



1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda

Wednesday, May 3, 2023, 3:00 p.m.

Zoom Meeting:

Join from PC, Mac, Linux, iOS or Android: <https://cccconfer.zoom.us/j/96386192571>

Or iPhone one-tap (US Toll): +16699006833,96386192571# or +16694449171,96386192571#

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+1 346 248 7799 (US Toll)

+1 253 215 8782 (US Toll)

+1 564 217 2000 (US Toll)

+1 646 876 9923 (US Toll)

+1 646 931 3860 (US Toll)

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Meeting ID: 963 8619 2571

International numbers available: <https://cccconfer.zoom.us/u/abqJVu9Gkv>

Or Skype for Business (Lync): <SIP:96386192571@lync.zoom.us>

Members:

Sal Veas, <i>Chair</i>	Fariba Bolandhemat	Aileen Huang	Redelia Shaw
Patricia Ramos, <i>Vice Chair</i>	Susan Caggiano	Alex Ibaraki	Scott Silverman
Bren Antrim	Javier Cambron	Sharlene Joachim	Briana Simmons
Alyssa Arreola (A.S.)	Dione Carter	Jing Liu	Lydia Strong
Jason Beardsley	Rachel Demski	Jacqueline Monge	Audra Wells
Mary Bober	Christina Gabler	Matthew Musselman	Associated Students Rep
Walter Butler	Walker Griffy	Estela Narrie	

Interested Parties:

Joelle Adams	Department Chairs	Kamiko Greenwood (A.S.)	Stacy Neal
Stephanie Amerian	Nathaniel Donahue	Tracie Hunter	Guadalupe Salgado
Maria Bonin	Kiersten Elliott	Maral Hyeler	Tammara Whitaker

Ex-Officio Members:

Jamar London

(Information items are listed numerically; action items are listed alphabetically)

- I. Call to Order and Approval of Agenda
- II. Public Comments *(Two minutes is allotted to any member of the public who wishes to address the Committee.)*
- III. Announcements
- IV. Approval of Minutes 4
- V. Chair's Report

VI. Information Items

1. Senate Plenary Report
2. Curriculum Institute 2023

(Non-Substantial Changes)

3. ENGL 7 American Literature 1
4. ENGL 8 American Literature 2
5. ESL 922 Conversation and Culture in the U.S.

(SLO Alignment/Reconciliation for META/WebSIS)

6. POL SC 22 Environmental Politics and Policies (*same as ENVRN 22*)

VII. Action Items

(Consent Agenda: Program Maps)

- a. Ethnic Studies AA/Certificate of Achievement Program Map 131

(Courses: New)

- b. AHIS 80 History of Exhibition & Display 7
- c. AQUA 1 Introduction to Aquaculture: History, Ecology and Sustainability 12
- d. AQUA 2 Applications in Aquaculture - System Design, Monitoring and Maintenance 16
- e. AQUA 3 Microbiology and Genetics for Aquaculture 19
- f. AQUA 4 Husbandry and Life Support in Aquaculture and Aquarium Science 22
- g. AQUA 5 Advanced Topics in Aquaculture 25
- h. AQUA 10A SCUBA (*same as KIN PE 49A*) (Prerequisite: Students are required to complete a physical examination and attain a medical release from a qualified M.D.; Pre/Corequisite: Swim 400 yards in under 12minutes Tread water for 10 minutes Free dive to 15 ft. Swim underwater for 25 yards) 28
- i. ART 82 Exhibition and Display Production 30
- j. ART 84 Exhibition & Display Implementation, Activation, and Management 32
- k. ECE 919 Reflective Parenting with Infants 34
- l. ECE 920 Reflective Parenting with Toddlers 37
- m. ENGL 71 Introduction to Creative Writing (Advisory: ENGL 1) 40
- n. ENGL 72 Writing in Fiction (Prerequisite: ENGL 71) 46
- o. ENGL 73 Writing in Poetry (Prerequisite: ENGL 71) 52
- p. ENGL 74 Writing in Creative Nonfiction (Prerequisite: ENGL 71) 57

