progression;
7. Complete exercises in four-voiced texture based on these techniques and principles from prompts such as figured basses, unfigured basses, and unharmonized melodies;
8. Compose and improvise using the techniques of chord application, tonicization, modulation, and harmonic sequence;
9. Identify and construct additional advanced chromatic harmonies, such as Neapolitan chords, augmented-sixth chords, and mixture chords;
10. Reflect upon how the principles of musical organization vary in their usage over time, such as in response to social and economic pressures.

## 1212

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### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	252
Name	Music Theory IV

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 2325
Name	Theory and Analysis IV: Enharmonicism and Post-Tonality

### List the course description and student learning outcomes

#### Description:

This is the fourth course in a four semester sequence. Continued study of theoretical aspects of musical structure, derived from close analytical engagement with music from multiple time periods, with a primary focus on enharmonic practices in late-romantic classical music and post-tonal practices of early twentieth-century classical music. Extension of basic chromatic procedures (sequences, applied chords, tonicization/modulation, mixture, Neapolitan sixths, and augmented sixths) to remote relations requiring enharmonic interpretation. Introduction to methods of analysis for music not structured according to traditional European principles.

Pre-requisite: Theory and Analysis III: Chromaticism and Theory and Analysis III Aural Lab: Chromaticism.  
Co-requisite: Theory and Analysis III Aural Lab: Enharmonicism and Post-Tonality

SLOs:

1. Identify readily the root, quality, and inversion of all sonorities found in common-practice Western classical music (applied chords, mixture chords, Neapolitan and augmented-sixth chords, altered dominant chords, and common-tone diminished chords), as well as the techniques used to tonicize and modulate to both closely related and remote keys;
2. Construct and use the same harmonies and techniques in shorter phrases and longer passages;
3. Continue a given two-chord model (or melody-and-bass fragment) using various applied-chord and chromatic variants of common harmonic sequence patterns;
4. Comprehend the large-scale organizational principles of works in sonata form, rondo form, and ternary form (in coordination smaller-scale principles such as phrase, period, and binary-form organization);
5. Analyze longer passages and entire musical works (in common-practice and later styles), whether presented either visually or aurally;
6. Employ enharmonic reinterpretation to tonicize and modulate to remote keys;
7. Derive the prime form of a pitch-class set;
8. Compose and improvise using several of these techniques;
9. Reflect upon how the principles of musical organization vary in their usage over time, such as in response to social and economic pressures.

## 1220

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### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	252L
Name	Music Theory IV Aural Lab

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 2325L
Name	Theory and Analysis IV Aural Lab: Enharmonicism and Post-Tonality

### List the course description and student learning outcomes

#### Description:

This is the fourth course in a four semester sequence. Continued development of practical musical skills related to both production (singing, tapping, conducting, performing on an instrument) and perception (active analytical listening, recognition and notation of auditorily presented melodies, rhythms, and harmonic patterns), focused in particular upon Western art music of the late-romantic and early twentieth-century periods. Continued practice in auditory analysis and improvisation with the voice and/or instruments.

Pre-requisite: Theory and Analysis III: Chromaticism and Theory and Analysis III Aural Lab: Chromaticism.

