SANTA MONICA COLLEGE
ACADEMIC
SENATE
1900 Pico Boulevard
Santa Monica, CA 90405
310.434.4611

# CURRICULUM COMMITTEE | AGENDA

**Wednesday, October 5, 2016 | 3:00 p.m.**
**Business 111**

**Members:**

| | | | |
|---|---|---|---|
| Guido Davis Del Piccolo, *Chair* | Sasha King | Estela Narrie | David Shirinyan |
| Jennifer Merlic, *Vice Chair* | William Konya | Darryl-Keith Ogata | Mark Tomasic |
| Eve Adler | Jing Liu | James Pacchioli | Odemaris Valdivia |
| Brenda Antrim (non-voting) | Emily Lodmer | Adrian Restrepo (AS) | Audra Wells |
| Christina Gabler/Dianne Berman | Georgia Lorenz | Elaine Roque | Joshua Withers |
| Maral Hyeler | Emin Menachekanian | Gita Runkle | |

**Interested Parties:**

| | | | |
|---|---|---|---|
| Maria Bonin | Vicki Drake | Steven Myrow | Estela Ruezga |
| Patricia Burson | Kiersten Elliott | Stacy Neal | Linda Sinclair |
| Dione Carter | Pete Morris | Patricia Ramos | Esau Tovar |
| | | | Julie Yarrish |

**Ex-Officio Members:**

| | |
|---|---|
| Fran Chandler | Terrance Ware Jr. (AS) |

## *A G E N D A*

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

I. Call to order
II. Public Comments*
III. Approval of Minutes.....3
IV. Chair's report:

V. Information Items:

*(Course Updates)*

1. ENGR 1 Introduction to Engineering
2. KIN PE 11A Beginning Weight Training
3. KIN PE 11B Intermediate Weight Training
4. KIN PE 11C Advanced Weight Training
5. KIN PE 11N Individual Weight Training
6. HEALTH 10 Fundamentals Of Healthful Living
7. JOURN 21 / PHOTO 13 News Photography
8. JOURN 22 / PHOTO 14 Photography For Publication

*(SLO Update Only)*

9. MEDIA 1 Survey of Mass Media Communications
10. MEDIA 10 Media, Gender, and Race
11. MEDIA 20 Introduction to Writing Producing Short-form Media

VI. Action Items

*(New Courses)*

a. ET 27 Digital Previsualization.....5
b. TH ART 23 Lighting and Projection Design.....13

*(Distance Education)*

c. JOURN 15 Introduction To Multimedia Storytelling .....18

**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.*

*(Program Revisions)*

Entertainment Technology



Theatre



VII. New Business:

- Discussion: Exploring Curricular Pathways across the College
  "Rethinking the 'cafeteria' approach to community college".....36

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.*

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# CURRICULUM COMMITTEE ❙ MINUTES

## Wednesday, Sept 21, 2016 ❙ 3:00 p.m.
## Loft Conference Room – Drescher Hall 300-E

**Members Present:**

| | | | |
|---|---|---|---|
| Guido Davis Del Piccolo, *Chair* | Maral Hyeler | Emin Menachekanian | Odemaris Valdivia |
| Jennifer Merlic, *Vice Chair* | William Konya | Estela Narrie | Audra Wells |
| Eve Adler | Jing Liu | James Pacchioli | Joshua Withers |
| Brenda Antrim (non-voting) | Emily Lodmer | Adrian Restrepo (AS) | |
| Dianne Berman (for Christina Gabler) | Georgia Lorenz | Mark Tomasic | |

**Members Absent:**

| | | | |
|---|---|---|---|
| Gita Runkle | Darryl-Keith Ogata | Elaine Roque | Sasha King |
| David Shirinyan | | | |

## *MINUTES*

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

**I. Call to order:**
The meeting was called to order at 3:12pm.

**II. Public Comments:**
None.

**III. Approval of Minutes:**
The minutes of September 7, 2016 were approved as presented.

**IV. Chair's report:**

- Guido welcomed new Associated Students committee member, Adrian Restrepo. Guido reviewed the additional items added to the Curriculum Committee Handbook
  - Quick Guide For Curriculum Reps To Course Proposals
  - Bloom's Taxonomy (including "words and phrases to avoid")
  - Global Citizenship Degree Requirement Curriculum Committee Information Sheet
  - Example of Official Student Transcript; Unofficial Student Transcript; How Degrees/Certificates are displayed on transcripts
  - Title 5 on General Education (SMC GE); CSU GE Standards; IGETC Standards
  - Noncredit At A Glance
- An update was given by Jenny and Guido regarding the work of the Bachelor's Degree Taskforce. This included the recommendation of the taskforce that the ACCJC-required 3rd Upper Division GE course be a COM ST "Small Group Discussion / Intercultural Communication" course which would replace COM ST 16 (currently a lower division requirement). This new course might also satisfy SMC's Global Citizenship Degree Requirement. It was further reported that the taskforce was considering the addition of MEDIA 4 "Introduction to Game Studies" as a lower division requirement. This is in response to a desire expressed by industry partners that students should have some understanding of gaming.
- Guido reviewed several items found on the Curriculum Committee Website including methods of searching for courses at other institutions.

## V. Action Items:

*(Consent Agenda)*

a. Addition of COM ST 31, HIST 47, PSYCH 7 to SMC GE Rationality Option 2 (4B2)

**Motion made by:** Estela Narrie **Seconded by:** Dianne Berman

The motion passed unanimously.

## VI. New Business:

- The SLO disconnect between CurricUNET and ISIS: A homework assignment (due November 2, 2016). Faculty members on the committee were given a list of courses for the areas they represent and are asked to review and compare the SLOs listed in CurricUNET and the SLOs listed in ISIS. Discrepancies will need to be corrected.

## VII. Adjournment

The meeting adjourned at 4:35pm.

# New SMC Course

## Expanded Course Outline for ET 27 - Digital Previsualization

| Course Cover | |
|---|---|
| Discipline | ET-ENTERTAINMENT TECHNOLOGY |
| Course Number | 27 |
| Full Course Title | Digital Previsualization |
| Catalog Course Description | Digital previsualization is the process of using virtual cameras, characters and environments to visualize complex shots or sequences before final production begins. In this course, students will use digital tools along with traditional filmmaking techniques to create compelling 3D cinematic sequences for entertainment projects. Topics covered include shot composition, camera rigging and movement, staging, timing, and editing. |
| Rationale | This course is being created to address emerging career opportunities based on feedback from our industry advisory board. With entry-level jobs in 3D character animation becoming increasingly competitive, previsualization may provide our students with the best opportunities for employment. This field draws on principles covered in our existing 3D animation and digital media curriculum, but it is specialized enough to warrant a dedicated course. |
| Proposed Start | Year: 2017 Semester: Spring |
| Proposed for Distance Ed | No |
| Proposed for Global Citizenship | No |
| **Course Unit/Hours** | |
| Credit Hours | Min: 3.00 |
| Weekly Lecture Hours | Min: 2.00 (Sem: 36) |
| Weekly Laboratory Hours | Min: 1.00 (Sem: 18) |
| Weekly Arranged Hours | Min: 2.00 (Sem: 36) |
| Total Semester Instructional Hours | 90.00 |
| Load Factor | 0.88 |
| Load Factor Rationale | Consistent with other digital ET courses. |
| Repeatability | May be repeated 0 time(s) |
| Grading Methods | Letter Grade or P/NP |
| **Transfer/General Ed** | |
| Transferability | |
| Transfers to CSU | |
| Does NOT satisfy any area of IGETC: | |
| Does NOT satisfy any area of CSU GE: | |
| Does NOT satisfy any area of SMC GE: | |
| **Program Applicability** | |

| | |
|---|---|
| Designation | Credit - Degree Applicable |
| Proposed For | **AS Degree**<br>-Animation<br>**Certificate of Achievement**<br>-Animation<br>**Department Certificate**<br>-3D Animation |

