



# CURRICULUM COMMITTEE | AGENDA

Wednesday, April 20, 2016 | 3:00 p.m.

Loft Conference Room – Drescher Hall 300-E

## Members:

Guido Davis Del Piccolo, <i>Chair</i>	Maral Hyeler	Walt Louie	James Pacchioli
Jennifer Merlic, <i>Vice Chair</i>	William Konya	Kymia Mahjouri (AS)	Elaine Roque
Brenda Antrim (non-voting)	Helen LeDonne	Steve Maldonado (AS)	Gita Runkle
Ida Danzey	Karen Legg	Emin Menachekanian	David Shirinyan
Christina Gabler	Emily Lodmer	Estela Narrie	Mark Tomasic
Sandra Hutchinson	Georgia Lorenz	Darryl-Keith Ogata	Odemaris Valdivia

## Interested Parties:

Maria Bonin	Vicki Drake	Pete Morris	Linda Sinclair
Patricia Burson	Jonathan Eady (AS)	Steven Myrow	Esau Tovar
Dione Carter	Kiersten Elliott	Estela Ruezga	Julie Yarrish

## Ex-Officio Members:

Fran Chandler	Jesse Randel
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## AGENDA

*(Items for action are listed alphabetically; items for information are listed numerically)*

- I. Call to order
- II. Public Comments\*
- III. Approval of Minutes .....3
- IV. Chair’s report:
- V. Information Items:

### *(Course Updates)*

- |  |   |
|--|---|
| 1. KIN PE 5A Beginning Badminton           | 19. MUSIC 32 Appreciation of Music                |
| 2. KIN PE 48A Beginning Swimming           | 20. MUSIC 34 Survey of Piano Music                |
| 3. KIN PE 48B Elementary Swimming          | 21. MUSIC 36 History of Rock Music                |
| 4. KIN PE 48C Intermediate Swimming        | 22. MUSIC 50A Elementary Voice                    |
| 5. KIN PE 48D Advanced Swimming            | 23. MUSIC 50B Intermediate Voice                  |
| 6. KIN PE 57A Beginning Volleyball         | 24. MUSIC 53 Jazz Vocal Ensemble                  |
| 7. KIN PE 57B Intermediate Volleyball      | 25. MUSIC 60A Elementary Piano First Level        |
| 8. KIN PE 57C Advanced Volleyball          | 26. MUSIC 60B Elementary Piano Second Level       |
| 9. KIN PE 59A Beginning Beach Volleyball   | 27. MUSIC 60C Elementary Piano Third Level        |
| 10. MUSIC 1 Fundamentals Of Music          | 28. MUSIC 60D Elementary Piano Fourth Level       |
| 11. MUSIC 2 Musicianship                   | 29. MUSIC 61A Intermediate Piano Fifth Level      |
| 12. MUSIC 6 Diatonic Harmony               | 30. MUSIC 61B Intermediate Piano Sixth Level      |
| 13. MUSIC 10 Popular Harmony And Arranging | 31. MUSIC 63 Sight Reading At Keyboard            |
| 14. MUSIC 13 Tonal Counterpoint            | 32. MUSIC 64 Piano Ensemble                       |
| 15. MUSIC 19 Orchestration                 | 33. MUSIC 79A Jazz Improvisation                  |
| 16. MUSIC 24 Conducting                    | 34. MUSIC 81 Introduction To Mariachi Performance |
| 17. MUSIC 30 Music History I               |   |
| 18. MUSIC 31 Music History II              |   |

*\*Five minutes is allotted to any member of the public who wishes to address the Curriculum Committee on a specific agenda item, for general public comments, or non-agenda items.*

VI. Action Items:

*(New Courses)*

- a. MEDIA 4 Introduction to Game Studies .....6  
 b. POL SC 24 Introduction to Law ..... 11

*(Course Reinstatement)*

- c. TH ART 28B Advanced Stage Make-Up ..... 15  
 d. TH ART 32 Scenic Design..... 19

*(New Program)*

- e. Visual Development Department Certificate .....25

*(Program Revisions)*

- f. Changes to degrees and certificates as a result of courses considered on this agenda

VII. New Business

- Global Citizenship Requirement

VIII. Adjournment

*Please advise Guido Davis Del Piccolo (x. 3561), Jennifer Merlic (x. 4616) or Irena Zugic (x. 4403) if you are unable to attend this meeting.*



# CURRICULUM COMMITTEE I MINUTES

Wednesday, April 6, 2016 / 3:00 p.m.

Loft Conference Room – Drescher Hall 300-E

## Members Present:

Guido Davis Del Piccolo, <i>Chair</i>	William Konya	Kymia Mahjouri (AS)	Gita Runkle
Jennifer Merlic, <i>Vice Chair</i>	Helen LeDonne	Emin Menachekanian	David Shirinyan
Brenda Antrim (non-voting)	Karen Legg	Estela Narrie	Odemaris Valdivia
Ida Danzey	Emily Lodmer	Darryl-Keith Ogata	
Christina Gabler	Georgia Lorenz	James Pacchioli	
Maral Hyeler	Walt Louie	Elaine Roque	

## Members Absent:

Sandra Hutchinson	Steve Maldonado (AS)	Mark Tomasic
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## Others Present:

Eve Adler	Fariba Bolandhemat	Chris Fria	Diane Gross
Jae Lee	Colleen McGraw	Mitra Moassessi	

## MINUTES

*(Items for action are listed alphabetically; items for information are listed numerically)*

### I. Call to order:

The meeting was called to order at 3:10pm.

### II. Public Comments\*:

None.

### III. Approval of Minutes:

The minutes of March 16, 2016 were approved as presented.