(Courses: Substantial Changes)

- q. DANCE 19A Beginning Ballroom Dance (changed: course name (removed “American Style”), course description, SLOs, course/lab content, objectives, methods of presentation/evaluation) 63
- r. ENGL 10 Race and Ethnicity in Literature of the U.S. (changed: course description, SLOs, course objectives/content, methods of presentation/evaluation) 65
- s. ENGL 54 Indigenous Literatures of North America (changed: course description, SLOs, course objectives, course content, methods of presentation/evaluation) 68
- t. ENGL 59 Lesbian and Gay Literature (changed: course description, SLOs, course objectives/content, methods of evaluation) 71

(Courses: Distance Education)

- u. AHIS 80 History of Exhibition & Display 9
- v. AQUA 1 Introduction to Aquaculture: History, Ecology and Sustainability 14
- w. AQUA 2 Applications in Aquaculture - System Design, Monitoring and Maintenance (Hybrid only) 17
- x. AQUA 3 Microbiology and Genetics for Aquaculture (Hybrid only) 20
- y. AQUA 4 Husbandry and Life Support in Aquaculture and Aquarium Science (Hybrid only) 23
- z. AQUA 5 Advanced Topics in Aquaculture 26
- aa. ECE 919 Reflective Parenting with Infants 35

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cc. ENGL 71 Introduction to Creative Writing	42
dd. ENGL 72 Writing in Fiction.....	48
ee. ENGL 73 Writing in Poetry.....	54
ff. ENGL 74 Writing in Creative Nonfiction	60
gg. ESL 922 - Conversation and Culture in the U.S.	75

(Courses: Global Citizenship)

hh. AHIS 80 History of Exhibition & Display	8
ii. AQUA 1 Introduction to Aquaculture: history, ecology and sustainability	13

(Programs: New)

jj. Aquaculture Level I Certificate of Achievement	78
kk. Aquaculture Level II Certificate of Achievement	81
ll. English AA-T.....	119

(Programs: Revisions)

mm. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda

VIII. New Business

IX. Old Business

X. Adjournment

Please notify Sal Veas, Patricia Ramos, and Rachel Demski by email if you are unable to attend this meeting.

The next Curriculum Committee meeting is May 17, 2023.



1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Minutes

Wednesday, April 19, 2023, 3:00 p.m.

Zoom Meeting

Members Present:

Sal Veas, <i>Chair</i>	Susan Caggiano	Sharlene Joachim	Redelia Shaw
Bren Antrim	Javier Cambron	Jing Liu	Scott Silverman
Jason Beardsley	Rachel Demski	Jacqueline Monge	Briana Simmons
Mary Bober	Christina Gabler	Matthew Musselman	Maria Leon Vazquez
Walter Butler	Walker Griffy	Estela Narrie	Audra Wells
Fariba Bolandhemat	Alex Ibaraki		

**Maria Leon Vazquez filling in for the role of Administrator*

Members Absent:

Alyssa Arreola (A.S.)	Aileen Huang	Patricia Ramos	Lydia Strong
Dione Carter			

Others Present:

Beatriz Magallon	Mark Tomasic
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(Information items are listed numerically; action items are listed alphabetically)

I. Call to Order and Approval of Agenda

The meeting was called to order at 3:03 pm. Motion to approve the agenda with no revisions.

Motion made by: Fariba Bolandhemat; **Seconded by:** Scott Silverman

The motion passed unanimously. *(Mary Bober, Estela Narrie, and Redelia Shaw not present for vote.)*

II. Public Comments

None

III. Announcements

The LA Times [Festival of Books](#) at USC is this weekend

Joshua Elizondo was the keynote speaker at the California Community College (CCC) LGBTQ summit today! He talked a lot about the care that SMC provided for him, and faculty and counselors reaching out. He is now on the CCC Board of Governors.