Co-requisite: Theory and Analysis III: Enharmonicism and Post-Tonality

SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Sing or arpeggiate, using solfège (whether movable or fixed), the vast diversity of scales, modes, and chords found not only in late-nineteenth and early-twentieth-century classical music, but also in jazz and popular music (including but not limited to the whole-tone, octatonic);
2. Sing post-tonal (non-diatonic) melodic exercises constructed from interval successions or pitch-class sets;
3. Write down in notation these same musical constructs when presented aurally, using standard notational devices such as accidentals, key signatures, time signatures, beams, flags, ties, and dots;
4. Perform at the keyboard harmonic progressions incorporating such devices as standard chromaticisms (applied chords, tonicizations, modulations, mixture chords, Neapolitan chords, and augmented-sixth chords), newly introduced chromaticisms (common-tone diminished-seventh and augmented-sixth chords), and enharmonic reinterpretation (e.g., respelled diminished-seventh and augmented-sixth chords);
5. Sing, together with other students, passages in two-part counterpoint and four-part harmony which include the above chromatic and enharmonic devices;
6. Perform (and conduct to) rhythmic patterns involving complex metrical devices (such as syncopations, triplets, and polyrhythms) in standard and asymmetrical (non-isochronous) meters;
7. Improvise (with the voice or on an instrument) using melodic and harmonic patterns characteristic of the material studied in this and the co-requisite lecture course;
8. Generalize from examples presented on paper to practical experiences with listening, performing, and improvising in real-time and in real-life musical contexts.

## 1221

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### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	116
Name	Group Guitar I

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 1260
Name	Group Guitar I

### List the course description and student learning outcomes

#### Description:

Students will learn to read music and play melodies, chords and simple songs. Emphasis on classical curriculum, supplemented with instruction in other styles, including rock, blues and jazz. (NM)  
Student must supply instrument (classical, nylon-string guitar).

#### SLOs:

This class will focus on developing basic guitar skills with an emphasis on classical guitar technique. Students will complete this class with a working knowledge of the following elements: Reading Chord diagrams, tablature, and standard music notation (1st and 2nd Positions- frets 0-V); Classical/Fingerstyle Technique (single note and arpeggio patterns); Basic Open Chords & Strumming Patterns; Solo & Ensemble Music; Songs and basic accompaniment patterns

1222

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	117
Name	Group Guitar II

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1265
Name	Group Guitar II

**List the course description and student learning outcomes**

Description:  
For students who have completed Group Guitar I or have some basic guitar skills. Emphasis on classical curriculum, supplemented with instruction in other styles, including folk, rock, blues and jazz. (NM)  
Student must supply instrument (classical, nylon-string guitar)  
SLOs:  
Student Learning Outcomes [paste]:This class will focus on furthering previous guitar skills (such as gained from Group Guitar I) with an emphasis on classical guitar technique. Students will complete this class with a working knowledge of the following elements: Reading Music (1st through 5th Positions-frets 0-VIII); Fingerstyle (classical) Technique (right hand single note, double note, arpeggio, and left hand issues); Chords & Strumming Patterns (rudimentary theory and chord construction, CAGED

method movable bar chords); basic fretboard harmony; Solo & Ensemble Music (2 to 4 part music);  
Songs and accompaniment patterns

**1223**

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	124
Name	Group Violin I

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1215
Name	Group Violin I

**List the course description and student learning outcomes**

Description:  
This course is primarily intended for non- music majors. Students will receive weekly instruction in optimal violin performance posture and bowhold and will learn basic scales and pieces in a group environment.

SLOs:  
Students will demonstrate appropriate care and maintenance of stringed instruments.  
Students will demonstrate basic techniques and musical skills while stressing correct instrument positioning and bow hold  
Students will apply basic note reading skills in treble clef  
Students will utilize both pizzicato and arco techniques

Students will practice and perform several one octave scales, simple exercises and songs.  
Students will demonstrate the ability to perform assigned pieces individually and with other members of the class.

**1224**

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	125
Name	Group Violin II

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 1218
Name	Group Violin II

**List the course description and student learning outcomes**

Description:  
This course is primarily intended for non- music majors who have gained basic violin skills in Group Violin I class or through previous study of the violin. Students will receive weekly instruction in optimal violin performance posture and bow hold and will study more advanced scales, exercises and pieces in a group environment.  
SLOs:  
Students will demonstrate a variety of techniques and musical skills while stressing correct instrument positioning and bow hold  
Students will demonstrate the ability to perform a variety of bow strokes.  
Students will demonstrate fluency in treble clef note reading

Students will practice and perform several two octave scales, intermediate level exercises and songs. Students will demonstrate the ability to perform assigned pieces individually and with other members of the class.