### IV. Chair's report:

- Guido reported that the first read of the revision to AR 5110 passed the Senate. However, due to a recent clarification from the ASCCC, the previous decision to spell out the actual configuration of the Curriculum Committee in the Senate Bylaws rather than in the ARs does not seem to be beneficial and therefore, with the Committee's permission, Guido will insert the previously approved configuration into the AR.

### V. Information Items:

*(Course Updates)*

- COSM 28A Skin Care 2A
- MATH 32 Plane Geometry
- MEDIA I Survey of Mass Media Communications
- NURSNG 10 Nursing Skills

### VI. Action Items:

- Revisions to AR 5111: Establishment of Courses and Programs Originating Within Departments – presented by Guido

**Motion made by:** Karen Legg

**Seconded by:** Odemaris Valdivia

The motion passed unanimously.

- b. Removal of AR 5112: Establishment of Courses and Programs Originating Outside Departments – presented by Guido  
**Motion made by:** Elaine Roque                      **Seconded by:** Georgia Lorenz  
 The motion passed unanimously.
- c. Revisions to AR 5113: Program Discontinuance Process – presented by Guido  
**Motion made by:** James Pacchioli                      **Seconded by:** Estela Narrie  
 The motion passed unanimously.
- d. Revision of AP Exam Credit – presented by Guido  
**Motion made by:** Estela Narrie                      **Seconded by:** Jennifer Merlic  
 The motion passed unanimously.

*(Consent Agenda)*

- e. MATH 21 Finite Mathematics (addition of Math 50 as a prerequisite)  
**Motion made by:** Elaine Roque                      **Seconded by:** Georgia Lorenz  
 The motion passed unanimously.
- f. MATH 54 Elementary Statistics (addition of Math 50 as a prerequisite)  
**Motion made by:** Elaine Roque                      **Seconded by:** Georgia Lorenz  
 The motion passed unanimously.

*(Course Revision)*

- Change in Hours (increase in hours from 1 lecture 3 lab to 0.5 lecture 5.5 lab; no change in units)*  
 – presented by Jae Lee
- g. DANCE 33 Ballet 3
  - h. DANCE 34 Ballet 4
  - i. DANCE 35 Ballet 5
  - j. DANCE 36 Ballet 6
- (Approved with minor change in lecture and lab hours with no impact to units)  
**Motion made by:** Karen Legg                      **Seconded by:** Estela Narrie  
 The motion passed unanimously.

*(New Courses)*

- k. CIS 37 Microsoft Word (replaces CIS 37A and CIS 37B; prerequisite: CIS I; skills advisory: ability to type 25 wpm) – presented by Diane Gross and Fariba Bolandhemat  
 (Approved with minor edits and removal of eligibility for English I as a skills advisory)  
**Motion made by:** David Shirinyan                      **Seconded by:** Emily Lodmer  
 The motion passed unanimously.  
 Prerequisite: CIS I; Skills Advisory: ability to type 25 wpm  
**Motion made by:** Odemaris Valdivia                      **Seconded by:** Helen LeDonne  
 The motion passed unanimously.
- l. ET 21A Character Design (pre/corequisite: ET 20; prerequisite: ET 37) – presented by Chris Fria  
**Motion made by:** Walt Louie                      **Seconded by:** Karen Legg  
 The motion passed unanimously.  
 Pre/corequisite: ET 20; Prerequisite: ET 37  
**Motion made by:** Georgia Lorenz                      **Seconded by:** Emily Lodmer  
 The motion passed unanimously.
- m. ET 21B Environment Design (pre/corequisite: ET 91 and ET 94; prerequisite: ET 20) – presented by Chris Fria  
**Motion made by:** Walt Louie                      **Seconded by:** Karen Legg  
 The motion passed unanimously.  
 Pre/corequisite: ET 91 and ET 94; Prerequisite: ET 20  
**Motion made by:** Georgia Lorenz                      **Seconded by:** Emily Lodmer  
 The motion passed unanimously.
- n. ET 21C Prop and Vehicle Design (pre/corequisite: ET 91 and ET 94; prerequisite: ET 20) – presented by Chris Fria

**Motion made by:** Walt Louie

**Seconded by:** Karen Legg

The motion passed unanimously.

Pre/corequisite: ET 91 and ET 94; Prerequisite: ET 20

**Motion made by:** Georgia Lorenz

**Seconded by:** Emily Lodmer

The motion passed unanimously.

- o. HEALTH 70 Integrative Health – presented by Eve Adler  
(Approved with minor edits to course description)

**Motion made by:** David Shirinyan

**Seconded by:** Elaine Roque

The motion passed unanimously.

- p. MATH 50 Pre-Statistics (prerequisite: MATH 84 or MATH 85) – presented by Mitra Moassessi and Colleen McGraw

**Motion made by:** James Pacchioli

**Seconded by:** Estela Narrie

The motion passed unanimously.

Prerequisite: MATH 84 or MATH 85

**Motion made by:** Georgia Lorenz

**Seconded by:** Odemaris Valdivia

The motion passed unanimously.

- q. PRO CR 21 First Aid and Cardio-Pulmonary Resuscitation – presented by Elaine Roque  
(Approved with minor edits to course description, lecture and lab hours, and permission to set minimum qualifications as appropriate after consulting other parties)

**Motion made by:** Georgia Lorenz

**Seconded by:** Helen LeDonne

The motion passed unanimously.

*(Distance Education)*

- r. CIS 37 Microsoft Word – presented by Diane Gross and Fariba Bolandhemat

**Motion made by:** Maral Hyeler

**Seconded by:** Gita Runkle

The motion passed unanimously.