Congratulations to the CSIS department in their successful initial application for SMC's second Baccalaureate degree in Cloud Computing

IV. Approval of Minutes

Motion to approve the minutes of March 15, 2023 with no revisions.

Motion made by: Audra Wells; **Seconded by:** Alex Ibaraki

The motion passed with the following vote: Y: 17; N; 0; A: 2 (Christina Gabler, Maria Leon-Vazquez)

V. Chair's Report

We will have a lot of SLO updates coming through over the next few meetings with the header "SLO

Alignment/Reconciliation for META/WebISIS).” This is just an update to SLOs to ensure they match in both the META and WebISIS systems.

VI. Information Items

(SLO Alignment/Reconciliation for META/WebISIS)

1. ECON 6 Contemporary Economic Problems
2. ECON 88A Independent Studies in Economics
3. ECON 88B Independent Studies in Economics
4. PHILOS 10 Bio-Ethics
5. PHILOS 11 Philosophy of Art and Aesthetics
6. PHILOS 20 Environmental Ethics (ENVRN 20)
7. PHILOS 22 Asian Philosophy
8. PHILOS 23 Philosophy Of Religion
9. POL SC 1 American and California Politics
10. POL SC 2 Comparative Government and Politics
11. POL SC 7 International Politics
12. POL SC 10 Government Internships
13. POL SC 12 Model United Nations
14. POL SC 14 Middle East Government And Politics
15. POL SC 21 Race, Ethnicity, and the Politics of Difference
16. POL SC 31 Introduction to Public Policy
17. POL SC 51 Political Philosophy
18. POL SC 95 Experiential Learning
19. SOCIOLOG 1 Introduction to Sociology
20. SOCIOLOG 1 S Introduction to Sociology Service Learning
21. SOCIOLOG 2 Social Problems
22. SOCIOLOG 2 S Social Problems -- Service Learning
23. SOCIOLOG 4 Sociological Analysis
24. SOCIOLOG 12 Sociology of the Family
25. SOCIOLOG 30 African Americans in Contemporary Society
26. SOCIOLOG 31 Latinas/os in Contemporary Society
27. SOCIOLOG 32 Asian Americans In Contemporary Society
28. SOCIOLOG 33 Sociology of Sex and Gender
29. SOCIOLOG 34 Racial and Ethnic Relations in American Society
30. WGS 10 Introduction to Women's, Gender, and Sexuality Studies
31. WGS 20 Gender, Feminisms, and Social Movements: A Global Approach
32. WGS 30 Women, Gender, and Sexuality in Popular Culture

VII. Action Items

(Consent Agenda: Program Maps)

- a. Fashion Design AS/Certificate of Achievement Program Map
Motion to approve Fashion Design AS/Certificate of Achievement Program Map
Motion made by: Jacqueline Monge; **Seconded by:** Jason Beardsley
The motion passed unanimously.

(Courses: Substantial Changes)

- b. DANCE 20 World Dance Styles and Forms (Changed: course name (was “World Dance Survey”), SLOs, course content, course objectives, methods of presentation, methods of evaluation)
Motion to approve changes to DANCE 20 with no additional revisions.
Motion made by: Susan Caggiano; **Seconded by:** Jason Beardsley
The motion passed unanimously.

(Programs: Revisions)

- c. Liberal Arts – Arts & Humanities AA Degree

- Remove subgroups from Area A and Area B
 - Change Area A and Area B minimum requirement to 1 course from each area
- d. Liberal Arts – Social & Behavioral Science AA Degree
- Remove subgroups from Area A and Area B
 - Change Area A and Area B minimum requirement to 1 course from each area
- Motion to approve changes to the Liberal Arts – Arts & Humanities AA degree (VII. c.) and Liberal Arts – Social & Behavioral Sciences AA degree (VII. d.) as a block with no additional revisions.
Motion made by: Jason Beardsley; **Seconded by:** Scott Silverman
- e. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda
Motion to approve changes to degrees, certificates, and program maps as a result of courses considered on this agenda.
Motion made by: Audra Wells; **Seconded by:** Susan Caggiano

VIII. New Business

None

IX. Old Business

None

X. Adjournment

Motion to adjourn the meeting at 3:42 pm.