**Pre/Corequisites & Advisories**

**Prerequisite**
ET 20
and
ET 24B

---

**Skills Advisory**
FILM 40

**Course Objectives**

| |
|---|
| Upon satisfactory completion of the course, students will be able to: |
| 1. Describe the function of previsualization as it is used in the entertainment industry. |
| 2. Apply visual communication principles to narrative storytelling. |
| 3. Construct a cinematic sequence using virtual cameras, characters and environments. |

**Arranged Hours Objectives**

| |
|---|
| Upon satisfactory completion of the course, students will be able to: |
| 1. Demonstrate proficiency using industry-standard design software applications. |

**Course Content**

| | |
|---|---|
| 10% | Principles of cinematography: shot composition, lens selection, and camera dynamics. |
| 5% | Overview of previsualization workflow. |
| 10% | Working with 3D assets. |
| 15% | Animation blocking. |
| 10% | Camera rigging. |
| 25% | Camera staging and movement. |
| 20% | Editing and timing. |
| 5% | Lighting and effects. |
| Total: 100% | |

**Lab Content**

| | |
|---|---|
| 100% | In-class exercises. |
| Total: 100% | |

**Arranged Hours Instructional Activities**

| | |
|---|---|
| Methods | Online instructor-provided resources |

**Methods of Presentation**

| | |
|---|---|
| Methods | Critique |

| | |
|---|---|
| | Lecture and Discussion<br>Projects |
| **Methods of Evaluation** | |
| Methods | • 20% - Class Participation<br>• 30% - Final Project<br>• 50% - Projects<br>Approximately 5-10 projects in addition to the final project.<br>• 100% - Total |
| **Appropriate Textbooks** | |
| Textbooks such as the following are appropriate: | |
| Formatting Style | MLA |
| Textbooks | |
| 1. Bettman, G.. *Directing the Camera: How Professional Directors Use a Moving Camera to Energize Their Films*, ed. Michael Wiese Productions, 2014 | |
| **Assignments** | |
| Sample Assignment | |
| Animation Blocking Assignment:<br><br>Using the script/storyboards and 3D assets provided, begin blocking out the sequence by setting key poses on all characters and moving elements. Focus on choreographing the main action of the sequence rather than on selecting specific shots or camera angles. | |
| **Student Learning Outcomes** | |
| 1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code. | |
| 2. Demonstrate mastery of the course content by creating an effective digital previs sequence. | |
| **Minimum Qualification** | |
| Minimum Qualifications: | Multimedia |
| **Library** | |
| List of suggested materials has been given to librarian? | No |
| Library has adequate materials to support course? | No |

# Prerequisite / Corequisite Checklist and Worksheet

## ET 27, Digital Previsualization

| |
|---|
| **Prerequisite:** ET 20: Visual Development |
| Other prerequisites, corequisites, and advisories also required for this course:<br>(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory) |
| ET 24B; 3D Character Animation (prerequisite) |
| FILM 40; Cinematography (advisory) |

**SECTION 1 - CONTENT REVIEW:** If any criterion is not met, the prerequisite will be disallowed.

| Criterion | Met | Not Met |
|---|---|---|
| 1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory. | **x** | |
| 2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards. | **x** | |
| 3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria. | **x** | |
| 4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format. | **x** | |
| 5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing. | **x** | |
| 6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite. | **x** | |
| 7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory. | **x** | |
| 8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite. | **x** | |
| 9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files. | **x** | |

**SECTION II - ADDITIONAL LEVEL OF SCRUTINY:**

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

x Type 2: Sequential within and across disciplines (e.g., Physics 7, 8, 9, …)
**Complete the Prerequisite Worksheet**

# Prerequisite Worksheet

ENTRANCE SKILLS FOR **ET 27**

*(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)*

| | |
|---|---|
| A) | Define the narrative structure of a story concept. |
| B) | Ability to apply drawing and storytelling skills to visual development. |
| C) | Employ storyboarding and sound design techniques to produce an animatic. |

EXIT SKILLS (objectives) FROM **ET 20**

*(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)*

| | |
|---|---|
| 1. | Define the narrative structure of a story concept. |
| 2. | Apply drawing and storytelling skills to visual development. |
| 3. | Employ storyboarding and sound design techniques to produce an animatic. |

| | | ENTRANCE SKILLS FOR ( ET 27 ) | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | A | B | C | D | E | F | G | H |
| EXIT SKILLS FOR ( ET 20 ) | 1 | x | | | | | | | |
| | 2 | | x | | | | | | |
| | 3 | | | x | | | | | |
| | 4 | | | | | | | | |
| | 5 | | | | | | | | |
| | 6 | | | | | | | | |
| | 7 | | | | | | | | |
| | 8 | | | | | | | | |

# Prerequisite / Corequisite Checklist and Worksheet

## ET 27, Digital Previsualization

| |
|---|
| **Prerequisite:** ET 24B: 3D Character Animation |
| Other prerequisites, corequisites, and advisories also required for this course:<br>(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory) |
| ET 20; Visual Development (prerequisite) |
| FILM 40; Cinematography (advisory) |

**SECTION 1 - CONTENT REVIEW:** If any criterion is not met, the prerequisite will be disallowed.

| Criterion | Met | Not Met |
|---|---|---|
| 1. Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory. | **x** | |
| 2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards. | **x** | |
| 3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria. | **x** | |
| 4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format. | **x** | |
| 5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing. | **x** | |
| 6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite. | **x** | |
| 7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory. | **x** | |
| 8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite. | **x** | |
| 9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files. | **x** | |

**SECTION II - ADDITIONAL LEVEL OF SCRUTINY:**

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

x Type 2: Sequential within and across disciplines (e.g., Physics 7, 8, 9, …)
**Complete the Prerequisite Worksheet**

# Prerequisite Worksheet

ENTRANCE SKILLS FOR **ET 27**

*(What the student needs to be able to do or understand BEFORE entering the course in order to be successful)*

| | |
|---|---|
| A) | Analyze movement and body mechanics. |
| B) | Understand the natural laws of physics as they apply to character animation. |
| C) | Apply the principles of animation to biped and quadruped characters. |

EXIT SKILLS (objectives) FROM **ET 24B**

*(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)*

| | |
|---|---|
| 1. | Analyze movement and body mechanics. |
| 2. | Understand the natural laws of physics as they apply to character animation. |
| 3. | Apply the principles of animation to biped and quadruped characters. |

| | | ENTRANCE SKILLS FOR ( ET 27 ) | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | A | B | C | D | E | F | G | H |
| EXIT SKILLS FOR ( ET 24B ) | 1 | x | | | | | | | |
| | 2 | | x | | | | | | |
| | 3 | | | x | | | | | |
| | 4 | | | | | | | | |
| | 5 | | | | | | | | |
| | 6 | | | | | | | | |
| | 7 | | | | | | | | |
| | 8 | | | | | | | | |

# Prerequisite / Corequisite Checklist and Worksheet

| ET 27, Digital Previsualization |
|---|
| |
| **Advisory:** FILM 40: Cinematography |
| Other prerequisites, corequisites, and advisories also required for this course:<br>(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory) |
| ET 20; Visual Development (prerequisite) |
| ET 24B; 3D Character Animation (prerequisite) |

# Advisory Worksheet

RECOMMENDED ENTRANCE SKILLS FOR **ET 27**
*(What the student <u>is advised</u> to be able to do or understand BEFORE entering the course in order to be successful)*

| | |
|---|---|
| A) | Identify, assess, and put into practice the fundamental technical aspects of cinematography -- including camera mechanics and operation, three-point lighting, and use of prime lenses-- demonstrating individual and collective proficiency. |
| B) | Examine and value the aesthetics and subtleties of visual storytelling and relate to the technical requirements of operating digital and electronic equipment. |