*(Program Revisions)*

- s. Addition of ET 21A, ET 21B, ET 21C to Animation AS/Certificate of Achievement –  
Tabled pending official submission of proposal revision of the Animation AS/Certificate  
of Achievement

**Motion made by:** Georgia Lorenz

**Seconded by:** William Konya

The motion passed unanimously.

- t. Revisions to programs involving CIS 37A and CIS 37B

- a. Computer Business Applications Associate in Science (AS) / Certificate of Achievement (CIS 37 replaces CIS 37A)
- b. General Office Associate in Science (AS) / Certificate of Achievement (CIS 37 replaces CIS 37A and CIS 37B; total units reduced by 3)
- c. Legal Administrative Assistant Associate in Science (AS) / Certificate of Achievement (CIS 37 replaces CIS 37A and CIS 37B; total units reduced by 3)
- d. Medical Administrative Assistant Associate in Science (AS) / Certificate of Achievement (CIS 37 replaces CIS 37A and CIS 37B; total units reduced by 3)
- e. Clerical/Data Entry Department Certificate (CIS 37 replaces CIS 37A)
- f. Digital Publishing Department Certificate (CIS 37 replaces CIS 37A)
- g. Word Processing Department Certificate (CIS 37 replaces CIS 37A and CIS 37B; total units reduced by 3)

**Motion made by:** David Shirinyan

**Seconded by:** Elaine Roque

The motion passed unanimously.

- u. Changes to degrees and certificates as a result of courses considered on this agenda

## VII. New Business

- ASCCC Spring Plenary Resolutions – presented by Guido

## VIII. Adjournment

The meeting adjourned at 5:22pm.

## Santa Monica College New SMC Course

### Expanded Course Outline for MEDIA 4 - Introduction to Game Studies

Course Cover	
Discipline	MEDIA-MEDIA STUDIES
Course Number	4
Full Course Title	Introduction to Game Studies
Catalog Course Description	This introductory course examines the medium of videogames. The course studies how videogames have developed historically, culturally, and technically. Issues of narrative, design, interactivity, and spatiality which inform both the medium as a whole and individual games in particular, are examined. How videogames function as media texts within popular culture is also assessed.
Rationale	A growing industry in Silicon Beach is the video game industry. In order to better equip our students for careers in Silicon Beach (CTE) and more broadly careers in media fields, this course offers students a theoretical background into video games as a historical, social, and cultural medium.
Proposal Information	
Proposed Start	Year: 2017 Semester: Spring
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Total Semester Instructional Hours	54.00
Load Factor	1.00
Load Factor Rationale	Lecture-based course (same course load as Media 1, Media 10)
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	

Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
<b>Comparable Transfer Courses:</b>	
<ul style="list-style-type: none"> <li>• UC UC Irvine CG &amp; Society ICS 60</li> <li>• UC UC Los Angeles Videogames: History, Theory and Criticism Film &amp; TV 98</li> </ul>	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Explain important fundamental concepts of game studies.	
2. Recognize and interpret basic game elements.	
3. Explain the historical development of video games.	
4. Analyze a broad range of games and assess the cultural context within which games exist (children's culture, geek culture, sports culture, women's issues, political debate, economic and hardware constraints, aesthetic concerns, etc.).	
5. Articulate how the content and mechanics of a game work together to generate and reflect a particular set of core cultural values.	
<b>Course Content</b>	
11.2%	Introduction to Videogame Studies <ul style="list-style-type: none"> <li>• Why we should we study videogames</li> <li>• A critical approach to studying games</li> <li>• The role do videogames play in popular culture</li> <li>• Videogames and regulation</li> </ul>
11.1%	Videogame History <ul style="list-style-type: none"> <li>• The early invention and creation of videogames</li> <li>• Changes in videogames throughout history</li> <li>• Historical understandings of the development of videogames</li> </ul>
11.1%	Defining Games and Play <ul style="list-style-type: none"> <li>• Defining games</li> <li>• Defining play</li> <li>• The relationship between videogames, videogame play, and digital technology</li> <li>• The unique structural elements of digital game play</li> </ul>

11.1%	<p>Narratology and Ludology – Differing Approaches to Game Studies</p> <ul style="list-style-type: none"> <li>• The narrative function of contemporary videogames</li> <li>• Differences between videogame narratives and narratives in cinema and literature</li> <li>• Defining ludology</li> <li>• Understanding ludology as fundamental to game studies</li> </ul>
11.1%	<p>Interactivity, New Media Theory, and Videogames</p> <ul style="list-style-type: none"> <li>• Defining the player</li> <li>• Understanding the constructed “feedback loop” within digital games</li> <li>• Differences between videogame interaction and videogame immersion</li> <li>• Defining databases and interfaces</li> <li>• How databases and interfaces appear within, and foundationally structure, contemporary videogames</li> </ul>
11.1%	<p>Game Worlds and Spatiality</p> <ul style="list-style-type: none"> <li>• The various ways that space are represented onscreen in contemporary videogames</li> <li>• The historical changes in the visual presentation of videogame space</li> <li>• The relationship between visual changes and videogame technology</li> <li>• How videogame spaces are “mapped” through interfaces</li> <li>• How videogame space relate to narrative and to issues of play</li> <li>• How videogame players represented onscreen and in videogame worlds</li> <li>• Defining the avatar</li> <li>• The differences between videogame avatars and videogame characters</li> <li>• The relationship between avatars, interactivity and immersion</li> </ul>
11.1%	<p>Videogames and Representation</p> <ul style="list-style-type: none"> <li>• The function of videogames in popular culture</li> <li>• The significance of videogames in representing culture and society</li> <li>• How videogames represent history, and how these representations differ by genre</li> <li>• How war games, both simulations and first-person shooters, actively represent and work to produce both culture and history</li> </ul>
11.1%	<p>Classic Theories of Play</p>