Motion made by: Jason Beardsley; **Seconded by:** Estela Narrie

The motion passed unanimously.

New Course: ART HISTORY 80, History of Exhibition & Display

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU
SMC GE Area:	Area V: Global Citizenship (pending review)
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	100200 - Art / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Art History
Program Impact:	Forthcoming: Certificate in Exhibition & Display

Rationale

Many community colleges have an art history course as part of their museum studies certificate, We feel it is important to understand how we got to contemporary exhibition design and to examine other possibilities within different cultural contexts.

I. Catalog Description

This course will survey the history of exhibition, collecting & display across time and cultures, examining the various ways cultures have used visual art and imagery for public and private display. The course will survey visual culture beyond fine art and may include, fashion, design, merchandising, and knowledge production. Specific emphasis will be placed on the dynamics of power and placement and trace the roots of contemporary practices of exhibition and display, both in fine art and popular culture.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Museums: A History, John Simmons, Rowman & littlefield © 2022, ISBN: 1538171511

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Distinguish different expressions of exhibition and display and trace their roots within various cultural perspectives
2. Demonstrate a historical perspective on the various ways exhibition & display have been utilized
3. Identify points of view and underlying assumptions and power structure within an exhibition or display.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Discussion, Projects, Visiting Lecturers, Group Work, Online instructor-provided resources

V. Course Content

<u>% of Course</u>	<u>Topic</u>
10.000%	Introduction to Exhibition and Display
20.000%	Exhibition & Display in the pre-Modern world
20.000%	Early Modern Perspectives
20.000%	Enlightenment and Scientific Reasoning with Exhibition & Display
10.000%	Capitalism and the Commodification of Exhibition & Display

20.000%	Contemporary Global Exhibition & Display
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
30%	Exams/Tests: 2-3 exams
10%	Final exam
20%	Projects
30%	Written assignments: 2-3 written assignments
10%	Final Project
100%	Total

VII. Sample Assignments:

Historical Exhibition Presentation: Choose an exhibition or display prior to the 20th century and examine its function, the way it relates to the purpose of the institution it resides within, the other items in the collections and the way the exhibition influences or alters the interpretation or ways of viewing. This assignment will take place in several parts including classroom presentation, group feedback and final written presentation

Exhibition Practicum: For this assignment you will work in groups to prepare for an upcoming exhibition at one of the SMC venues. Each group will be assigned one aspect of an upcoming exhibition and propose an exhibition display including didactic writing. As part of the proposed visual and textual display, will be a justification of choices made by providing an understanding of their historical precedents and how context and placement are accounted for in the display.

VIII. Student Learning Outcomes:

1. Demonstrate visual literacy and effectively communicate visual phenomenon with appropriate art historical terms as it relates to exhibition & display; emphasizing cultural connections with larger social, political, and economic contexts while noting how those function may have changed over time.
2. Engage in interdisciplinary, cross-cultural, and relational thinking through a critical examination of interdisciplinary connections with exhibitions & display globally and throughout history; Contextualizing exhibitions & display within larger social, political, and economic functions.
3. Demonstrate that contemporary exhibition & display is not random but on the contrary a mediated chain of material signifiers that are both historically and culturally embedded.

Global Citizenship Application

Global Citizenship Category: Global Studies

Course meets all of the following three criteria:

- Course content is explored primarily through a global perspective and a comparative and/or analytical framework is used. At least two societies or cultures outside the United States and their global impact are explored.
- Course material has contemporary significance. For example, a course would not only examine a period of history but the ways in which that period of history impacts the way we live in the world today.
- Course content addresses at least two interconnected systems (such as cultural, ecological, economic, political, social and technological systems).