EXIT SKILLS (objectives) FROM **FILM 40**
*(What the student has the demonstrated ability to do or understand AFTER successful completion of this course)*

| | |
|---|---|
| 1. | Identify, assess, and put into practice the fundamental technical aspects of cinematography -- including camera mechanics and operation, three-point lighting, and use of prime lenses-- demonstrating individual and collective proficiency. |
| 2. | Examine and value the aesthetics and subtleties of visual storytelling and relate to the technical requirements of operating digital and electronic equipment. |

| | | ENTRANCE SKILLS FOR ( ET 27 ) | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | A | B | C | D | E | F | G | H |
| EXIT SKILLS FOR ( FILM 40 ) | 1 | x | | | | | | | |
| | 2 | | x | | | | | | |
| | 3 | | | | | | | | |
| | 4 | | | | | | | | |
| | 5 | | | | | | | | |
| | 6 | | | | | | | | |
| | 7 | | | | | | | | |
| | 8 | | | | | | | | |

# New SMC Course

**Expanded Course Outline for TH ART 23 - Lighting and Projection Design**

| Course Cover | |
|---|---|
| Discipline | TH ART-THEATRE ARTS |
| Course Number | 23 |
| Full Course Title | Lighting and Projection Design |
| Catalog Course Description | This course explores the process of designing lighting and projection for theatrical performances including: visualizing and choosing a concept, drafting a light plot, finding projection content, and focusing and cueing. In depth programming of lighting consoles and advanced equipment including moving lights, LEDs, projectors and DMX controlled accessories will be addressed. Students are also introduced to drafting light plots by hand and with computer software such as Vectorworks Spotlight, and Lightwright, the basics of using Photoshop, and running projection with Qlab. |
| Rationale | This course provides the student with advanced Stage Lighting techniques along with fundamentals of Projection Design. These are necessary skills for the student looking for a career in Technical Theatre and can help advance the student to better career opportunities. |
| Proposal Information | |
| Proposed Start | Year: 2017 Semester: Fall |
| Proposed for Distance Ed | No |
| Proposed for Global Citizenship | No |

| Course Unit/Hours | |
|---|---|
| Credit Hours | Min: 3.00 |
| Weekly Lecture Hours | Min: 3.00 (Sem: 54) |
| Weekly Laboratory Hours | Min: |
| Weekly Arranged Hours | Min: |
| Total Semester Instructional Hours | 54.00 |
| Load Factor | 0.88 |
| Load Factor Rationale | Similar to other comparable courses in Technical Theatre |
| Repeatability | May be repeated 0 time(s) |
| Grading Methods | Letter Grade or P/NP |

| Transfer/General Ed |
|---|
| Transferability |
| Transfers to UC (pending review)<br>Transfers to CSU |
| Does NOT satisfy any area of IGETC: |

| | |
|---|---|
| Does NOT satisfy any area of CSU GE: | |
| Does NOT satisfy any area of SMC GE: | |
| **Program Applicability** | |
| Designation | Credit - Degree Applicable |
| Proposed For | **AA Degree**<br>-AA - Theatre<br>**AS Degree**<br>-AS Technical Theatre<br>**Certificate of Achievement**<br>-Technical Theatre |
| **Course Objectives** | |
| Upon satisfactory completion of the course, students will be able to: | |
| 1. Effectively communicate their designs with Light Plots and all accompanying paperwork generated by industry standard software. | |
| 2. Create lighting cues which require complex programming commands and effects. | |
| 3. Rework a light plot for a variety of venues. | |
| 4. Create basic projection content and programming with current computer software. | |
| **Course Content** | |
| 5% | ART, LIGHTING, AND PROJECTION<br>• Technology and Art<br>• Style |
| 5% | BASICS OF GENERAL ILLUMINATION<br>• Considerations of each theatrical space<br>• Concept<br>• Preparation: Lighting Keys and Storyboards<br>• Lighting the subject |
| 7% | EXECUTION OF GENERAL ILLUMINATION<br>• Lighting the subject<br>• Lighting positions<br>• Ground Plan and sections<br>• Primary Formula approaches to area lighting<br>• Alternate systems for area lighting |
| 3% | BUILDING ON GENERAL LIGHTING<br>• Special areas<br>• Sculpting and modeling<br>• Blending and toning<br>• Motivated lighting |
| 10% | HAND DRAFTING A LIGHT PLOT<br>• USITT and other standards for drafting<br>• Basic plotting techniques<br>• Basic sectioning techniques |
| 10% | INTRODUCTION TO COMPUTER DRAFTING<br>• Opening /setting up new documents |

| | |
|---|---|
| | • Basic Geometry and tools<br>• Using blocks<br>• Generating paperwork |
| 10% | ORGANIZING THE DRAWING<br>• Classes, Layers, and Line type<br>• Paperspace and Layouts<br>• Labels and rulers<br>• Importing images and references<br>• Printing from Paperspace |
| 10% | ORGANIZING THE DETAILS<br>• Exporting to other forms of software<br>• Loading patch into compatible consoles<br>• Taking focus notes on a computer<br>• Generating Color counts, Instrument Schedules, Channel Hookups and more |
| 20% | PROGRAMMING<br>• Patching, finding and creating fixture types<br>• Crossfades, Auto-follows, Waits, and delays<br>• Multipart cues<br>• Effects<br>• Moving Lights<br>• LEDs |
| 10% | INTRODUCTION TO PROJECTION<br>• Finding content<br>• Making content<br>• Mapping and masking<br>• Working with and editing video |
| 10% | WORKING WITH CONTENT AND PROJECTION PROGRAMMING<br>• Loading content in<br>• Cueing<br>• Animation<br>• Light editing |
| Total: 100% | |
| **Methods of Presentation** | |
| Methods | Critique<br>Lecture and Discussion<br>Observation and Demonstration<br>Projects |
| Other Methods | Practical application through assignments |
| **Methods of Evaluation** | |
| Methods | • 20% - Class Participation<br>Attendance and active participation in class<br>• 10% - Exams/Tests |

| | |
|---|---|
| | Exams/Tests - including multiple choice, essay and true/false<br>• 10% - Final exam<br>Final exam - multiple choice and demonstration of Final Project<br>• 30% - Papers<br>Papers - Play analysis and critique of 3 productions<br>• 30% - Projects<br>Projects - Lighting composition, cueing, and drafting<br>• 100% - Total |

**Appropriate Textbooks**

Textbooks such as the following are appropriate:

Textbooks

1. Wolf, R; Block, D.. *Scenic Design and Stage Lighting*, 10th ed. Holt Reinhart Winston, Inc., 2014, ISBN: 1111344434.

2. Gillette, J.. *Designing with Light*, 6th ed. Mayfield Publishing, 2013, ISBN: 0073514233.

Other

1. https://www.creativecow.com
2. https://figure53.com/qlab/help/
3. http://www.dataton.com/training
4. http://www.vectorworks.net/getting-started-guides

**Assignments**

Sample Assignment

1. Hand draft a light plot and section, using correct drafting methods.

2. Draft and section a plot using computer software, export the resulting data and print out paperwork and reports.

3. Compose a complex series of cues for either a final collaborative piece with the directing or acting classes, or a piece of music for the final project. If another class is not available, class will pair up internally with one student creating a lighting design/concept and the other student a projection design/concept for a cohesive show.

4. Write a 3 page paper on the production you've viewed using the following criteria:

- Choose two or more of the following questions/elements related to lighting and projection design to examine: How did the lighting or projection help the overall production? Be specific; talk about color, texture, changes and movement of light and image. How did they affect costumes or set? What style or design approach was used? How did the light or projection help specific moments or scenes? How did they affect the overall mood? Were time, place, location, season indicated, and how?
- Discuss in detail how each element affects the production using at least 3 specific examples.

