KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department:_____ **Date:**_____

Title Of Course/Degree/Concentration/Certificate:_____

<u>**Change(s) Initiated:**</u> **(Please check)**

☐ **Closing of Degree**
☐ **Closing of Certificate**
☐ **New Certificate Proposal**
☐ **New Degree Proposal**
☐ **New Course**
☐ **New 82 Course (Pilot Course)**
☐ **Deletion of Course(s)**

☐ **Change in Degree or Certificate**
☐ **Change in Degree: Adding Concentration**
☐ **Change in Degree: Deleting Concentration**
☐ **Change in Prerequisite, Corequisite, and/or Pre/Co-requisite**
☐ **Change in Course Designation**
☐ **Change in Course Description**
☐ **Change in Course Title, Number, Credits and/or Hours**
☐ **Change in Academic Policy**
☐ **Pathways Submission:**

  ☐ **Life and Physical Science**
  ☐ **Math and Quantitative Reasoning**
  ☐ **A. World Cultures and Global Issues**
  ☐ **B. U.S. Experience in its Diversity**
  ☐ **C. Creative Expression**
  ☐ **D. Individual and Society**
  ☐ **E. Scientific World**

☐ **Change in Program Learning Outcomes**
☐ **Other (please describe):**_____

<u>**PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES**</u>

<u>**DEPARTMENTAL ACTION**</u>

Action by Department and/or Departmental Committee, if required:

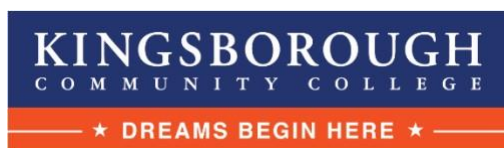**Date Approved:**_____**Signature, Committee Chairperson:**_____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved:_____**Signature, Department Chairperson:**_____

Date Approved:_____**Signature, Department Chairperson:**_____

I have reviewed the attached material/proposal

Signature, Department Chairperson: _____

TO: Spring 2025 Curriculum Committee

FROM: Prof. Scott Cally, Chair, Department of Communications and Performing Arts

DATE: March 1, 2025

RE: Change in Credit and Contact Hours for MCB 5200

The Department of Communications and Performing Arts is proposing

Rationale:

1. **Increased Lecture and Lab Time**
   Moving from a 2-credit, 3-hour format (1hr. lecture, 2 hrs. lab) to a 3-credit, 5-hour (1 hr. lecture, 4 hrs. lab) format allows for **more comprehensive coverage** of both theoretical concepts and hands-on practice. Editing is a process-intensive discipline requiring consistent mentorship and immediate application of techniques. The additional lecture time will solidify students' knowledge of narrative structure, pacing, and advanced software functionality, while increased lab hours will ensure ample opportunities for guided editing, peer collaboration, and troubleshooting.
2. **Licensed Footage for Short Films, Documentaries, and Music Videos**
   The department has invested in professional, fully licensed footage for multiple genres—including short films, documentaries, and music videos. These projects demand **extended hands-on instruction** for students to properly ingest, organize, and edit multi-camera or complex audio-visual elements. The **extra contact hours** help students finish these licensed projects with a polished, industry-ready result.
3. **Alignment with Industry and Transfer Requirements**
   o **Industry Expectation**: Professional editing workflows typically require significant seat-time to master timeline management, media organization, sound editing, color correction, and effects. By expanding to 3 credits, the course better reflects the **work intensity** expected in industry environments.
   o **Academic Articulation**: The expanded contact hours align the course more closely with 4-year programs (e.g., Brooklyn College's FILM 2701, Hunter College's FILMP 38200) which run 3- or 4-credit editing courses. This ensures **smoother credit transfer** and stronger articulation agreements for students continuing their studies.
4. **Student Success and Portfolio Development**
   The extended time also enhances students' ability to build **robust portfolios**. Polished editing projects in multiple genres significantly improve employability and readiness for

advanced coursework. Students benefit from more feedback cycles, iterative revisions, and in-depth critiques—key components to **professional-level** editing skill.