Outcomes that pertain to this Global Citizenship Category

- Demonstrate visual literacy and effectively communicate visual phenomenon with appropriate art historical terms as it relates to exhibition & display; emphasizing cultural connections with larger social, political, and economic contexts while noting how those function may have changed over time.
- Engage in interdisciplinary, cross-cultural, and relational thinking through a critical examination of interdisciplinary connections with exhibitions & display globally and throughout history; Contextualizing exhibitions & display within larger social, political, and economic functions.
- Demonstrate that contemporary exhibition & display is not random but on the contrary a mediated chain of material signifiers that are both historically and culturally embedded.

Narrative

This course examines the history of exhibition and display across time and cultures while also centering a contemporary exhibition that is either on display or planned to take place at SMC. Every culture from the earliest peoples has been involved not only in the creation of visual culture but in the daily of that visual culture. In this way, students are asked to examine how contemporary exhibition and displays linked to and differs from previous modes of delivery. Because this course does not privilege so-called "fine art" context, it also allows for greater connections from non-dominant perspectives.

Department Vote: Yes: 9; No: 0; Abstain: 0

AHIS 80 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will be in regular contact with students. There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) in place at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus, as well as on the introduction discussion. The instructor will provide support as needed for course navigation - the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about 7 of 13 11/21/22, 11:12 AM All Fields

<https://santamonica.curricUNET.com/DynamicReports/AllFieldsReportB...> assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and with key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic. The instructor will also host weekly online office hours where students can talk one on one either with any questions or concerns they have. Instructors can also provide recorded info sessions for projects. Students receive feedback on individual and group assignments as well as through group critiques that happen asynchronously

1b. Student - Student Interaction:

Students will communicate regularly with each other via the LMS, currently Canvas. For each module, students will interact in a threaded discussion for each assignment. Students will respond to a discussion topic and will then respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions and group critiques.

1c. Student - Content Interaction:

Students interact with course materials several times a week. Each module will have an overview, with all of the expectations, goals, and dates listed for that module. For each module, students will read any assigned material, watch the instructor's lecture and demonstration lecture notes, multimedia video lectures, Pages in LMS and web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Discussion Boards	Students will post responses to topics and interact with peers and the faculty.	25.00%
Project Presentation	Students will document their projects and post a written and audio/visual summary. This will be submitted as an assignment so students can garner instructor feedback before posting publicly on a discussion board.	35.00%
Exams	Exams & Quizzes will be administered to make sure basic concepts are understood	20.00%
Written assignments	Formal written assignments demonstrating mastery fo teh material	20.00%

2. Organization of Content:

Content will be structured in a similar manner as ground delivery. Students will have access to lecture content and visual examples along with appropriate demonstrations of assignment and projects. The course includes Information, Learning, and Communication/Collaboration features that coincide with student learning outcomes specified in the course outline. The course is divided into modules or units that coincide directly with those concepts and objectives described on the course outline. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies. Assignment activities allow students to assess their performance and progress in each module at their own pace within the general deadlines provided. Class activities provide immediate feedback to ensure progressive involvement and successful completion of each module in the course. There will be opportunities for students to participate in synchronous office hours and live and recorded instruction. Canvas has robust tools including the creation of content pages where links to recorded zoom and YouTube videos can be placed along with text and images. Discussion boards will be utilized for students to show work in progress and give/get feedback from other students and instructors. The content is organized into modules. Modules are consistently structured and sequenced to allow students to better anticipate and manage their workload. A variety of modalities, such as text, audio, video, images and/or graphics, and 3D models are used to create student-centered learning. There will also be links provided on a regular basis that will bring to the attention of students current events that have relevance to the course.