- In the opening paragraph create a thesis statement, and develop your chosen elements into points of discussion.
- Present a conclusion based on your observations.
- Your paper needs to use 12 point font, Times New Roman, double spaced.

| Student Learning Outcomes |
|---|
| 1. Read and create lighting plots and sections. |
| 2. Utilize a computer to generate and manipulate the appropriate paperwork for a lighting design. |
| 3. Demonstrate computer software proficiency with industry standard software. |
| 4. Develop a way to approach design from initial conceptualization all the way through to realization. |

| Minimum Qualification | |
|---|---|
| Minimum Qualifications: | Theater Arts (Masters Required) |

| Library | |
|---|---|
| List of suggested materials has been given to librarian? | No |
| Library has adequate materials to support course? | No |
| Additional Comments/Information | |
| References: https://www.creativecow.com<br>References: https://figure53.com/qlab/help/<br>References: http://www.dataton.com/training<br>References: http://www.vectorworks.net/getting-started-guides | |

# Update (NEW/MODIFIED DE)

**Expanded Course Outline for JOURN 15 - Introduction To Multimedia Storytelling**

| Course Cover | |
|---|---|
| Discipline | JOURN-JOURNALISM |
| Course Number | 15 |
| Full Course Title | Introduction To Multimedia Storytelling |
| Catalog Course Description | This course provides an introduction to multimedia storytelling with a nonfiction focus. Students learn how to produce multimedia content such as digital videos, audio slideshows, blogs, web pages, podcasts and other emerging digital media content. The course trains students to produce multimedia content for an online news site such as The Corsair, but is also useful for students with a more casual interest in multimedia production. Students also learn about ethical and social issues affecting multimedia storytelling. |
| Rationale | Introduction to Multimedia Storytelling is a key class in the journalism program sequence. It is a required course for the local AA degree, and a second-level option for SMC's Journalism transfer degree. Multimedia storytelling is a key skill identified by our advisory board that journalism students need to know. By offering this course as a Distance Education option, we will be able to give more students the opportunity to take it. Many students needing this course are working full-time and can't make it to campus to take a class. Because the course involves creating content for a digital environment, the course material and instruction lend themselves nicely to the online teaching environment. I already have a robust Canvas platform built for this course for the on-ground class so it would require only minor tweaking to be taught completely online. |
| Proposed Start | Year: 2017 Semester: Fall |
| Proposed for Distance Ed | Yes |

| Course Unit/Hours | |
|---|---|
| Credit Hours | Min: 3.00 |
| Weekly Lecture Hours | Min: 3.00 (Sem: 54) |
| Weekly Laboratory Hours | Min: 0 |
| Weekly Arranged Hours | Min: |
| 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 CSU |
| Does NOT satisfy any area of IGETC: |
| Does NOT satisfy any area of CSU GE: |

| | |
|---|---|
| Does NOT satisfy any area of SMC GE: | |
| **Program Applicability** | |
| Designation | Credit - Degree Applicable |
| **Course Objectives** | |
| Upon satisfactory completion of the course, students will be able to: | |
| 1. Identify and define components of a multimedia story | |
| 2. Examine and analyze multimedia stories to determine their effectiveness as nonfiction stories | |
| 3. Produce multimedia nonfiction stories in available formats including blog pages, web pages, audio stories, podcasts, interactive graphics, video stories, and emerging digital storytelling formats. | |
| 4. Debate social and ethical issues related to multimedia story production | |
| 5. Demonstrate the use of multimedia production software in order to produce web pages for blogs and interactive graphics such as charts, maps, and timelines to help tell a multimedia story. | |
| 6. Demonstrate the use of multimedia equipment such as digital cameras and audio recorders to produce an effective multimedia story | |
| 7. Explain the importance and usefullness of multimedia story production as a journalistic tool | |
| 8. Plan, organize and collect research for a multimedia story | |
| 9. Demonstrate the use of digital programs to edit audio, images and video in order to produce audio stories, audio slideshows stories, and video stories. | |
| 10. Demonstrate the use of social media to enhance digital storytelling | |
| **Course Content** | |
| 6.25% | Introduction to multimedia storytelling |
| 12.5% | Basic elements of multimedia storytelling |
| 6.25% | Story planning for multimedia production, including development of effective story ideas |
| 6.25% | Research gathering for multimedia storytelling |
| 12.5% | Digital video production, including shooting video and editing video to tell a story. |
| 12.5% | Audio Slideshow production, including use of audio recorders and audio and video editing programs to produce an audio slideshow |
| 12.5% | Blogging: How to create blogs using blogging software such as Wordpress and how to create an effective story post |
| 12.5% | Podcasting: How to build a Podcast and audio stories using audio editing software |
| 6.25% | Effective interviewing to gather information and quotes for multimedia stories |
| 6.25% | Ethical issues related to multimedia story production |
| 6.25% | Use of social media to enhance multimedia storytelling |
| Total: 100% | |

| Methods of Presentation | |
|---|---|
| Methods | Field Experience<br>Group Work<br>Lecture and Discussion<br>Observation and Demonstration<br>Online instructor-provided resources<br>Projects |
| Other Methods | Lecture, in-class examination of existing multimedia content presented online by professional and student organizations, in-class demonstration of key software and equipment, presentation of video tutorials covering software and equipment, in-class discussion, in-class evaluations and feedback provided for student rough cuts and drafts of assignment projects. |
| **Methods of Evaluation** | |
| Methods | • 25% - Class Participation<br>Either in-class or on-line discussions leading up to projects where students will share their ideas and comment on the ideas and rough drafts of other students<br>• 50% - Projects<br>See explanation below<br>• 25% - Quizzes<br>• 100% - Total |
| Additional Assessment Information (Optional) | These are the four projects students are evaluated on:<br><br>1. Blog and blog post,<br>2. Audio story or podcast,<br>3. Audio slideshow<br>4. Video |
| **Appropriate Textbooks** | |
| Textbooks such as the following are appropriate: | |
| Textbooks | |
| 1. Tu, Duh L. . *Feature and Narrative Storytelling for Multimedia Journalists*, First ed. New York: Focal Press, 2015, ISBN: 978-0415729086. | |
| 2. Gitner, Seth. *Multimedia Storytelling*, First ed. New York: Routledge, 2015, ISBN: 0765641321. | |
| Other | |
| 1. Knight Digital Media Center Tutorials: Free online resources located at http://multimedia.journalism.berkeley.edu/tutorials/ | |
| 2. There is a lot of content uploaded to the Canvas site for this course that shows professional and student examples of multimedia storytelling, as well as links to tips and guides to help students produce successful multimedia storytelling projects. As this field is constantly evolving, this material is even more vital to student learning than a textbook, | |

which quickly becomes outdated.