	<ul style="list-style-type: none"> <li>• The ways that classic theorists understand play and how play functions within society</li> <li>• How understandings of play relate to the theories of digital game play we have previously encountered</li> <li>• How contemporary game genres relate to Roger Caillois' understanding of different types of play</li> </ul>
11.1%	<p>Games and Social Theory</p> <ul style="list-style-type: none"> <li>• The function of videogames as social discourse</li> <li>• How videogames have been understood to affect society</li> <li>• The use of videogames to promote knowledge and learning</li> <li>• How Bernard De Koven understands the potential positives and negatives of game play</li> </ul>
Total: 100%	
<b>Methods of Presentation</b>	
Methods	<p>Group Work Lecture and Discussion Observation and Demonstration Projects Visiting Lecturers</p>
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 10% - Class Participation</li> <li>• 20% - Class Work</li> <li>• 40% - Exams/Tests One midterm and one final exam</li> <li>• 10% - Group Projects</li> <li>• 20% - Quizzes 4 Quizzes</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Mayra, Frans. <i>An Introduction to Game Studies</i> , 1 ed. Sage Publications, 2008, ISBN: 978-1412934466.	
2. Wolf, Mark J.P. & Perron, B.. <i>The Routledge Companion to Video Game Studies</i> , 1 ed. Routledge, 2014, ISBN: 978-0415533324.	
<b>Assignments</b>	
Sample Assignment	
Sample Assignments:	
1) In Class Exercise: Ask students to keep a journal of their game playing habits. Have students document what games they play (including the ESRB rating, if applicable),	

when and for how long. If a student does not play games at all, ask them to find out the game playing habits of a family member or friend outside of class. Next, ask students to create a “gamer profile” that reflects on their habits. Some questions students should consider when writing this profile include: Would they consider themselves “gamers?” Why or why not? What genre of game do they play most frequently? What attracts them to this genre? Did any of the games played contain any content that some might find offensive? If so, describe the content and explain why it might be controversial. Are they (or have they ever been) restricted from playing certain games based on their content?

2) In Class Exercise: Review the full decision of one of the court cases that is listed on the court cases tab. Explain the decision with regard to at least one of the following: a) First Amendment, b) media self-regulation, or c) aggression research. \*Note: For a more advanced assignment, discuss the role of all three areas in relation to one court case.

3) In Class Exercise: Organize a debate in the classroom, where half of the class would support First Amendment rights for video games and one half would oppose these rights. Instruct the students to incorporate arguments from the law or aggression research.

4) Group Project Game Analysis: pick a game or practice involving a game (must be approved by instructor by week 3), play it, analyze it through at least one group of readings, and then show how the game/reading matters (5-8 pages; 12point Times New Roman font, double-spaced; 1 inch margins; must use references/citations; etc.)

5) Group Project: Is it a Game?: pick a "game" and argue that it is a game/art/communicative thing using readings (500-1000 words; use references/citations where appropriate; links to images/videos highly suggested; comments and responses also highly suggested - thoughtful comments to others' arguments can be just as important as your own post)

**Student Learning Outcomes**

1. Demonstrate an understanding of the theories and methods of studying digital games that have gradually formed between the 20th and early 21st centuries
2. Demonstrate an understanding of how and why digital games matter to people and the world as a communication technology
3. Analyze and evaluate games as a part of our culture.

**Minimum Qualification**

Minimum Qualifications: Mass Communication (Masters Required)

**Library**

List of suggested materials has been given to librarian?	Yes
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Library has adequate materials to support course?	Yes
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**Additional Comments/Information**

The attached syllabus has a list of suggested reading beyond the two textbooks I have indicated as appropriate for the course.

**Attached Files**

[List of References/Syllabus](#)

## Santa Monica College New SMC Course

### Expanded Course Outline for POL SC 24 - Introduction to Law

Course Cover	
Discipline	POL SC-POLITICAL SCIENCE
Course Number	24
Full Course Title	Introduction to Law
Catalog Course Description	This course is an introduction to the legal concepts and contemporary legal conflicts in the United States, including the philosophical and historical basis for resolution of conflict. Historical and contemporary conflicts in the areas of civil liberties and civil rights, as well as other current legal conflicts and controversies are addressed. This course satisfies a requirement for the Law Pathway program.
Rationale	This course will serve as the core course for the Law Pathway program. The Pathway was created by the CA State Bar Association, in collaboration with community colleges, 4-year universities, and law schools, with the primary goal of increasing diversity in the legal profession.
Proposal Information	
Proposed Start	Year: 2016 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 3.00
Weekly Lecture Hours	Min: 3.00 (Sem: 54)
Total Semester Instructional Hours	54.00
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
Comparable Transfer Courses:	
<ul style="list-style-type: none"> <li>• <b>UC</b> UC San Diego Introduction to Law and Society 40</li>   <li>• <b>UC</b> UC Irvine</li> </ul>	