- **AS in Media Arts**: MCB 5200 is a core requirement for Media Majors. Increasing this course from 2 credits to 3 credits raises the program's required credits from **29** to **30** overall. While this adjustment slightly increases the number of credits required in the major, it also strengthens the program's rigor, ensuring graduates receive a more comprehensive skill set that better prepares them for both industry opportunities and transfer pathways.
- **Resource Allocation**: The department currently has sufficient editing stations and lab space to accommodate the added hours. Faculty schedules will be adjusted to support the extended lecture/lab time.

Increasing MCB 5200 from 2 credits (3 hours) to 3 credits (5 hours) will **significantly enrich** the educational experience and practical skill development of our students. By expanding lecture and lab contact time, students can fully explore editing theory and complete a robust series of licensed short film, documentary, and music video projects that mimic professional postproduction workflows. This proposal thus aligns with industry standards, improves articulation with four-year institutions, and better prepares our graduates for success in the media and entertainment fields.

Syllabus

MCB 5200

Instructor information

Instructor	Email	Office location & hours
Name	Email	Office location & hours

MCB 5200 – Video Editing with Media Composer (2 credits/1 hour lecture and 2 hours lab)

Description

This course is designed to get students up-and-running on the industry standard software used to edit movies, documentaries, and television shows by developing an understanding of the editing craft, the aesthetic, technical, and organizational skills required to take a project from start to finish.

This is a required course for all Broadcast Majors.

This course is offered every Fall and Spring.

Student Learning Outcomes

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

1. Analyze media, project files, and storage relationships.

2. Evaluate the production phases and apply appropriate strategies.

3. Synthesize video and audio files into coherent narratives.

4. Revise and refine sequences based on critical feedback.

Course materials

Zero Textbook Cost

This course is designated as a Zero Textbook Cost (ZTC) course. This means there are no costs associated with purchasing a textbook for this class. All required readings and materials have been carefully selected and are available to you at no additional cost. These resources are fully integrated into our Learning Management System (LMS), which you can access at any time.

Course grading structure

Weighted grading

For MCB 5200 – Video Editing with Media Composer, the grading breakdown is structured to evaluate the diverse set of skills and knowledge that students will develop throughout the course.

Grading Structure

1. Projects and Assignments (40%): Practical editing projects across various genres (music video, documentary, narrative film, wedding video) to assess technical skills, creativity, and ability to convey a narrative.

2. Quizzes (20%): Regular quizzes on software functionality, editing terminology, and understanding of the postproduction process.

3. Midterm Project (15%): A comprehensive editing assignment that requires students to utilize all learned skills to create a compelling narrative or piece.

4. Final Project (20%): An end-of-course capstone that challenges students to collaborate on a significant piece, incorporating feedback and iterative edits.

5. Participation and Peer Review (5%): Active involvement in class discussions, constructive peer feedback, and contribution to collaborative projects.

Grading Scale:

A: 93-100%

A-: 90-92%

B+: 87-89%

B: 83-86%

B-: 80-82%

C+: 77-79%

C: 73-76%

C-: 70-72%

D: 60-69%

F: Below 60%

Additional Notes:

Late submissions may result in grade deductions unless due to documented emergencies.

Plagiarism or failure to comply with ethical standards will result in a failing grade for the assignment and potential further disciplinary action.

Peer evaluations may form part of the assessment for group projects or presentations, fostering a collaborative and accountable learning environment.

This grading structure ensures that students are evaluated on both their technical abilities and their creative output, reflecting the diverse skill set required in the field of post-production video editing.

About the course

MCB 5200 – Video Editing with Media Composer is a rigorous exploration into the art and craft of video editing using industry-standard software. This course is designed to immerse students in the aesthetic, technical, and organizational aspects of video editing, providing a solid foundation for storytelling across various media forms such as music videos, documentaries, narrative films, and wedding videos.

In an exciting collaboration with EditStock, we have licensed professional footage specifically for use in this course. This includes access to camera and sound reports, continuity scripts, and transcripts for each genre project. These resources are invaluable in understanding the real-world workflow and organization of professional editing projects. Furthermore, this licensing agreement allows students to retain their edited projects for their portfolios, showcasing their skills to future employers or clients.