| Assignments |
|---|
| Sample Assignment |
| 1. Conceive, develop and produce an audio slideshow (around 3 minutes long) that demonstrates an understanding of how to research and develop this multimedia component and the correct use of technical equipment including an audio recorder, digital camera and editing software. Must include sound bites from at least one significant interview from a relevant source.<br>2. Develop a three-minute video of a nonfiction story of interest to the college audience that includes sound bites from at least one significant interview and relevant b-roll and reporting. Editing of video must demonstrate an understanding of storytelling using video. |

| Student Learning Outcomes |
|---|
| 1. Create an audio slideshow that demonstrates an understanding of how to technically construct a multimedia story and how to select appropriate elements to be included in the content to produce an effective story. |
| 2. Create a two to three-minute digital video on a news or feature topic that demonstrates an understanding of how to use appropriate software and camera equipment and how to edit the content to best tell this story in a video format. |

| Minimum Qualification | |
|---|---|
| Minimum Qualifications: | Journalism (Masters Required) |

| Library | |
|---|---|
| List of suggested materials has been given to librarian? | No |
| Library has adequate materials to support course? | No |
| Additional Comments/Information | |

| Distance Education Application | |
|---|---|
| Delivery Methods | Online/Web-based |

| Distance Education Quality | |
|---|---|
| Quality Assurance: all of the following have been considered | ✓ Course objectives have not changed<br>✓ Course content has not changed<br>✓ Method of instruction meets the same standard of course quality<br>✓ Outside assignments meet the same standard of course quality<br>✓ Serves comparable number of students per section as a traditional course in the same department<br>✓ Required texts meet the same standard of course quality |
| Additional Considerations: | ✓ Evaluation methods are in place to produce an annual report to the Board of Trustee on activity in offering this course or section following the guidelines to Title 5 Section 55317 (see attachment) and to review the impact of distance education on this program through the program review process specified in accreditation standard 2B.2.<br>✓ Determination and judgments about the equality of the distance education course were made with the full involvement of the faculty as defined by Administrative Regulation 5420 and college curriculum approval procedures. |

| | |
|---|---|
| | ✓ Adequate technology resources exist to support this course/section<br>✓ Library resources are accessible to students<br>✓ Specific expectations are set for students with respect to a minimum amount of time per week for student and homework assignments<br>✓ Adequately fulfills "effective contact between faculty member and student" required by Title 5.<br>✓ Will not affect existing or potential articulation with other colleges<br>✓ Special needs (i.e., texts, materials, etc.) are reasonable<br>✓ Complies with current access guidelines for students with disabilities |
| **Guidelines and Questions for Curriculum Approval of a Distance Education Course Interactions** | |
| **Instructor-Student Interaction**: There should be multiple, frequent, and on-going communication exchanges between the instructor and each student via course communication and collaboration features such as discussion threads, blogs or chats, comments on student work, and/or individual e-mail. The instructor should regularly initiate communication with the students, and promptly respond to communication initiated by the students to ensure effective participation and clarity of material and assignments. The instructor also provides instructions and support as needed for course navigation and information assistance, clarification about content, assignments, projects, quizzes, and exams. On an on-going basis, the instructor also provides performance feedback, comments, recommendations, and suggestions. The instructor informs the students of the expected frequency and times of any type of interaction with the students throughout the course. | |
| Describe the nature and expected frequency of instructor-student interactions: | Announcements will be created to remind students of pending work and any other useful tips.<br><br>There will be a virtual office where students can post any general concerns about the course and the instructor and/or other students can respond.<br><br>There is an inbox message function called inbox where students can at any time send a message to the instructor with a specific question.<br><br>There are threaded discussions where the instructor will participate and post comments and feedback to students.<br><br>Graded assignments will include not only a graded score but returned comments from the instructor about what was good or bad about the student's work.<br><br>A grading rubric will be used so that students can see the breakdown of their assignment scores. Instructor videos will be included at the beginning of each unit to give students an overview of the upcoming unit and assigned work. |
| **Student-Student Interaction:** Students are expected to interact with each other throughout the course and communicate regarding the course material and homework experiences. Typically, students use asynchronous discussion forums and email for communication and collaboration activities. | |
| Describe the nature and expected | There is an inbox function what allows students to send messages within the class Canvas site to each other. |

| | |
|---|---|
| frequency of student-student interactions: | An opening welcome discussion encourages students to post general information about themselves and why they are taking the class, allowing students to virtually get to know their classmates at the start of class.<br><br>There are threaded discussions with discussion prompts related to course material and students are required to not only post for themselves but to comment on the posts of others.<br><br>Students have the opportunity to work in pairs on the final two projects, the audio slideshow and video stories. |

**Student-Content Interaction:** Students interact with the material provided by the instructor. Additionally, to ensure a student-centered e-learning environment, a variety of assignments and activities should be provided. Assignments and activities should be designed for each content module or unit so that students may assess their comprehension of the course material before they complete a graded assignment. These activities are designed to ensure individualized learning, providing immediate and specific instructional feedback while addressing different learning styles. Course material must be easily accessible by all students. Instructional goals require that students frequently (several times per week) interact with online course materials.

| | |
|---|---|
| Describe the nature and expected frequency of student-content interactions: | Instructional content will include videos, text, threaded discussions, linked online pages with tips and guidelines relevant to each unit, and linked online pages that feature effective multimedia story formats that students can study and deconstruct to learn how to create this content on their own.<br><br>While students are creating four final projects, they receive instructional feedback during the planning of those projects and for early drafts of those projects. This is done by having students post their story ideas for each project to a threaded discussion, and to post links to early drafts of their final projects, such a video rough or audio rough cut. |

**Interactions:** Just as in an on ground class which physically meets for 18 hours per unit (e.g. a 3 unit class meets for 54 hours), students in online classes should be equally engaged in online learning activities which facilitate mastery of the course material. The "online classroom" (just as the "on ground classroom") should be a hub of student activity - shared projects, class discussions, posting and sharing of work, communal problem solving as well as lectures, demonstrations, videos etc. In table format, provide examples of course components (e.g. lectures, collaborative activities, discussions, testing, or other evaluation procedures) which include a rough calculation of the percentage of on-line course time spent engaged with instructor-provided materials, interacting with other students, communicating with the instructor, etc.

| Online class activities that promote class interaction and engagement | Brief Description | Percentage of Online Course Hours |
|---|---|---|
| Online Lecture | Instructor-recorded videos present information about multimedia storytelling. Students are encouraged to engage in Q & A with the instructor about the course content via discussion areas. | 35% |

| | | |
|---|---|---|
| Project Presentation | Students will post links to their finished projects so that all students can view each other's work and learn from each other. | 25% |
| Other (describe) | Instructor feedback on completed projects. When projects are turned in, the instructor assigns a grade but also gives detailed feedback using the grading comments tool on the project. | 15% |
| Peer Feedback | Through the use of threaded discussions students will be able to view project story ideas of their peers and offer feedback to their peers about these story ideas. | 25% |

## Instruction

Describe how content will be organized and delivered in the interest of achieving course outcomes/objectives (e.g. what are the methods of instruction being used, technologies used, approximate time schedule, necessary instructional materials.)

The course has six modules: Overview of Multimedia Storytelling; Story Ideas; Blogs; Audio; Audio Slideshow; and Video. Each module includes an overview of the module, instructional material about the module topic including text, links and video, examples of professional and students storytelling in the relevant format for that module, a series of threaded discussions that lead to the final project and an assignment to produce that relevant multimedia story: blog, audio, audio slideshow and video. Students are given about 4 weeks to produce each final project.

## Technology

Describe the technical qualifications an instructor would need and the support that might be necessary for this course to be delivered at a distance (e.g. the college?s existing technology, CCCConfer certification, other specialized instructor training, support personnel, materials and resources, technical support, etc.)

Training in Canvas; training in effective instruction in an online environment; understanding of various digital files such as video, audio and image files; understanding of basic audio and video editing; understanding of a blogging platform such as Wordpress; understanding of basic multimedia tools such as cameras, microphones, and audio recorders.

## Student Support

Describe any student support services one might want or need to integrate into the online classroom for this course (e.g. links to counseling, financial aid, bookstore, library, etc.)

Online writing tutoring.
Canvas support.
Best practices for taking an online course--tutorials for students

## Accessibility

Describe how the design of the course will ensure access for students with disabilities including compliance with the regulations of Section 508 of the Rehabilitation Act.

All videos presented as instructional resources will be close captioned. A transcript of audio content will be provided.

## Online Strategies

Using one of the course objectives, describe an online lesson/activity that might be used in the course to facilitate student learning of that objective. Be sure the sample lesson/activity includes reference to the use of online teaching tools (such as drop box or threaded discussion, or multimedia such as Articulate, Flash,

Jing, etc.).

Learning Objective: Demonstrate the use of digital programs to edit audio, images and video in order to produce audio stories, audio slideshows stories, and video stories.