Introduction to Law 71A	
<b>Program Applicability</b>	
Designation	Credit - Degree Applicable
<b>Pre/Corequisites &amp; Advisories</b>	
<b>Skills Advisory</b> Eligibility for English 1	
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Describe the US Constitutional framework, structure of government, and the Bill of Rights.	
2. Utilize relevant court cases to explain incorporation of the Bill of Rights.	
3. Identify key conflicts and legal resolutions to liberties protected in the 1st Amendment.	
4. Evaluate key cases in the history of 2nd Amendment debates, and explain why the decisions in those cases have thus far been unsatisfactory in resolving those debates.	
5. Explain the Constitutional basis for a right to privacy.	
6. Identify the rights of the criminally accused as articulated in the 4th through 8th Amendments.	
7. Compare and contrast the concepts of civil liberties and civil rights.	
8. Evaluate the historical development of the Court's interpretation of protected classes.	
9. Identify the constitutional provisions that establish the concepts of political equality (including voting rights and the right to representation).	
10. Identify and summarize the major controversies in the area of voting rights.	
11. Identify and explain the significance of current conflicts and cases under consideration by the Supreme Court.	
12. Distinguish between the letter and application of the law.	
13. Design and execute strategies for effective case research.	
<b>Course Content</b>	
10%	The American Legal System: Philosophical and Historical Basis for Resolution of Conflict in the United States - The United States Constitution - Separation of Powers - The Bill of Rights - Federalism
30%	Conflicts of Rights: Civil Liberties - Freedom of Religion (1st Amendment) - Freedom of Speech (1st Amendment) - Freedom of the Press (1st Amendment) - Right to Bear Arms (2nd Amendment) - Right to Privacy (9th Amendment) - Rights of the Criminally Accused (4th-8th Amendments)
30%	Equal Treatment and Equal Protection: Civil Rights Conflicts - Discrimination

	- Voting - Representation
30%	Current Conflicts and Controversies: examples may include: - Use of Executive Orders - Involuntary Confessions - Labor Laws and the "Gig" Economy - Judicial Power - Collective Bargaining and Mandatory Union Dues
Total: 100%	
<b>Methods of Presentation</b>	
Methods	Lecture and Discussion Projects Service Learning Visiting Lecturers
Other Methods	Presentation methods may also include student presentations, debates, field trips to observe trials and/or meet with judges and lawyers, and guest lectures by legal professionals.
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Exams/Tests Midterm(s)</li> <li>• 25% - Final exam</li> <li>• 10% - Oral Presentation presentation of brief</li> <li>• 20% - Papers out of class - legal briefs, case research</li> <li>• 10% - Quizzes</li> <li>• 15% - Written assignments in class - thought papers</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Epstein, L. and Walker, T.. <i>Constitutional Law for a Changing America</i> , 6 ed. Los Angeles: Sage CQ Press, 2015, ISBN: 9781483307800.	
2. Calvi, J. and Coleman, S.. <i>American Law and Legal Systems</i> , 7 ed. Pearson, 2012, ISBN: 0205028187.	
3. Calavitta, K.. <i>Invitation to Law and Society: An Introduction to the Study of Real Law</i> , ed. Chicago: University of Chicago, 2010, ISBN: 0226089975.	
4. Vile, J.. <i>Essential Supreme Court Decisions: Summaries of Leading Cases in U.S. Constitutional Law</i> , 16 ed. Lanham, Maryland: Rowman & Littlefield, 2014, ISBN: 1442225572.	
Periodicals	
1. . <i>Journal of Criminal Law</i> , Volume 2013	
2. . <i>American Journal of Family Law</i> , Volume 2014	

3. . <i>Yale Law Journal</i> , Volume 2014	
4. . <i>Journal of Gender, Law and Justice</i> , Volume 2014	
<b>Assignments</b>	
Sample Assignment	
<p><b>Legal Brief:</b>          Prepare a legal brief for the <i>Tinker v. Des Moines</i> case. Be sure to include all of the traditional elements of a legal brief:</p> <ul style="list-style-type: none"> <li>- Identification of the Case</li> <li>- Action Sought</li> <li>- Facts of the Case</li> <li>- Question(s) Answered by the Court</li> <li>- Conclusion</li> <li>- Significance of the Case</li> </ul> <p><b>Essay:</b>          Using the four cases for which you prepared legal briefs, write a paper describing the evolution of the Court's position on freedom of expression. Your essay should include a discussion of protected vs. unprotected speech. Also include your analysis of a current issue that has yet to be decided by the Court (i.e., internet speech, student speech, rights of protestors). Given the current makeup of the Court and the established precedent, how might the Court decide? Why is the current issue significant? How might it support or challenge the established precedent?</p>	
<b>Student Learning Outcomes</b>	
1. Exhibit, through their behavior and course work, strong academic behaviors as well as a heightened sense of personal efficacy and civic responsibility and awareness of their rights and duties as citizens of their community, their country, and the wider world.	
2. Demonstrate through oral and/or written work knowledge of the course content: the Constitutional framework, the incorporation of the Bill of Rights to the states, key conflicts and legal resolutions to liberties protected in the Bill of Rights, the rights of the criminally accused as articulated in the 4th through 8th Amendments, the Constitutional basis for a right to privacy, the historical development of the Court's interpretation of protected classes, and the constitutional provisions that establish the concepts of political equality (including voting rights and the right to representation).	
3. Utilize the research, analytical, and communication skills necessary to present compelling and original arguments, orally and/or in writing, that advance reasonable conclusions as to the significance of current conflicts and cases under consideration by the Supreme Court and distinction the between the letter and application of the law.	
4. Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.	
<b>Minimum Qualification</b>	
Minimum Qualifications:	Law (Masters Required) Political Science (Masters Required)
<b>Library</b>	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	Yes

**Santa Monica College**  
**Course Update (Substantial Changes)**  
**Expanded Course Outline for TH ART 28B - Advanced Stage Make-Up**

Course Cover	
Discipline	TH ART-THEATRE ARTS
Course Number	28B
Full Course Title	Advanced Stage Make-Up
Catalog Course Description	This course is a further study and practice of specific techniques in the art of stage make-up with emphasis on developing knowledge and skill in its design and practical application. Attendance of theatre productions for which students must purchase tickets is required.
Rationale	Course reinstatement
Proposal Information	
Proposed Start	Year: 2016 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 1.00
Weekly Laboratory Hours	Min: 3.00 (Sem: 54)
Total Semester Instructional Hours	54.00
Load Factor	0.88
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
Program Applicability	
Designation	Credit - Degree Applicable
Proposed For	<b>AA Degree</b> -AA Theatre <b>AA-T Degree</b> -AA Theatre Arts