Throughout this course, students will develop a deep understanding of the relationship between media, project files, and storage locations, ensuring efficient workflow and organization. By engaging in hands-on projects and collaborative assignments, students will master the art of narrative construction, learning to edit and refine footage to create compelling stories that captivate audiences.

This course emphasizes not just the technical aspects of editing but also the creative and collaborative nature of the craft. Students will learn to make critical decisions, adapt to various styles and genres, and work effectively in a networked environment. The comprehensive curriculum is designed to challenge students, enhance their problem-solving skills, and prepare them for the dynamic field of media production.

To maximize class time for focused editing instruction and hands-on learning, timecoded footage will be made available through the Learning Management System. This allows students to review and prepare footage outside of class, ensuring that in-class time is optimally used for editing and receiving instructional guidance. By reviewing this footage beforehand, students can come to class with prepared questions and a clearer understanding of the tasks at hand, thus enhancing the efficiency of learning and editing during class time.

As a core requirement for all Broadcast Majors, this course is an essential step in your journey to becoming a proficient and innovative media professional. Prepare to dive deep into the world of video editing, develop your unique creative voice, and collaborate with peers to bring your visions to life.

By structuring the course to include both Open Lab time and access to timecoded footage through the Learning Management System, students are encouraged to practice their skills, refine their projects, and engage with the course material on a deeper level. This approach ensures a comprehensive learning experience, empowering students to develop their craft in video editing effectively and efficiently.

By the end of this course, students will be well-equipped with the skills, knowledge, and experience needed to excel in the ever-evolving field of media production. Let's embark on this creative journey together, shaping the stories of tomorrow through the power of editing today.

Topical course outline

Week	Topic	Assessments
Week 1	Introduction to Video Editing and Media Composer Topics: Course overview, introduction to Media Composer, understanding the editing interface.	Quiz on basic video editing terminology and Media Composer interface.
Week 2	Project Organization Topics: Working with Shared Projects, bin structures, understanding sequences and creating duplicates v. copies. Topics: Bin locks, bin structures, understanding the importance of naming conventions and duplicating sequences.	Best practices for "single project with many editors". Students edit the same scene from the same project.
Week 3	The Art of Storytelling in Editing Topics: Narrative structures, pacing, and continuity in editing.	Discussion and analysis of different narrative structures in film and TV.
Week 4	Preproduction Planning and Script Analysis Topics: Script breakdown, shot lists, and planning the edit from scripts and continuity sheets from EditStock.	Instructor guided editing.
Week 5	Editing Techniques I: Building the Rough Cut Topics: Assembling scenes, J and L cuts, basic dialogue editing.	Rough cut of a short scene using provided footage.
Week 6	Editing Techniques II: Refining the Edit Topics: Trimming, split edits, and refining pacing and rhythm.	Revised cut of the previous week's scene with peer reviews.
Week 7	Advanced Editing: Working with Sound Topics: Adding and editing sound, understanding sound continuity and working with music.	Edit a scene focusing on sound design using licensed footage.
Week 8	Collaborative Editing in a Networked Environment Topics: Workflow strategies, sharing projects, and collaborative editing techniques.	Students may choose to either work individually or work in small groups. They select the genre project from EditStock projects.
Week 9	Editing Different Genres	Editing projects for peer and instructor review.

Week	Topic	Assessments
	Topics: Techniques and challenges of editing various genres including documentaries, music videos, and wedding videos.	
Week 10	The Final Project: Production and Review Topics: Final project editing, incorporating feedback, and iterative editing.	Editing projects for peer and instructor review.
Week 11	The Final Project: Production and Review Topics: Final project editing, incorporating feedback, and iterative editing.	Editing projects for peer and instructor review.
Week 12	The Final Project: Production and Review Topics: Final project editing, incorporating feedback, and iterative editing.	Present and submit the final edited project for peer and instructor review.
Finals Week		Final Exam

Note: Each week should also include time for reviewing work, discussing challenges, and addressing questions related to ongoing projects. This schedule allows for flexibility and adaptation based on student progress and the specific needs of the class. It is also advisable to incorporate guest lectures or workshops with industry professionals to provide students with insights into the professional world of video editing.