3. Assessments:

% of grade	Activity	Assessment Method
20.00%	Historical Exhibition Presentation	Choose an exhibition or display prior to the 20th century and examine its function, the way it relates to the purpose of the institution it resides within, the other items in the collections and the way the exhibition influences or alters the interpretation or ways of viewing. This assignment will take place in several parts including classroom presentation, group feedback and final written presentation Step 1- Student will choose an exhibition and provide documentation on the reason for the choice in an assignment Step 2- Student will post an initial overview in a discussion board and receive group feedback Step 3- Students submit a forma paper on the assigned topic and receive feedback Step 4 Student will post their final presentation on a discussion board for feedback
30.00%	Exhibition Practicum	For this assignment you will work in groups to prepare for an upcoming exhibition at one of the SMC venues. Each group will be assigned one aspect of an upcoming exhibition and propose an exhibition display including didactic writing. As part of the proposed visual and textual display, will be a justification of choices made by providing an understanding of their historical precedents and how context and placement are accounted for in the display. Through assignment submission and discussion boards. Step 1- Group formed and assigned topic Step 2- Group proposes initial framework and topics for didactic consideration Step 3- Didactic topics finalized and outlines submitted Step 4- Final proposal submitted Step 5 Group is assigned to evaluate and proof another groups project
15.00%	Exams & Quizzes	Module quizzes and exams to ensure understanding and mastery of material
15.00%	Research	Posting information about topics for the whole class
20.00%	Exhibition Design History	Proposing visuals from historical exhibition and display for ideas for current exhibition at SMC

4. Instructor's Technical Qualifications:

Faculty will need to have extensive experience in exhibition and display and comfortable demonstrating via live streaming technologies like zoom. They will know how to use the current LMS and should have received training for teaching online if they have not already demonstrated this proficiency. For example, an instructor could take the @One training courses, as well as attend workshops at SMC, consult with other faculty, and participate in distance education activities offered, such as the peer review of course shells. The instructor should have a good working knowledge of the Canvas LMS, as well as proficiency in disseminating information digitally, such as lecture videos, Digital Presentations, audio files, etc.

5. Student Support Services:

Students may want to come to SMC to view spaces in person rather than relying on video and 3D modeling and virtual spaces. The other students support services are all set for online studio courses.

6. Accessibility Requirements:

All video content will be closed captioned and Canvas has many built in features like Alt text for images to ensure accessibility. Text documents will be uploaded as word docs and use style formatting that allows for clear interpretation by screen reading software. When courses are evaluated, we go through a rigorous accessibility compliance check with our department Accessibility representative Christopher Badger.

7. Representative Online Lesson or Activity:

CO- Distinguish different expressions of exhibition and display and trace their roots within various cultural perspectives

Choose an exhibition or display prior to the 20th century and examine its function, the way it relates to the purpose of the institution it resides within, the other items in the collections and the way the exhibition influences or alters the interpretation or ways of viewing. This assignment will take place in several parts including classroom presentation, group feedback and final written presentation

Step 1- Student will choose an exhibition and provide documentation on the reason for the choice in an assignment

Step 2- Student will post an initial overview in a discussion board and receive group feedback

Step 3- Students submit a form paper on the assigned topic and receive feedback

Step 4 Student will post their final presentation on a discussion board for feedback

New Course: AQUACULTURE 1, Introduction to Aquaculture: History, Ecology and Sustainability

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Date Submitted:	January 2023
Transferability:	Transfers to CSU, UC (pending review)
IGETC Area:	5B: Biological Science (pending review)
CSU GE Area:	B2 - Life Science (pending review) E - Lifelong Understanding and Self-Development (pending review)
SMC GE Area:	Area I: Natural Science (pending review) Area V: Global Citizenship (pending review)
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	011520 - Wildlife and Fisheries / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Biological Sciences
Program Impact:	Aquaculture Certificate Level 1

Rationale

This is the first course for the partial fulfillment of the requirements for the Aquaculture program, which will include two stackable certificates and an AS degree.