	<b>AS Degree</b> -AS Technical Theatre <b>Certificate of Achievement</b> -Technical Theatre
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Demonstrate advanced application skills in the art of stage make-up applicable to the stage;	
2. Identify and apply the qualities and techniques expected of a makeup technician in a production setting;	
3. Illustrate a knowledge of heredity, environment, character givens, temperament, health and age as it is manifested in facial characteristics applicable to stage makeup;	
4. Apply original make-up techniques in the area of non-realistic theatre such as; fantasy, animal, and abstractions as it relates to the live theater setting;	
5. Develop research appreciation for the makeup designs and demonstrate a knowledge of historical styles in make-up and hair;	
6. Perfect skill and increase in speed in the application of make-up upon a specific actor for a specific play;	
7. Exercise leadership by serving as student make-up designer/manager for theatrical productions.	
<b>Develop knowledge and skill in the art of stage make-up in the following areas:</b>	
1. Basic Straight Character; Old Age; Facial Hair; Special F-X; Restoration; 18th century; Horror genre; Animal; Chinese Opera; Other non-realistic stage design genres	
<b>Course Content</b>	
25%	Classroom lectures on advanced elements of theatrical stage make-up application and the principles of theatre make-up, purpose, including: Make-up supplies and uses, principles of graphic art: chiaroscuro and color, building flat surfaces into apparently three-dimensional ones, Studying color classification in base colors and shading colors, Experimenting with the effect of stage lighting and color in make-up, Care and use of make-up supplies, Understanding the cost and conservation of supplies, Learning the major brands of make-up: Ben Nye, Mehron, Blascoe, learning the complete list of materials, their uses, cautions and relative effectiveness, and cost
10%	<b>PRACTICE IN THE APPLICATION OF Make-up techniques:</b> Discovering the straight make-up which projects the most attractive facial features of the individual Correct paint colors and line application; Corrective make-up through highlight and shadow; Applying the straight make-up to other students, male and female; Evaluating make-ups under stage lights
15%	<b>PRACTICE IN THE APPLICATION OF CHARACTER MAKE-UP:</b> Preparing a character make-up based on an analysis of the six general factors that determine one's physical appearance: sex, heredity, environment, temperament, health, and age: Analyzing the major physical changes that are affected on the five areas of the face:



	forehead, eyes, nose, cheeks, mouth and chin; collection of facial pictures depicting various ages, backgrounds, nationalities, temperaments, and health.
20%	Creating through analysis and experimentation characterizations from dramatic literature; Re-creating facial make-ups from pictures; Creating make-ups in the progressive aging process; Studying facial characteristics of regional types as it relates to global backgrounds. PRACTICE IN THE APPLICATION OF PLASTIC MATERIALS, WIGS, AND CREPE HAIR Molding structural changes with such materials as; Nose putty, Plastic wax, Cotton and flexible collodion. Using crepe hair, Preparation and blending Application of beards, moustaches, side-burns, Use of spirit gum and liquid adhesive, Trimming and grooming, Fitting and styling of wigs for historical and stage characters.
15%	Practical play analysis and written papers as it relates to current Santa Monica College stage productions.
15%	PRACTICE IN SERVING AS A MAKE-UP ARTIST OR MANAGER DURING THE RUN OF A PERFORMANCE: This involves organization of make-up supplies and needs for a performance, organization of crew assignments and dressing rooms and care and clean-up of supplies.
Total: 100%	
<b>Lab Content</b>	
100%	All course content is lab content.
Total: 100%	
<b>Methods of Presentation</b>	
Methods	Critique Lecture and Discussion Projects
Other Methods	Demonstrations Assigned reading and research materials Required papers Project participation Slide and video/DVD viewing Illustrations review Demonstration testing Practical application sessions Student project design presentations Instructor feedback and critiques Rendering and application review
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation Make-up Workshop Participation</li> <li>• 30% - Class Work Application of required make-up assignments</li> <li>• 20% - Final exam</li> </ul>

	<ul style="list-style-type: none"> <li>• 10% - Projects Midterm project</li> <li>• 10% - Research Projects Research material and renderings</li> <li>• 10% - Written assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Corey, Irene. <i>Mask of Reality: An approach to Design for Theatre</i> , ed. Anchorage, 1991, ISBN: 9780876029974.	
2. Corson, Richard, James Glavan and Beverly Norcross. <i>Stage Make-up</i> , 10th ed. Allyn & Bacon Inc., 2009	
3. Swinfield, Rosemarie. <i>Stage Makeup, Step-by-Step</i> , ed. Betterway Books, 2003	
4. Corey, Irene. <i>The Face is a Canvas: The Design and Technique of Theatrical Make Up</i> , ed. Anchorage, 1991, ISBN: 0000876020317.	
5. Todd Debreconi. <i>Special Make-Up Effects</i> , 2nd ed. Focal Press, 2013, ISBN: 9780240809960.	
Other	
1. Assorted handouts from instructors	
2. Assigned plays applicable to semester instruction	
<b>Assignments</b>	
Sample Assignment	
<ol style="list-style-type: none"> <li>1. Research, Render and apply theatrical make-up from an instructor approved production/drama utilizing techniques learned in class with appropriate documentation as applicable to course study.</li> <li>2. Using the human face as your canvas, translate a specific work of art, from a specific time period and artistic movement.</li> </ol>	
<b>Student Learning Outcomes</b>	
1. Given a character, demonstrate advanced theatrical stage make-up techniques.	
2. Design, develop and apply a specific character's make-up or create special effects for the theatrical venue utilizing information provided through careful research	
<b>Minimum Qualification</b>	
Minimum Qualifications:	Theater Arts (Masters Required)
<b>Library</b>	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	No