Referenced online tools: Threaded discussion and online assignment submission.

Activity: Students produce a three-minute nonfiction video story. Students use threaded discussion to present their ideas in text form in this online discussion to the instructor and rest of class, and use online submission tool to turn in assignment as either a file upload or weblink.

## Assessments

Describe how assignments and assessments are used so that instructor-student contact is maintained and students are given regular, meaningful feedback. Describe interactions that encourage students' participation. Describe assessments that are verifiable, equivalent to on-ground, and appropriate. Describe the criteria used to substantiate student learning; explain how these interactions will be assessed.

30%-**Threaded Discussion** - Students are given instructional material and then must apply that material to a graded discussion that demonstrates an understanding of that material.
10%-**quiz** - An occasional brief quiz may be given to test student's understanding of instruction material in each module.
30%-**Assignment** - Students will be assigned to produce portions of their story projects by a deadline.
30%-**Project** - Students will need to produce a final storytelling project that demonstrates an understanding of the best practices for producing nonfiction multimedia stories.

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## ANIMATION (proposed revision 9/2016)
## Associate in Science (AS) / Certificate of Achievement

(effective Not Specified, Not Specified)

This program involves a comprehensive study of 2D and 3D animation techniques, taking four semesters of full-time study to complete. The major coursework combines a strong foundation in storytelling and traditional animation with hands-on experience in digital animation pre-production and production processes.

After successfully completing the introductory courses, students pursue areas of concentration that reflect industry specializations. The current areas of concentration include 2D Animation, 3D Animation, 3D Modeling, 3D Rendering, Digital Effects, Game Development, and Visual Development. These areas of concentration are also offered as individual department certificates.

The Animation curriculum is designed to meet the changing needs of the entertainment industry, offering courses that are in-depth and rigorous. Students learn to develop professional skills, to demonstrate those skills in effective entry-level portfolios, and to work collaboratively on team-based projects. Students may also participate in internships with industry partners when available.

Students may earn either an Associate Degree or Certificate of Achievement in this program.

CERTIFICATE OF ACHIEVEMENT REQUIREMENTS:

- completion of the Area of Emphasis with a grade of C or higher in each course
- completion of at least 50% of Area of Emphasis units at SMC
- overall GPA of 2.0 or higher

ASSOCIATE DEGREE REQUIREMENTS:

- completion of at least 60 semester units including:
  - the certificate requirements listed above
  - one of the following general education patterns: SMC GE, CSU GE, or IGETC (see www.smc.edu/articulation or visit the Transfer/Counseling Center)
  - the Global Citizenship requirement

CATALOG RIGHTS: A student may satisfy the requirements of a Degree or Certificate that were 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.

TRANSFER REQUIREMENTS:
Students planning to transfer to a four-year program should complete the lower-division major requirements and the general education pattern for the appropriate transfer school.

- Transfer requirements for UC and CSU can be found at www.assist.org.
- Transfer agreements with select private and out-of-state institutions can be found at www.smc.edu/articulation.

**Program Learning Outcomes:**

Upon completion of the program, students will be able to develop original and effective animation projects using industry-standard tools and methodologies.

## Area of Emphasis

| **Required Core Courses: (34 units)** | | **Units** |
|---|---|---|
| ET 2 | Storytelling | 3 |
| ET 3 | Principles Of Project Management | 3 |
| ET 18 | Digital Storyboarding | 3 |
| ET 20 | Visual Development | 3 |

| | | |
|---|---|---|
| ET 24 | 3D Fundamentals | 3 |
| ET 31A | Digital Video Fundamentals | 3 |
| ET 40 | Digital Audio Fundamentals | 3 |
| ET 61 | History Of Animation | 3 |
| ET 72 | Career Development | 2 |
| ET 91 | Perspective Drawing | 2 |
| ET 94 | Color Theory And Application | 2 |
| GR DES 64 | Digital Imaging For Design I | 3 |

**Required Concentration: select one of the following concentrations (minimum of 15 units as specified)**

| **GROUP A: 2D ANIMATION CONCENTRATION: (16 units)** | | **Units** |
|---|---|---|
| ET 19A | Beginning 2D Animation | 3 |
| ET 19B | Advanced 2D Animation | 3 |
| ET 30 | Animation Project | 4 |
| ET 34 | Web Animation I | 3 |
| ET 75 | Digital Production For 2D Animation | 3 |

| **GROUP B: 3D ANIMATION CONCENTRATION: (16 units)** | | **Units** |
|---|---|---|
| ET 19A | Beginning 2D Animation | 3 |
| ~~ET 19B removed~~ | ~~Advanced 2D Animation~~ | ~~3~~ |
| ET 24B | 3D Character Animation | 3 |
| ET 24C | Advanced 3D Character Animation | 3 |
| ET 27 added | Digital Previsualization | 3 |
| ET 30 | Animation Project | 4 |

| **GROUP C: 3D MODELING CONCENTRATION: (16 units)** | | **Units** |
|---|---|---|
| ET 25 | 3D Modeling | 3 |
| ET 25B | 3D Character Creation | 3 |
| ET 25C | 3D Character Rigging | 3 |
| ET 26 | 3D Rendering | 3 |
| ET 30 | Animation Project | 4 |

| **GROUP D: 3D RENDERING CONCENTRATION: (16 units)** | | **Units** |
|---|---|---|
| ET 25 | 3D Modeling | 3 |
| ET 26 | 3D Rendering | 3 |
| ET 30 | Animation Project | 4 |
| ET 32 | Digital Compositing | 3 |
| ET 38 | Digital Imaging For Design 2 | 3 |

| **GROUP E: DIGITAL EFFECTS CONCENTRATION: (15 units)** | | **Units** |
|---|---|---|
| ET 32 | Digital Compositing | 3 |
| ET 33 | Advanced Digital Compositing | 3 |
| ET 63 | Digital Tracking And Integration | 3 |
| ET 64 | Digital Effects I | 3 |
| ~~ET 65 removed~~ | ~~Digital Effects II~~ | ~~3~~ |
| ET 80 added | Digital Effects Project | 3 |

| GROUP F: ~~3D GAME DESIGN~~ GAME DEVELOPMENT CONCENTRATION: (16 units) | | Units |
|---|---|---|
| ET 13 added | 2D Game Prototyping | 3 |
| ET 15 | Beginning 3D Level Design | 3 |
| ~~ET 17 removed~~ | ~~Advanced 3D Level Design~~ | ~~3~~ |
| ET 30 added | Animation Project | 4 |
| ET 42 | Principles Of Game Development | 3 |
| ET 44 | Game Design/Play Mechanics | 3 |
| ~~ET 49 removed~~ | ~~Game Development Project~~ | ~~4~~ |

| GROUP G: VISUAL DEVELOPMENT CONCENTRATION: (16 units) new concentration added | | Units |
|---|---|---|
| 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 |

**Total Units for Area of Emphasis:** **49**

PID 280

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## 3D ANIMATION (proposed revision 9/2016)

## Department Certificate

(effective Not Specified, Not Specified)

This program provides an understanding of the 3D animation process used in the entertainment industry. Students learn to animate 3D characters and props for a variety of entertainment projects that range from realistic to stylized.

DEPARTMENT CERTIFICATE REQUIREMENTS:

- satisfactory completion of the Area of Emphasis
- a grade of C or higher in each course in the Area of Emphasis
- completion of at least 50% of Area of Emphasis units at SMC

**Note**: Department Certificates are not notated on student transcripts. Student must submit a petition to the relevant academic department.

Additional information for the Certificate is available at the Transfer/Counseling Center and at www.smc.edu/articulation.

CATALOG RIGHTS: A student may satisfy the requirements of a Department Certificate that were 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 3D animation process used in the entertainment industry by developing an effective animation portfolio for entry-level employment.