Students are encouraged to take advantage of each week's Open Lab which is a dedicated time for students to engage deeply with their projects, seek individualized feedback, and troubleshoot issues with peers and instructors. This additional support is crucial in fostering a collaborative and supportive learning environment. It allows for flexibility and adaptation based on student progress and the specific needs of the class. Additionally, incorporating guest lectures or workshops with industry professionals during some Open Lab sessions will provide students with valuable insights into the professional world of video editing.

By structuring the course to include Open Lab time, students are encouraged to practice their skills, refine their projects, and engage with the course material on a deeper level, ensuring a comprehensive learning experience.

Statements

Preferred Name or Gender Pronoun

At Kingsborough Community College we affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. If you have any questions or concerns, please do not hesitate to contact me.

Academic Integrity Policy:

Kingsborough Community College is dedicated to upholding a scholastic environment where academic integrity is honored and respected. This commitment is fundamental to preparing students for future

academic, personal, and professional success. The college emphasizes the importance of honesty, trust, fairness, respect, and responsibility as the cornerstones of academic life and beyond.

In an era where technology, particularly Artificial Intelligence (AI), is increasingly integral to academic work, it is imperative to address its use within the framework of academic integrity. AI, while a valuable tool, must be used responsibly and ethically. Misuse of AI in academic endeavors constitutes a violation of academic integrity and is subject to the same scrutiny and disciplinary actions as traditional forms of academic dishonesty.

Examples of academic dishonesty include, but are not limited to:

•Cheating: Using unauthorized materials or receiving unauthorized assistance during an examination or other academic exercise.

•Plagiarism: Presenting someone else's work, including AI-generated content, as one's own without proper attribution.

•Internet Plagiarism: Copying or downloading information from the internet and representing it as one's own work.

•Obtaining Unfair Advantages: Engaging in any activity that gives one an unfair academic advantage over other students.

•Falsification of Records: Altering or assisting in the altering of any official record of the college or submitting false information or omitting requested information.

•AI Misuse: Using artificial intelligence to complete assignments, generate academic works, or conduct research without proper disclosure or in a manner that is contrary to the guidelines set forth by the instructor or institution.

The college expects all students to navigate their academic journeys with integrity, which includes the responsible use of AI and other technological resources. To foster a culture of integrity, students are encouraged to familiarize themselves with the tools and techniques that enhance learning and to engage with AI in a manner that is transparent, fair, and conducive to academic growth.

Violations of the Academic Integrity Policy, whether involving traditional methods or AI technologies, are taken seriously and may result in charges of academic dishonesty. Such charges are subject to the college's disciplinary procedures and can lead to penalties including failing grades, suspension, and expulsion.

By adhering to the principles of academic integrity, students at Kingsborough Community College commit to a path of honesty and excellence, ensuring that their academic achievements are a true reflection of their efforts and abilities.

Disability and Accommodation Statement:

Students with disabilities will receive the reasonable accommodations to which they are entitled. If you have a documented disability and are registered with the Accessibility Center on campus, please feel free to speak with me in private regarding your accommodation. All information will be kept confidential. The Accessibility office is located in Room D205 and can be reached via email at aas@kbcc.cuny.edu.

Kingsborough Community College does not discriminate against any student on the basis of pregnancy or related conditions. Absences due to medical conditions relating to pregnancy will be excused for as long as deemed medically necessary by a student's doctor and students will be given the opportunity to make up missed work. Students needing assistance can seek accommodations from Access-Ability Services at 718-368-5175

Religious Observances:

Students who anticipate missing a class or an assignment submission due to a religious or cultural observance are required to contact me no later than the end of the second week of class.

Classroom Conduct/Civility Statement:

Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility and respect for the diversity of opinions are paramount in all learning environments, whether in-person, online synchronous, or online asynchronous. It is likely you may not agree with everything which is said or discussed in the classroom, yet courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability are not accepted. Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.