**Santa Monica College**  
**Course Revision (SUBSTANTIAL Changes)**  
**Expanded Course Outline for TH ART 32 - Scenic Design**

Course Cover	
Discipline	TH ART-THEATRE ARTS
Course Number	32
Full Course Title	Scenic Design
Catalog Course Description	This course introduces the student to the principles of scenic design as applied to the Theatre. Creative skills such as sketching, drawing, and research will be explored, and techniques in drafting by hand will be covered along with a brief introduction to Vectorworks and Sketchup. Attendance of theatre productions for which students must purchase tickets is required.
Rationale	Course is being re-introduced and updated.
Proposal Information	
Proposed Start	Year: 2016 Semester: Fall
Proposed for Distance Ed	No
Proposed for Global Citizenship	No
Course Unit/Hours	
Variable Hour Exist	NO
Credit Hours	Min: 2.00
Weekly Lecture Hours	Min: 1.50 (Sem: 27)
Weekly Laboratory Hours	Min: 1.50 (Sem: 27)
Total Semester Instructional Hours	54.00
Load Factor	0.88
Repeatability	May be repeated 0 time(s)
Grading Methods	Letter Grade or P/NP
Transfer/General Ed	
Transferability	
Transfers to UC (pending review)	
Transfers to CSU	
IGETC Area:	
Does NOT satisfy any area of IGETC:	
CSU GE Area:	
Does NOT satisfy any area of CSU GE:	
SMC GE Area:	
Does NOT satisfy any area of SMC GE:	
Program Applicability	
Designation	Credit - Degree Applicable

Proposed For	<b>AA Degree</b> -AA- Theatre <b>AA-T Degree</b> -AA- Theatre Arts <b>AS Degree</b> -AS Technical Theatre
<b>Course Objectives</b>	
Upon satisfactory completion of the course, students will be able to:	
1. Understand the basic techniques needed to master the art of theatrical design.	
2. Practice a clear-cut procedure that will guide the students in their steps through a first exploration of the art of set design.	
3. Discover and develop methods of attacking design problems and develop a design aesthetic.	
4. Create hand drawn scenic elevations and ground plans, and other technical drawings.	
5. Prepare for a possible vocational future in theatrical design.	
<b>Course Content</b>	
10%	<b>INTRODUCTION TO THEATRICAL SCENIC DESIGN</b>  - A brief history of scene design to clarify points of theory and practice for the student - The role of the Designer - The functions of scenery - Scenic resources - Two & three-dimensional scenery - Scene painting - Stage properties - Lighting and Projections
20%	<b>STEPS IN DESIGNING THE SINGLE SET PLAY:</b>  The preliminary analysis - Theatre restrictions - Design restrictions - The Floor Plan. The Cross Section. The First Reading.  Designing the play - Action requirements - Controlling attention - Stage geography - Shifting scenes - Functions of blocking - Special scenic patterns - The first sketches  Designing for mood - Mood in visual terms - Color

	<p>Designing for locale</p> <ul style="list-style-type: none"> <li>- Integration in the ground plan</li> <li>- Period design styles</li> </ul> <p>Designing for aesthetics</p> <ul style="list-style-type: none"> <li>- Interrelationships</li> <li>- Color variables</li> <li>- Balance and factors affecting balance</li> <li>- Recording the color scheme</li> </ul>
20%	<p>RECORDING THE DESIGN OF A SINGLE SET PLAY (PERSPECTIVE DRAWING):</p> <p>The Designer's materials</p> <ul style="list-style-type: none"> <li>- Drawing instruments</li> </ul> <p>Drawing techniques</p> <ul style="list-style-type: none"> <li>- Transferring</li> <li>- Gridding</li> <li>- Labeling</li> <li>- Lettering</li> </ul> <p>Ground plan and elevations</p> <p>The perspective drawing</p> <ul style="list-style-type: none"> <li>- Selecting the viewpoint</li> <li>- Choosing the scale</li> <li>- Lines of sight</li> <li>- Transferring points to the Picture Plane</li> <li>- The cross-sectional view</li> <li>- The perspective grid</li> <li>- Vanishing points</li> <li>- Perspective scales</li> <li>- Using the grid</li> <li>- Perspective principles</li> </ul> <p>Finishing the perspective</p> <ul style="list-style-type: none"> <li>- Lighting</li> <li>- The full-color painting</li> <li>- Color mixing</li> <li>- Duplicating colors</li> <li>- Color samples</li> <li>- The order of painting</li> <li>- Painting lighting</li> </ul> <p>The final presentation</p> <ul style="list-style-type: none"> <li>- Budget</li> </ul>