I. Catalog Description

This is an introductory course to the field of aquaculture. Topics include the history and current trends in the field, a review of Biological and ecological concepts relevant to aquaculture with attention to the impact of climate change and other environmental concerns on the sustainability of the industry. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Aquaculture: Farming Aquatic Animals and Plants, 3, John S Lucas, Paul C Southgate, Craig S Tucker, Wiley-Blackwell © 2019, ISBN: 1119230861
2. A Primer of Ecological Aquaculture, 1, Kultz, Dietmar, Oxford University Press © 2022, ISBN: 9780198850236

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Appraise and differentiate between indigenous and modern aquaculture practices.
2. Examine the ecological principles of finfish, shellfish and algae, as they relate to sustainable aquaculture.
3. Defend sustainability needs in aquaculture, and critique various modern aquaculture approaches in this context.
4. Develop best practices for a future aquaculture industry in the context of sustainability and the global climate crisis.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Discussion, Visiting Lecturers, Group Work, Online instructor-provided resources

V. Course Content

% of Course	Topic
4.000%	Introduction, definitions and terminology
4.000%	History of indigenous aquaculture
4.000%	History of commercial aquaculture
4.000%	Global markets and supply
4.000%	Current trends in aquaculture techniques
4.000%	Taxonomy and classification
12.000%	Basic biology of finfishes
12.000%	Basic biology of shellfish
12.000%	Basic biology of algae
10.000%	Food webs and biological energy transfer
10.000%	Multi-trophic systems
10.000%	Concepts in conservation and sustainability
10.000%	Global climate change and aquaculture
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation: Points will be awarded for active discussion and participation in class activities
20%	Quizzes: multiple, regularly spaced quizzes will be used to assess student progress.
30%	Exams/Tests: 3-4 midterm exams
20%	Group Projects: 1-3 Faculty-guided group projects culminating in written and/or oral presentation.
20%	Final exam: The final examination will be in the form of exam, and/or written and/or oral presentation.
100%	Total

VII. **Sample Assignments:**

Presentation (written or oral): Present a nuanced discussion on the pros and cons of aquaculture with emphasis on the requirements for a successful Blue Economy program, with consideration for sustainability and food justice.

Written or oral group project: Compare and contrast indigenous and modern aquaculture techniques in the context of addressing the global climate crisis to develop best practices for the future needs of sustainable aquaculture and global food supply.

VIII. **Student Learning Outcomes:**

1. Appraise and differentiate between indigenous and modern aquaculture practices, and develop best practices for a future aquaculture industry in the context of sustainability and the global climate crisis.
2. Examine the ecological principles of finfish, shellfish and algae, as they relate to sustainable aquaculture.
3. Defend sustainability needs in aquaculture, and critique various modern aquaculture approaches in this context.

Global Citizenship Application

Global Citizenship Category: Ecological Literacy

Course content focuses primarily on at least one of the following four areas:(Check all that apply)

- Conceptual foundations of our environmental attitudes, values and challenges from a variety of cultural perspectives
- Scientific understanding of Earth's natural systems and cycles, emphasizing humanity's role as the planet's ecologically dominant species and how that affects the continuing viability of habitats for life on Earth.

- ☑ Analysis of human activity and its impact on Earth's natural environments, both local and global, and the shorter-and longer-term implications for the planet's livability and sustainability.

Outcomes that pertain to this Global Citizenship Category

- ☑ Appraise and differentiate between indigenous and modern aquaculture practices, and develop best practices for a future aquaculture industry in the context of sustainability and the global climate crisis.
- ☑ Examine the ecological principles of finfish, shellfish and algae, as they relate to sustainable aquaculture.
- ☑ Defend sustainability needs in aquaculture, and critique various modern aquaculture approaches in this context.

Narrative

This course analyses the effects of the global climate crisis on global food supply, and the future of food production in aquaculture, The impact of human activity – past and present – is analyzed, and best practices for a sustainable future are discussed.

Department Vote: Yes: 16; No: 0; Abstain: 0

AQUA 1 Distance Education Application

- ☑ Fully Online

1a. Instructor - Student Interaction:

Students will interact with the instructor on a weekly basis through email, discussion board, virtual office hours and evaluation/feedback on assignments and other assessments.

1b. Student - Student Interaction:

Students will interact with each other on discussion boards, joint projects and/or peer evaluations.