**1225**

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	237
Name	Jazz Improvisation I

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 2320
Name	Jazz Improvisation I

**List the course description and student learning outcomes**

Description:  
Jazz Improvisation I  
Course Description [paste]: This course is an introduction to improvising in the modern jazz idiom. Students will address basic tools for developing a command of the harmonic, melodic and rhythmic elements necessary for improvising authentically in the language of modern jazz, including scales, arpeggios, licks and practice strategies for incorporating these into the student’s improvisations. Topics for discussion will include, but not be limited to, common song forms in mainstream jazz, the blues, performance practice, rhythmic, style and “feel” elements. The improvisations of important jazz artists will serve as a reference. This course is the second of a four-semester sequence in improvisation.  
SLOs:

The student will improve performance skills.

The student will learn and be able to execute idiomatic jazz improvisation vocabulary over typical harmonic progressions.

The student will develop an idiomatic musical style and interpretive skills in performing jazz melodies and improvisational phrases.

The student will recognize idiomatic song forms and blues progressions by ear.

1226

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	236
Name	Introduction to Improvisation

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 2315
Name	Introduction to Improvisation

**List the course description and student learning outcomes**

**Description:**

This is an introductory course in musical improvisation. Initial preparatory activities—including playing familiar tunes by ear, singing, call and response sequences, and ear training exercises—are designed to establish a sense of tonality, a sense of meter (rhythm), and “ear-hand coordination.” Basic aspects of jazz harmony, vocabulary, style, and literature are introduced during the latter part of the semester. This course is the first of a four-semester sequence in improvisation.

**SLOs:**

The student will improve performance skills

The student will develop and improve ear-hand coordination in order to successfully execute melodies on a musical instrument without the benefit of notated sheet music.

The student will develop and improve the ability to recognize by ear and implement harmonic and melodic elements of a song for the purposes of improvisation, including the melody, the root progression, and guide tone movement.

## 1227

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

### Registrar

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	MUS
Number	130
Name	Music Fundamentals

### Which type of change would you like to make?

Add a course

### Which type of course will be added?

Unique Course

### Propose a unique course number

Prefix and Number	MUSC 1153
Name	Music Fundamentals

### List the course description and student learning outcomes

#### Description:

Introduction to the elements of music, including basic notation, staves, clefs, major and minor scales and key signatures, time signatures, meters, rhythms, intervals, and triad qualities. For music majors who do not possess sufficient background for enrollment in Music Theory I: Basic Harmony and Voice-Leading. Credit not applicable to a degree in music. Corequisite: Music Fundamentals Lab.

#### SLOs:

By the end of the semester, students proceeding satisfactorily through the course should be able to:

1. Read rhythmic and pitch notation in the most commonly used time signatures and clefs;
2. Understand and employ principal notational devices, such as accidentals, key signatures, time signatures, beams, flags, ties, and dots;

3. Identify and construct the most common scales, chords, and intervals of both classical and popular music;
4. Identify and construct inversions of triads and seventh chords, and read figured bass symbols;
5. Transpose simple melodies and progressions to other keys;
6. Analyze brief musical passages, whether presented visually or aurally;
7. Engage attentively and cognitively with works of music in any genre, and thereby become a more confident and competent listener and contributor to music-making in everyday life.

**1228**

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**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	214
Name	Piano Proficiency

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number
Name

**List the course description and student learning outcomes**

Description:  
Exam for Music Majors only to demonstrate basic level of piano proficiency in Repertoire, Sight Reading, Scales, Chords and Arpeggios. Harmonization and Score Reading also required for Music Education Majors.  
SLOs:  
At the end of the course students will demonstrate through an exam their ability to:

- perform two contrasting repertoire pieces from differing time periods, one with pedal,
- sight reading skills
- mastery of all scales – Major and minor 2 octaves hands together,
- mastery of all arpeggios 2 octaves hands alone,

- mastery of I-IV-I-V-I chord progressions, all keys Major and minor, all inversions with pedal.