Syllabus

MCB 5200

Instructor information

Instructor	Email	Office location & hours
Name	Email	Office location & hours

MCB 5200 – Video Editing with Media Composer (3 credits/5 hour; 1 hour lecture and 4 hours lab)

Description

This course is designed to get students up-and-running on the industry standard software used to edit movies, documentaries, and television shows by developing an understanding of the editing craft, the aesthetic, technical, and organizational skills required to take a project from start to finish.

This is a required course for all Broadcast Majors.

This course is offered every Fall and Spring.

Student Learning Outcomes

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

1. Analyze media, project files, and storage relationships.

2. Evaluate the production phases and apply appropriate strategies.

3. Synthesize video and audio files into coherent narratives.

4. Revise and refine sequences based on critical feedback.

Course materials

Zero Textbook Cost

This course is designated as a Zero Textbook Cost (ZTC) course. This means there are no costs associated with purchasing a textbook for this class. All required readings and materials have been carefully selected and are available to you at no additional cost. These resources are fully integrated into our Learning Management System (LMS), which you can access at any time.

Course grading structure

Weighted grading

For MCB 5200 – Video Editing with Media Composer, the grading breakdown is structured to evaluate the diverse set of skills and knowledge that students will develop throughout the course.

Grading Structure

1. Projects and Assignments (40%): Practical editing projects across various genres (music video, documentary, narrative film, wedding video) to assess technical skills, creativity, and ability to convey a narrative.

2. Quizzes (20%): Regular quizzes on software functionality, editing terminology, and understanding of the postproduction process.

3. Midterm Project (15%): A comprehensive editing assignment that requires students to utilize all learned skills to create a compelling narrative or piece.

4. Final Project (20%): An end-of-course capstone that challenges students to collaborate on a significant piece, incorporating feedback and iterative edits.

5. Participation and Peer Review (5%): Active involvement in class discussions, constructive peer feedback, and contribution to collaborative projects.

Grading Scale:

A: 93-100%

A-: 90-92%

B+: 87-89%

B: 83-86%

B-: 80-82%

C+: 77-79%

C: 73-76%

C-: 70-72%

D: 60-69%

F: Below 60%

Additional Notes:

Late submissions may result in grade deductions unless due to documented emergencies.

Plagiarism or failure to comply with ethical standards will result in a failing grade for the assignment and potential further disciplinary action.

Peer evaluations may form part of the assessment for group projects or presentations, fostering a collaborative and accountable learning environment.

This grading structure ensures that students are evaluated on both their technical abilities and their creative output, reflecting the diverse skill set required in the field of post-production video editing.

About the course

MCB 5200 – Video Editing with Media Composer is an intensive, practice-driven class designed to broaden students' editing capabilities. By balancing **1 hour of lecture** (covering theory, aesthetics, and workflow concepts) with **4 hours of lab** (providing substantial, supervised editing time), students gain deeper competency and can more effectively integrate feedback. Licensed professional footage from **EditStock** exposes you to real-world challenges—camera logs, sound reports, continuity scripts—mirroring professional postproduction environments.

Key Features:

- **Extended Lab Time**: The 4-hour lab each week allows for detailed technical guidance, immediate application of lecture concepts, and ongoing refinement of your editing projects.
- **Portfolio Building**: Students keep final edited pieces from multiple genres, strengthening resumes and showcasing advanced editing skills to potential employers or transfer institutions.
- **Iterative Process**: Edits are frequently revisited after peer/instructor feedback, reflecting genuine production practices and reinforcing the creative and collaborative nature of professional editing.

This is a rigorous exploration into the art and craft of video editing using industry-standard software. This course is designed to immerse students in the aesthetic, technical, and organizational aspects of video editing, providing a solid foundation for storytelling across various media forms such as music videos, documentaries, narrative films, and wedding videos.

In an exciting collaboration with EditStock, we have licensed professional footage specifically for use in this course. This includes access to camera and sound reports, continuity scripts, and transcripts for each genre project. These resources are invaluable in understanding the real-world workflow and organization of professional editing projects. Furthermore, this licensing agreement allows students to retain their edited projects for their portfolios, showcasing their skills to future employers or clients.