## Area of Emphasis

| **Required Courses:** | | **Units** |
|---|---|---|
| ET 19A | Beginning 2D Animation | 3 |
| ~~ET 19B removed~~ | ~~Advanced 2D Animation~~ | ~~3~~ |
| ET 24B | 3D Character Animation | 3 |
| ET 24C | Advanced 3D Character Animation | 3 |
| ET 27 added | Digital Previsualization | 3 |
| ET 30 | Animation Project | 4 |

**Total Units for Area of Emphasis: 16**

PID 276

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## DIGITAL EFFECTS (proposed revision 9/2016)

## Department Certificate

(effective Not Specified, Not Specified)

This program provides a comprehensive understanding of the visual effects process used in the entertainment industry. Students learn to create professional quality effects for a variety of entertainment projects.

DEPARTMENT CERTIFICATE REQUIREMENTS:

- satisfactory completion of the Area of Emphasis
- a grade of C or higher in each course in the Area of Emphasis
- completion of at least 50% of Area of Emphasis units at SMC

**Note**: Department Certificates are not notated on student transcripts. Student must submit a petition to the relevant academic department.

Additional information for the Certificate is available at the Transfer/Counseling Center and at www.smc.edu/articulation.

CATALOG RIGHTS: A student may satisfy the requirements of a Department Certificate that were 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 effects process used in the entertainment industry by developing an effective portfolio for entry-level employment.

## Area of Emphasis

| **Required Courses:** | | **Units** |
|---|---|---|
| ET 30 added | Animation Project | 4 |
| ET 32 | Digital Compositing | 3 |
| ET 33 added | Advanced Digital Compositing | 3 |
| ET 63 | Digital Tracking And Integration | 3 |
| ET 64 | Digital Effects I | 3 |
| ~~ET 65 removed~~ | ~~Digital Effects Ii~~ | ~~3~~ |
| ~~ET 80 removed~~ | ~~Digital Effects Project~~ | ~~3~~ |
| **Total Units for Area of Emphasis:** | | ~~**15**~~ **16** |

PID 282

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## ~~GAME DESIGN~~ (proposed revision 9/2016)
## New title: GAME DEVELOPMENT
## Department Certificate

(effective Not Specified, Not Specified)

This program provides an understanding of the game development process used in the entertainment industry. Students learn to effectively analyze gameplay elements and to develop original 2D and 3D game prototypes.

DEPARTMENT CERTIFICATE REQUIREMENTS:

- satisfactory completion of the Area of Emphasis
- a grade of C or higher in each course in the Area of Emphasis
- completion of at least 50% of Area of Emphasis units at SMC

**Note**: Department Certificates are not notated on student transcripts. Student must submit a petition to the relevant academic department.

Additional information for the Certificate is available at the Transfer/Counseling Center and at www.smc.edu/articulation.

CATALOG RIGHTS: A student may satisfy the requirements of a Department Certificate that were 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 game development process used in the entertainment industry by developing original 2D and 3D game prototypes.

## Area of Emphasis

| **Required Courses:** | | **Units** |
|---|---|---|
| ET 13 added | 2D Game Prototyping | 3 |
| ET 15 | Beginning 3D Level Design | 3 |
| ~~ET 17 removed~~ | ~~Advanced 3D Level Design~~ | ~~3~~ |
| ET 30 added | Animation Project | 4 |
| ET 42 | Principles Of Game Development | 3 |
| ET 44 | Game Design/Play Mechanics | 3 |
| ~~ET 49 removed~~ | ~~Game Development Project~~ | ~~4~~ |

**Total Units for Area of Emphasis: 16**

PID 281

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## THEATRE (revised 9/2016)

## Associate in Arts (AA)

(effective )

This program provides instruction and training in the field of Theatre Arts. A comprehensive curriculum in areas of Acting, Voice, Movement, Theatrical Styles, Theatre History, Production and Technical Theatre prepares students for university transfer and future careers. The program seeks to empower students at all levels to hone their performance, technical or critical/analytical skills through active and rigorous engagement in their areas of study. The program makes effort to instill a sense of responsibility in students and a desire for excellence in their craft.

The department's curriculum focuses on providing education and experience towards mounting theatrical productions. Performance related classes hone skills enabling the actor to audition and perform with confidence. Technical Theatre classes provide students with the knowledge and skills to tackle various aspects of technical theatre. Department productions are student cast and run by student crews.

ASSOCIATE DEGREE REQUIREMENTS:

- completion of at least 60 semester units including:
  - completion of the Area of Emphasis with a grade of C or higher in each course
  - completion of at least 50% of Area of Emphasis units at SMC
  - one of the following general education patterns: SMC GE, CSU GE, or IGETC (see www.smc.edu/articulation or visit the Transfer/Counseling Center)
  - the Global Citizenship requirement
- overall GPA of 2.0 or higher

CATALOG RIGHTS: A student may satisfy the requirements of a Degree or Certificate that were 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.

TRANSFER REQUIREMENTS:
Students planning to transfer to a four-year program should complete the lower-division major requirements and the general education pattern for the appropriate transfer school.

- Transfer requirements for UC and CSU can be found at www.assist.org.
- Transfer agreements with select private and out-of-state institutions can be found at www.smc.edu/articulation.

**Program Learning Outcomes:**

Upon completion of this program, students will be able to evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life. In addition, students will hone performance, design, analytical or technical skills leading to performance in the capacity of at least one of the following: Actor, Director, Stage Manager, Set/Light/Sound/Costume/Make-Up Designer, Stage Technician, Reviewer, Educated Audience Member.

## Area of Emphasis

| **Required Core Courses: (14 Units)** | | **Units** |
|---|---|---|
| TH ART 5 | History Of World Theatre | 3 |
| TH ART 10A | Voice Development For The Stage | 3 |
| TH ART 15 | Stage Movement For The Actor | 1 |
| TH ART 20 | Stagecraft | 3 |
| TH ART 28A | Beginning Stage Make-Up | 1 |
| TH ART 41 | Acting I | 3 |

| Required Production Workshop: (3 units minimum) | | Units |
|---|---|---|
| TH ART 18A | Technical Theatre Production Workshop | 1 |
| TH ART 18B | Technical Theatre Production Workshop | 2 |
| TH ART 18C | Technical Theatre Production Workshop | 3 |

| Technical Theatre Courses: Select one course from the following: (3 units) | | Units |
|---|---|---|
| TH ART 21 | Scenic Painting Techniques | 3 |
| TH ART 22 | Stage Lighting | 3 |
| TH ART 23 (added) | Lighting and Projection Design | 3 |
| TH ART 25 | Introduction to Theatrical Sound | 3 |
| TH ART 26 | Introduction To Stage Costuming | 3 |
| TH ART 31 | Introduction to Stage Management | 3 |

| Advanced Performance courses: Select one course from the following: (2 units minimum) | | Units |
|---|---|---|
| TH ART 10B | Advanced Voice Development For The Stage | 3 |
| TH ART 13 | Stage Dialects | 2 |
| TH ART 16 | Advanced Stage Movement For The Actor | 2 |
| TH ART 38A | Beginning Stage Direction | 3 |
| TH ART 42 | Acting II | 3 |
| TH ART 43 | Acting Historical Styles - Early | 3 |
| TH ART 44 | Acting Historical Styles - Late | 3 |
| TH ART 45 *(same as MUSIC 45)* | Musical Theatre Workshop | 3 |
| TH ART 50 | Advanced Production - Full Play | 3 |
| TH ART 52 | Advanced Production - Musical Theatre | 5 |
| TH ART 53 *(same as MUSIC 46)* | Production For The Younger Audience | 3 |
| TH ART 55 | Advanced Production - Small Theatre Venue | 3 |

**Total Units for Area of Emphasis: 22**

# SANTA MONICA COLLEGE
# PROGRAM OF STUDY

## Technical Theatre (revised 9/2016)

## Associate in Science (AS) / Certificate of Achievement

(effective )

The Technical Theatre Program provides rigorous academic instruction, hands-on practical training and experiential learning in several areas of technical theatre production. Through coursework as well as practical work on theatrical productions, students are trained in Stagecraft, Stage Lighting, Stage Sound, Scenic and Prop Construction, Stage Management, Stage Costuming and Stage Make-Up. Students will work with advanced technology and materials in the use of intelligent lighting systems, audio equipment, video projection equipment, stage machinery, set construction, scenic painting, and costume construction and design. Internship, mentorships and entry level job opportunities in the industry are made available to candidates who meet and exceed expectations.