Music Education Majors will demonstrate through an exam their ability to:

- harmonize two different melodies with varying accompaniment styles
- play any two parts of two SATB vocal scores.

1229

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. This course is also eligible for CNM students, and CNM has approved the course description and learning outcomes. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	MUS
Number	239
Name	Spirit Marching Band

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	MUSC 2735
Name	Spirit Marching Band

**List the course description and student learning outcomes**

**Description:**

The Spirit Marching Band performs at all UNM home football games and select away games. The marching band is open to all students at UNM and CNM and supports both instrumental and visual units. Each member receives a monetary stipend upon completion of the season. Maximum of 8 credit hours allowed toward degrees in the College of Fine Arts, in the College of Education, and in the B.A. Liberal Arts and B.I.S.I. degrees; maximum of 4 credit hours allowed towards degrees in other colleges.

**SLOs:**

To cultivate within the student a value system that encourages community service.

To provide the performer with experiences that will enable them to communicate

thoughts/ideas/emotions in a unique and personal manner using his/her instrument, body, and physical motion.

To instill in students a commitment to life-long learning.

To promote personal growth through the rehearsal and performance of music, choreography, and drill of high quality.

To encourage students to continuously participate in and support artistic performances following graduation.

1230

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	THEA
Number	292
Name	Rendering for Stage, Screen, and New Media

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	THEA 2335
Name	Rendering for Stage, Screen, and New Media

**List the course description and student learning outcomes**

Description:  
Introduction to basic drawing skills used in the presentation of theatrical designs for stage, film, and digital media. Emphasis is given to accurate representation of the human figure, perspective, and lighting using different mediums.

SLOs:

- Develop fundamental sketch and rendering techniques in both monochromatic and color using various art media from dry to wet media
- Learn terms and theories of perspective drawing both one and two vanishing points
- Explore mood (light and shadow) in various lighting situation

**1231**

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	THEA
Number	231
Name	Voice for Actor I

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	THEA 2345
Name	Voice for Actor I

**List the course description and student learning outcomes**

Description:  
Basic vocal and physical skills with emphasis on relaxation, breath, and freeing the voice. Consideration of placement, articulation and support. Voice work is combined with movement to connect the expressive impulse to the entire body.

SLOs:  
By the end of this course, students will be able to:

1. Demonstrate practical knowledge of advanced singing techniques.
2. Show competency in the precision of tunings, rhythms, melodic intervals, and harmonies.
3. Recognize the difference between timbers and resonators.
4. Sing collectively.

5. Unite body impulses with rhythmic qualities.
6. Develop physical actions related to a song score.

**1232**

**NMLED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMLED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	THEA
Number	232
Name	Movement for the Stage

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	THEA 2350
Name	Movement for the Stage

**List the course description and student learning outcomes**

Description:  
An exploration of the art of acting primarily through the focus on body awareness, dynamic movement techniques, and physical characterization.

SLOs:  
By the end of this course, students will be able to:

1. Demonstrate an understanding of anatomy and how their bodies work.
2. Show competence in their ability to build physical strength and flexibility.
3. Discuss the fundamentals of physical storytelling, choreography, and physical theatre.
4. Demonstrate a theoretical and practical understanding of the connection between language and the

body.