	<ul style="list-style-type: none"> <li>- Time factor</li> <li>- Work force</li> </ul>
10%	<p><b>THE WORKING DRAWINGS FOR A SINGLE SET PLAY</b></p> <ul style="list-style-type: none"> <li>- What the builders need</li> <li>- Scales and categories of drawings</li> <li>- Construction drawings for flats</li> <li>- Dimensioning</li> <li>- Painting instructions</li> <li>- Verbal notes</li> <li>- Isometric projection</li> <li>- The exploded isometric</li> <li>- Dimensioning in isometric</li> <li>- Scaling in three-dimensional units</li> </ul>
10%	<p><b>STEPS IN DESIGNING THE MULTI-SET PLAY</b></p> <ul style="list-style-type: none"> <li>- Review functions of scenery</li> <li>- Review shifting methods</li> <li>- Review Theatre and Design restrictions</li> </ul>
10%	<p><b>RECORDING THE DESIGN OF A MULTI-SET PLAY (SCALE MODEL)</b></p> <ul style="list-style-type: none"> <li>- Ground plan and elevations</li> <li>- Constructing and painting the model</li> <li>- The final presentation</li> </ul>
10%	<p><b>INTRODUCTION TO DRAFTING IN VECTORWORKS</b></p> <ul style="list-style-type: none"> <li>- Drafting Objects in different views</li> <li>- Organizing the drawing</li> <li>- Paperspace and layouts</li> <li>- Text, labels and dimensioning</li> <li>- Blocks, creation and efficient use</li> </ul>
10%	<p><b>INTRODUCTION TO SKETCHUP</b></p> <ul style="list-style-type: none"> <li>- Drawing lines, shapes, and 3-D objects</li> <li>- Viewing a model</li> <li>- Applying colors, photos, and textures</li> <li>- Adding pre-made components</li> </ul>
<b>Total: 100%</b>	
<b>Lab Content</b>	
100%	Application of Skills
<b>Total: 100%</b>	
<b>Methods of Presentation</b>	
Methods	<ul style="list-style-type: none"> <li>Critique</li> <li>Lecture and Discussion</li> </ul>
Other	slides, illustrations, demonstrations, practical application, student

Methods	projects, presentations, and critiques.
<b>Methods of Evaluation</b>	
Methods	<ul style="list-style-type: none"> <li>• 20% - Class Participation</li> <li>• 10% - Exams/Tests including multiple choice,true/false and essay</li> <li>• 10% - Final exam multiple choice</li> <li>• 30% - Papers Play analysis and critique of 3 productions</li> <li>• 30% - Projects Drawn and/or rendered assignments</li> <li>• 100% - Total</li> </ul>
<b>Appropriate Textbooks</b>	
Textbooks such as the following are appropriate:	
Formatting Style	APA
Textbooks	
1. Gillette, J. Michael. <i>1. Theatrical Design and Production</i> , 7th ed. McGraw-Hill , 2012, ISBN: 13: 978-0073382227.	
2. Carter, Paul, . <i>Backstage Handbook</i> , 3rd ed. Broadway Press , 2007, ISBN: 978-0911747393.	
3. Parker, W. O. and Wolf, R.. <i>Scene Design and Stage Lighting</i> , 10th ed. Wadsworth Publishing , 2013, ISBN: 978-1111344436.	
4. Dorn, Dennis, Shanda, Mark, Southern . <i>Drafting for the Theatre</i> , 2nd ed. Southern Illinois University Press , 2012, ISBN: 978-0809330379.	
5. Pecktal, Lynn. <i>Designing and Drawing for the Theatre</i> , 1st ed. Mcgraw-Hill, 1995, ISBN: 978-0075572329.	
6. Woodbridge, Patricia, Tine, Hal. <i>6. Designer Drafting and Visualizing for the Entertainment World</i> , 2nd ed. Focal Press , 2013, ISBN: 978-0240818917.	
Other	
1. <a href="http://www.sketchup.com/learn/videos/58">http://www.sketchup.com/learn/videos/58</a>	
2. <a href="http://www.vectorworks.net/getting-started-guides">http://www.vectorworks.net/getting-started-guides</a>	
<b>Assignments</b>	
Sample Assignment	
Hand draft a simple proscenium theater, both in ground plan and section, using correct drafting methods.	
Design a simple unit set for the proscenium theater.	
Draw and render the same simple set in Vectorworks and in 3-D using Sketchup.	
Analyze the scenic drawings related to three Theater Department scenic designs and submit a three to four page typed review of the production describing how the design and renderings were realized and whether or not the design served the needs of the play.	

<b>Student Learning Outcomes</b>	
1. Accurately read and interpret technical theater drawings of both a theatrical space and scenic design.	
2. Generate hand drafted technical drawings such as a ground plan, section and elevations for a theatrical production.	
3. Demonstrate basic computer software proficiency in order to generate simple technical drawings for a scenic design.	
4. Render a simple 3-D model of a scenic design.	
<b>Minimum Qualification</b>	
Minimum Qualifications:	Theater Arts (Masters Required)
<b>Library</b>	
List of suggested materials has been given to librarian?	No
Library has adequate materials to support course?	No



# SANTA MONICA COLLEGE

## PROGRAM OF STUDY

### Visual Development Department Certificate

(effective Not Specified, Not Specified)

This program provides a comprehensive understanding of the visual development process used in the entertainment industry. Emphasis is placed on form, composition, color, value and lighting. Students learn to design professional quality characters and worlds for a variety of entertainment projects using art styles that range from realistic to stylized.

This Department Certificate involves satisfactory completion of the semester units of the area of emphasis (articulated below). At least 50% of the area of emphasis units must be completed at Santa Monica College. Each course in the area of emphasis must be completed with a grade of C or higher. Additional information for the Certificate is available at the Transfer/Counseling Center and online at [www.smc.edu/articulation](http://www.smc.edu/articulation).

Catalog rights dictate that a student may satisfy the requirements of a degree or certificate by completing the general education and area of emphasis requirements in effect at any time of the student's continuous enrollment. Continuous enrollment is defined as enrollment in consecutive Fall and Spring semesters until completion.

#### **Program Learning Outcomes:**

Upon completion of the program, students will demonstrate a comprehensive understanding of the visual development process used in the entertainment industry by developing an effective design portfolio for entry-level employment.

### Area of Emphasis

#### **Required Courses (16 units):**

		<b>Units</b>
ET 21A	Character Design	3
ET 21B	Environment Design	3
ET 21C	Prop and Vehicle Design	3
ET 38	Digital Imaging For Design 2	3
ET 30	Animation Project	4

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**Total Units for Area of Emphasis:**

**16**

PID 259