Students may earn either an Associate Degree or Certificate of Achievement in this program.

CERTIFICATE OF ACHIEVEMENT REQUIREMENTS:

- completion of the Area of Emphasis with a grade of C or higher in each course
- completion of at least 50% of Area of Emphasis units at SMC
- overall GPA of 2.0 or higher

ASSOCIATE DEGREE REQUIREMENTS:

- completion of at least 60 semester units including:
  - the certificate requirements listed above
  - one of the following general education patterns: SMC GE, CSU GE, or IGETC (see www.smc.edu/articulation or visit the Transfer/Counseling Center)
  - the Global Citizenship requirement

CATALOG RIGHTS: A student may satisfy the requirements of a Degree or Certificate that were 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.

TRANSFER REQUIREMENTS:
Students planning to transfer to a four-year program should complete the lower-division major requirements and the general education pattern for the appropriate transfer school.

- Transfer requirements for UC and CSU can be found at www.assist.org.
- Transfer agreements with select private and out-of-state institutions can be found at www.smc.edu/articulation.

**Program Learning Outcomes:**

Upon completion of this program, students will be able to evaluate and appreciate a theatrical performance by recognizing the inherent components that go into creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process and the technical skills involved in making a play come to life. In addition, students will hone design and technical skills leading to performance in the capacity of at least one of the following: Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician.

## Area of Emphasis

| **Required Introduction/History (select one of the following courses):** | | **Units** |
|---|---|---|
| TH ART 2 | Introduction To The Theatre | 3 |
| TH ART 5 | History Of World Theatre | 3 |

| **Required Stagecraft:** | | **Units** |
|---|---|---|
| TH ART 20 | Stagecraft | 3 |

| Required Production Workshop: Select 3 units from the following: | | Units |
|---|---|---|
| TH ART 18A | Technical Theatre Production Workshop | 1 |
| TH ART 18B | Technical Theatre Production Workshop | 2 |
| TH ART 18C | Technical Theatre Production Workshop | 3 |

| Elective Courses: Select at least 10 units from the following: | | Units |
|---|---|---|
| TH ART 21 | Scenic Painting Techniques | 3 |
| TH ART 22 | Stage Lighting | 3 |
| TH ART 23 (added) | Lighting and Projection Design | 3 |
| TH ART 25 | Introduction to Theatrical Sound | 3 |
| TH ART 26 | Introduction To Stage Costuming | 3 |
| TH ART 28A | Beginning Stage Make-Up | 1 |
| TH ART 28B | 3D and Theatrical Styles Make-Up | 1 |
| TH ART 31 | Introduction to Stage Management | 3 |
| TH ART 32 | Scenic Design | 2 |

**Total Units for Area of Emphasis: 19**

PID 233

The Washington Post

Opinions

# Rethinking the 'cafeteria' approach to community college

By Thomas Bailey May 11, 2015

*Thomas Bailey is director of the Community College Research Center at Teachers College, Columbia University.*

President Obama has made community colleges central to his campaign for social mobility. "For millions of Americans," he declared in his January speech proposing free community college tuition, "community colleges are essential pathways to the middle class."

But America's community colleges have a completion problem. Six years after enrolling, less than four in 10 community college students have earned a degree; at urban colleges, the rate is lower.

Most community colleges today employ a "cafeteria" or "self-service" model of education. The cafeteria college is designed around the goal of expanding access to higher education and is driven by a public funding system that ties dollars to enrollment. To get students in the door, community colleges maximize choice and flexibility. They offer a dizzying array of courses, programs, and scheduling and credential options, and they ask students to pick and choose from them.

But the dark side of choice and flexibility is complexity, disorientation and disconnectedness. A course catalogue containing hundreds of classes and dozens of program areas confronts students, who receive limited help in deciding what to study (adviser to student ratios exceed 1 to 1,000 at many colleges) and may have difficulty determining the classes they need to complete a degree or to transfer to a four-year college without losing credits. Many students drift aimlessly for years, accumulating credits but coming no nearer to earning a degree.

A growing number of community college leaders have come to realize that, to address these challenges, they must rethink how their institutions operate.

Cheryl Hyman, herself a former community college student, is one of these leaders. When she took the helm of Chicago's system, completion rates were below the already abysmal urban community college average of 13 percent. Kennedy-King College — located in one of Chicago's poorest neighborhoods and serving almost exclusively students with remedial needs — had a graduation rate of 8 percent.

Under Hyman's leadership, Kennedy-King embarked on a complete redesign. As the college considered what changes were needed, it worked backward from the end goal of ensuring that students earn degrees with immediate value in the labor market or can transfer to four-year colleges with a junior-year status in their majors.

After analyzing the Chicago labor market, Kennedy-King reduced the number of programs it offered. For each program, the college created highly structured pathways with maps that clearly lay out the courses students need to take each term. These were prominently displayed in the course catalogue and on the school's Web site.

The number of advisers was quadrupled, and with their guidance, students were required to choose a focus area and develop a semester-by-semester plan for completion. Advisers were held accountable for meeting with their students regularly, monitoring their progress and intervening quickly if one went off track.

These reforms have borne fruit. The three-year degree graduation rate at Kennedy-King more than tripled in four years, and today Kennedy-King's combined rate of graduation or transfer to a four-year college is 44 percent, above the national average for all community colleges.

Guttman Community College, launched about three years ago by the City University of New York, has also radically rethought the traditional community college. Its students attend full time and progress together as a cohort. All students take a career exploration course their first semester and, in their second semester, choose a program of study from a limited set of options. As at Kennedy-King, the options are based on an analysis of local employer needs. Required courses are clearly laid out, and students meet regularly with assigned advisers and mentors.

Guttman, like Kennedy-King, has experienced significant success: At the 2½-year mark, 41 percent of its first class of students had completed a degree.

Before Guttman and Kennedy-King, Valencia College in Florida undertook in 2000 what we term "guided-pathways" reforms, with program maps and intensive intake services to help students choose and plan their programs of study. By 2011, more than half of Valencia's students were completing a degree or transferring within three years.

Implementing such reforms is not easy: It requires commitment among faculty and sometimes difficult decisions by leaders. For example, when Hyman decided to cut or consolidate programs that were not adequately preparing students, she encountered fierce resistance from faculty members and the city council. There were protests over both lost faculty positions and the threat to the ideal of broad student choice. After Hyman convened meetings with Kennedy-King staff, local employers and professors from nearby four-year colleges, however, her faculty became convinced that change was necessary and took ownership of redesigning their programs and curriculum.

Partly because of the kinds of obstacles Hyman faced in Chicago, too many colleges continue to pursue changes that merely tinker around the edges of the cafeteria model, all but ensuring disappointing results.

Obama's free-tuition proposal was a clarion call. Today's economy demands some form of post-secondary education. I hope that the pioneers of guided pathways will inspire more colleges to think broadly and coherently about their missions and that a new phase of community college reform will bring about long-sought and transformative improvements for students.

**Read more on this topic:**

The Post's View: Obama's proposal doesn't make the grade

Robert J. Samuelson: Time to drop the college-for-all crusade

Robert J. Samuelson: Obama's community-college gamble

Michal Kurlaender and Jacob Jackson: Free college plan is no panacea

**The Post Recommends**