5. Apply diverse tools and strategies to self-direct their physical work on the stage.

**1233**

**NMHED Comments – Staff in the UNM Registrar’s Office have worked closely with the faculty in the UNM Fine Arts Department, gaining assurance from the faculty that these courses are unique. Together they have verified that these are unique courses and that their SLOs and Course Descriptions are distinct from any other course currently in the NMHED Common Course Catalog.**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	THEA
Number	296
Name	Lighting Methods and Equipment

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	THEA 2325
Name	Lighting Methods and Equipment

**List the course description and student learning outcomes**

Description:  
Theory and practice of lighting for the stage. Crew assignment on departmental production required.  
SLOs:  
SLO 1: By the end of this course students will understand the principles of theatrical lighting technology for the stage.  
SLO 2: By the end of this course students will understand the principles of electricity for the stage.  
SLO 3: By the end of this course students will understand the principles of CAD (computer aided drafting).

1084

**NMHED Comments – The CCN-NC approved the course prefix & number *BUSA 1237* for this course**

**Registrar**

Name	Amy Means
Email	<a href="mailto:amy.means@enmu.edu">amy.means@enmu.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	BUS
Number	210
Name	Employability Skills

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	BUSA 2137
Name	Employability Skills

**List the course description and student learning outcomes**

Course Description: This course is designed to help students/potential employees recognize and develop positive personal qualities in preparation for successful employment. It also focuses on the communications skills, including interviewing and resume preparation, customer service skills, effective interpersonal skills, productivity, ethical standards and career development that are demand by employers.

Student Learning Outcomes:

1. Define ethics and its impact both personally and professionally.
2. Explain the importance of a professional appearance and guidelines for professional attire.
3. Describe appropriate professional etiquette in business situations.
4. Describe the relationship among responsibility, accountability, teamwork and leadership.
5. Define and describe personality traits, values and learning styles.
6. Identify individual personality traits, values and learning styles.
7. Describe the importance of goal setting and setting priorities.
8. Create short-term and long-term goals.

9. Explain the key principles of money management.
10. Define quality and its importance to the business.
11. Identify and describe the importance of customers and customer service.
12. Describe the causes and signs for stress and the impact on workplace performances.
13. List the techniques for effective time management.
14. Create a professional networking list.
15. Create a preliminary resume.
16. Identify proper situational leadership and teamwork activities.
17. Create the proper message of professionalism through personal appearance.
18. State the key steps in conducting a job search.
19. Identify interview process activities: pre-interview, during the interview, post-interview.
20. Demonstrate the proper way to respond in an interview situation.
21. Create a personal brand through written correspondence.
22. Develop a standardized cover letter and resume.

1104

NMHED Comments – The CCN-NC approved the course prefix & number *COMM 2990* for this course

**Registrar**

Name	Amy Means
Email	<a href="mailto:amy.means@enmu.edu">amy.means@enmu.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	COMM
Number	215
Name	Newspaper Practicum

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	COMM 2250
Name	Newspaper Practicum

**List the course description and student learning outcomes**

Course Description: Practical experience through work on student newspaper or yearbook as staff writers or editors under the supervision of the instructor. (May be repeated for a maximum of four hours).

Student Learning Outcomes:

1. A general understanding of the nature, elements, and principles of interpersonal communication including: universal processes, and the impact of culture, perception, self-awareness and listening.
2. An understanding of messages - verbal and nonverbal.
3. An understanding of interpersonal relationships including: stages and theories; growth and deterioration: friendship, love, and workplace relationships and an awareness of interpersonal conflict and the principles of power and influence.
4. An awareness of interpersonal conflict and the principles of power and influence.

1128

**NMHED Comments – The CCN-NC approved the course prefix & number *SPED 2211* for this course**

**Registrar**

Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

**Institutional Course Information (leave blank if course doesn't have an institutional number)**

Prefix	SPCE
Number	201
Name	Education of the Exceptional Person

**Which type of change would you like to make?**

Add a course

**Which type of course will be added?**

Unique Course

**Propose a unique course number**

Prefix and Number	SPED 2210
Name	Education of the Exceptional Person

**List the course description and student learning outcomes**

Description:

A survey of the characteristics and educational needs of exceptional children. Includes definition, etiology, characteristics and various educational alternatives for each of the exceptionalities. Students will explore:

- the historical and legal basis for special education services for students with disabilities;
- the exceptionality categories included in the federal Individuals with Disabilities Act (IDEA 2004) and NM State laws;
- the basic responsibilities of educators and school systems to students with exceptional needs including documentation and IEP participation;
- the importance of, and strategies for, collaboration with families, students, and other professionals
- research-based strategies for differentiating instruction and planning for students with exceptional needs.