Throughout this course, students will develop a deep understanding of the relationship between media, project files, and storage locations, ensuring efficient workflow and organization. By engaging in hands-on projects and collaborative assignments, students will master the art of narrative construction, learning to edit and refine footage to create compelling stories that captivate audiences.

This course emphasizes not just the technical aspects of editing but also the creative and collaborative nature of the craft. Students will learn to make critical decisions, adapt to various styles and genres, and work effectively in a networked environment. The comprehensive curriculum is designed to challenge students, enhance their problem-solving skills, and prepare them for the dynamic field of media production.

To maximize class time for focused editing instruction and hands-on learning, timecoded footage will be made available through the Learning Management System. This allows students to review and prepare footage outside of class, ensuring that in-class time is optimally used for editing and receiving instructional guidance. By reviewing this footage beforehand, students can come to class with prepared questions and a

clearer understanding of the tasks at hand, thus enhancing the efficiency of learning and editing during class time.

As a core requirement for all Broadcast Majors, this course is an essential step in your journey to becoming a proficient and innovative media professional. Prepare to dive deep into the world of video editing, develop your unique creative voice, and collaborate with peers to bring your visions to life.

By structuring the course to include both Open Lab time and access to timecoded footage through the Learning Management System, students are encouraged to practice their skills, refine their projects, and engage with the course material on a deeper level. This approach ensures a comprehensive learning experience, empowering students to develop their craft in video editing effectively and efficiently.

By the end of this course, students will be well-equipped with the skills, knowledge, and experience needed to excel in the ever-evolving field of media production. Let's embark on this creative journey together, shaping the stories of tomorrow through the power of editing today.

Topical Course Outline (REVISED)

Week	Topic	Assessments & Activities
1	**Introduction to Video Editing & Media Composer** - Interface Overview - File Management Basics	*Quiz* on editing terminology & software interface
2	**Project Organization** - Shared Projects, Bin Structures, Duplicates vs. Copies - Best Practices for "Single Project with Many Editors"	*Lab Task*: Edit the same scene from the same project; focus on naming conventions
3	**The Art of Storytelling** - Narrative Structures, Pacing, Continuity - Analyzing Different Film & TV Examples	*Discussion*: Compare/contrast narrative styles; short reflection on pacing
4	**Preproduction Planning & Script Analysis** - Script Breakdown, Shot Lists, Continuity Sheets	*Instructor-Guided Editing*: Practice organizing shots based on continuity scripts from EditStock
5	**Editing Techniques I: Building the Rough Cut** - Assembling Scenes, J & L Cuts, Basic Dialogue Editing	*Rough Cut Submission*: Short scene using provided footage
6	**Editing Techniques II: Refining the Edit**	*Revised Cut*: Peer reviews & refinement of Week 5 scene

Week	Topic	Assessments & Activities
	- Trimming, Split Edits, Polishing Pacing & Rhythm	
7	**Advanced Editing: Working with Sound** - Sound Continuity, Layering Music, Balancing Dialogue	*Edit a Scene* focusing on sound design & mixing
8	**Collaborative Editing in a Networked Environment** - Workflow Strategies, Sharing Projects	*Group/Individual Choice*: Select a new genre project from EditStock (music video, documentary, wedding footage)
9	**Editing Different Genres** - Techniques & Challenges across Documentary, Music Video, etc.	*In-Progress Review*: Instructor & peer feedback
10	**Final Project: Production & Review** - Incorporating Feedback, Iterative Editing Cycles	*Midterm Project* due; begin drafting final project
11	**Final Project: Production & Review** - Ongoing Iterations, Troubleshooting, Advanced Effects	*Lab Work*: Continue refining final project
12	**Final Project: Production & Review** - Polishing Cut, Final Sound Mix, Color Adjustments	*Final Project Submission* & presentation; peer critiques
Finals Week	**Final Exam**	Cumulative assessment of concepts & techniques

Additional Support & Open Lab

Each week includes **Open Lab** sessions for extra practice, project refinements, and personalized instructor feedback. Students are strongly encouraged to use this time to work collaboratively, address technical challenges, and deepen their understanding of the editing process.

Students are encouraged to take advantage of each week's Open Lab which is a dedicated time for students to engage deeply with their projects, seek individualized feedback, and troubleshoot issues with peers and instructors. This additional support is crucial in fostering a collaborative and supportive learning environment. It allows for flexibility and adaptation based on student progress and the specific needs of the class. Additionally, incorporating guest lectures or workshops with industry professionals during some Open Lab sessions will provide students with valuable insights into the professional world of video editing.

By structuring the course to include Open Lab time, students are encouraged to practice their skills, refine their projects, and engage with the course material on a deeper level, ensuring a comprehensive learning experience.

Statements

Preferred Name or Gender Pronoun

At Kingsborough Community College we affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. If you have any questions or concerns, please do not hesitate to contact me.

Academic Integrity Policy:

Kingsborough Community College is dedicated to upholding a scholastic environment where academic integrity is honored and respected. This commitment is fundamental to preparing students for future academic, personal, and professional success. The college emphasizes the importance of honesty, trust, fairness, respect, and responsibility as the cornerstones of academic life and beyond.

In an era where technology, particularly Artificial Intelligence (AI), is increasingly integral to academic work, it is imperative to address its use within the framework of academic integrity. AI, while a valuable tool, must be used responsibly and ethically. Misuse of AI in academic endeavors constitutes a violation of academic integrity and is subject to the same scrutiny and disciplinary actions as traditional forms of academic dishonesty.

Examples of academic dishonesty include, but are not limited to:

•Cheating: Using unauthorized materials or receiving unauthorized assistance during an examination or other academic exercise.

•Plagiarism: Presenting someone else's work, including AI-generated content, as one's own without proper attribution.

•Internet Plagiarism: Copying or downloading information from the internet and representing it as one's own work.

•Obtaining Unfair Advantages: Engaging in any activity that gives one an unfair academic advantage over other students.

•Falsification of Records: Altering or assisting in the altering of any official record of the college or submitting false information or omitting requested information.

•AI Misuse: Using artificial intelligence to complete assignments, generate academic works, or conduct research without proper disclosure or in a manner that is contrary to the guidelines set forth by the instructor or institution.

The college expects all students to navigate their academic journeys with integrity, which includes the responsible use of AI and other technological resources. To foster a culture of integrity, students are encouraged to familiarize themselves with the tools and techniques that enhance learning and to engage with AI in a manner that is transparent, fair, and conducive to academic growth.

Violations of the Academic Integrity Policy, whether involving traditional methods or AI technologies, are taken seriously and may result in charges of academic dishonesty. Such charges are subject to the college's disciplinary procedures and can lead to penalties including failing grades, suspension, and expulsion.

By adhering to the principles of academic integrity, students at Kingsborough Community College commit to a path of honesty and excellence, ensuring that their academic achievements are a true reflection of their efforts and abilities.

Disability and Accommodation Statement:

Students with disabilities will receive the reasonable accommodations to which they are entitled. If you have a documented disability and are registered with the Accessibility Center on campus, please feel free to speak with me in private regarding your accommodation. All information will be kept confidential. The Accessibility office is located in Room D205 and can be reached via email at aas@kbcc.cuny.edu.

Kingsborough Community College does not discriminate against any student on the basis of pregnancy or related conditions. Absences due to medical conditions relating to pregnancy will be excused for as long as deemed medically necessary by a student's doctor and students will be given the opportunity to make up missed work. Students needing assistance can seek accommodations from Access-Ability Services at 718-368-5175

Religious Observances:

Students who anticipate missing a class or an assignment submission due to a religious or cultural observance are required to contact me no later than the end of the second week of class.

Classroom Conduct/Civility Statement:

Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility and respect for the diversity of opinions are paramount in all learning environments, whether in-person, online synchronous, or online asynchronous. It is likely you may not agree with everything which is said or discussed in the classroom, yet courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability are not accepted. Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.