SLOs:

- Define and describe the roles and responsibilities of special educators with regard to the six principles

of IDEA & related law (e.g., FERPA, NCLB);

- Become familiar with Universal Design for Learning (UDL) and its application in planning for academic success
- Explain special education procedural safeguards in parent-friendly language and answer relevant questions in an approachable way;
- Model professional ethics and advocacy in a variety of presented scenarios;
- Identify ways to collaborate with educational staff and families for academic success of students regardless of perceived abilities;
- Construct a resource guide that: describes the exceptionality categories included in IDEA and NM State Law; provides information on how eligibility is determined for each category; describes general characteristics of each category and applicable teaching considerations; and provides high quality free or low-cost evidence-based teaching resources applicable to each category.

1272

## Request a Change to the NMCCNS

### Submitting Institution

Name of HEI	UNM system
Name	Michael Raine
Email	<a href="mailto:mraine@unm.edu">mraine@unm.edu</a>

### Institutional Course Information (leave blank if course doesn't have an institutional number)

Prefix	(No response)
Number	(No response)
Name	(No response)

### Which type of change would you like to make?

Change Course Description and/or Student Learning Outcomes

### Current New Mexico Common Course

Prefix and Number	COMP 2224
Name	Food, Sex, or Fashion in Literature and Film

Requesting a correction to this UNM unique course (see below). This UNM course was

originally titled "Literary Questions" but an unauthorized syllabus was submitted with the current title, description and SLOs found in the HED Course Catalog. I've been trying for over a year to get this corrected. The previous submission #1024, sent 3/19/20, has disappeared without action. Michael Raine

Current description and SLOs:

This course will introduce you to French food, the way the French treat sex, and the role of fashion in French life. We will cover these topics from a historical perspective, working from prehistory to the present. We will also compare what French people think about food, sex, and fashion and the stereotypes that Americans have. The goal will be to explore an exciting series of topics while learning about important cultural features of another part of the world-all while thinking about your own culture.

Student Learning Outcomes

1. Students can identify several cultural works and explain how they are interpreted from different cultural perspectives
2. Students can describe the context in which a cultural work was produced and why the work was important for its users or audience
3. Students can describe one or two cultural ideas associated with several cultural works and how those ideas have persisted and changed over time

New and correct course title:

Cultures,  
Texts, Worlds

Proposed

description:

Multi-disciplinary course explores how literature, film and media shape identity and belonging, emphasizing cross-cultural perspectives. Explores how cultural texts confer meaning and value on human experience, shape different communities, and forge links among individuals and groups.

Proposed SLOs:

Over the course of the semester, through lectures, readings, class discussion, and completion of written assignments, students will:

1. Identify, investigate, and compare cultural and textual traditions and practices

(such as literature, cinema, media, and other arts) from two or more geopolitical zones (delineated by markers such as language, nation, or empire)

2. Understand critical concepts and methods from two or more disciplines in the humanities (such as history, linguistics, philosophy, political science, and gender studies), their intersections with literary, cinema, or media studies, and their relevance to the reading and interpretation of cultural texts and art forms
3. Analyze the composition, defining traits, and significance of a cultural text or art form with regard for its historical, political, and cultural context
4. Formulate and investigate a problem or question in light of a configuration of identity and community (shaped by categories such as nation, race, class, and gender), using a comparative, interdisciplinary approach
5. Understand how literary, cinematic, and artistic practices from different areas of the globe create an idea of a common world, producing forms of participation and exchange within a sphere of human experience