1c. Student - Content Interaction:

Students will receive weekly course materials in the form of lecture videos, slide decks, discussion board prompts. Additionally, faculty will provide opportunities for in-person online discussions with consideration for accessibility for all students. Students will also be prompted to complete assignments with thorough recorded and/or written instructions. Additional reading assignments may be presented.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Online Lecture	pre-recorded or live content lectures and/or videos will be provided.	70.00%
Discussion Boards	discussion prompts will be posted regularly for student interaction.	10.00%
Class Debate	group assignments for class debate and presentations	10.00%
Exams	Quizzes and exams	10.00%

2. Organization of Content:

Content will be organized in the online teaching platform in weekly modules, with recommended completion dates and/or due dates in the course calendar. Some assignments may be provided through various third party aquaculture resources.

3. Assessments:

% of grade	Activity	Assessment Method
10.00%	Class Participation	Active student participation in discussion board, group projects and other interactive activities will be assessed by the faculty.
20.00%	quizzes	Regularly scheduled online quizzes will assess student progress in the course.
30.00%	exams	3-4 exams will be scheduled to assess student mastery of the course content.
20.00%	Group projects	1-3 group projects will be assigned for oral (verbal or video) and/or written presentation.
20.00%	Final Assessment	Students will be assessed by oral or written exam, presentation, or a combination of the two.

4. Instructor's Technical Qualifications:

Faculty should have completed online teaching certification or demonstrate competency in online instruction delivery, assessment and student interaction.

5. Student Support Services:

NA

6. Accessibility Requirements:

All required accommodations will be provided, as necessary, by the instructor and the SMC Center for Students with Disabilities.

7. Representative Online Lesson or Activity:

Present a nuanced discussion on the pros and cons of aquaculture with emphasis on the requirements for a successful Blue Economy program, with consideration for sustainability and food justice. This activity can be completed through a specified discussion board, live online discussion, or video production. This assignment can also be submitted as a paper, for which faculty and/or student peer feedback can be provided in the online teaching platform submission feature.

New Course: AQUACULTURE 2, Applications in Aquaculture - System Design, Monitoring and Maintenance

Units:	4.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	011520 - Wildlife and Fisheries / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Biological Sciences
Program Impact:	Aquaculture Certificate Level 1

Rationale

This is the second course for the partial fulfillment of the requirements for the Aquaculture program, which will include two stackable certificates and an AS degree.

I. Catalog Description

This lecture and lab course explores the variety of aquaculture systems, including the design and build phase, monitoring and maintenance, and rearing and husbandry of aquaculture species.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Recirculating Aquaculture, 4, Michael Timmons, Todd Guerdat & Brian Vinci, Ithaca Publishing © 2018, ISBN: 0971264678
2. Aquaculture: Farming Aquatic Animals and Plants, 3, John S. Lucas, ed., Paul C Southgate, ed., Craig S Tucker, ed., Wiley-Blackwell © 2019, ISBN: 1119230861

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Create (design, build and evaluate) original designs for effective aquaculture systems used in hatching and/or rearing aquatic taxa.
2. Effectively monitor aquaculture systems, analyze the system for efficiency and productivity, and to make adjustments based on those evaluations.
3. Appraise and apply techniques to maximize success in hatching and rearing of aquatic taxa.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Lab, Observation and Demonstration, Critique, Discussion, Projects, Field Trips, Visiting Lecturers, Group Work, Online instructor-provided resources

V. Course Content

<u>% of Course</u>	<u>Topic</u>
15.000%	Culturing Algae & Aquatic Plants
15.000%	Spawning & Rearing Shellfishes
15.000%	Spawning & Rearing Finfishes
15.000%	Monitoring Equipment
8.000%	Wiring & Electrical Systems

8.000%	Plumbing and Pipe Fitting
8.000%	Filtration & Water Delivery
8.000%	Design & Engineering of Aquaculture Systems
8.000%	Facilities & Lab/Hatchery Safety
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
10%	Class Participation: Points will be awarded for active discussion and participation in class and lab activities.
15%	Quizzes: Multiple, regularly-spaced quizzes will be used to assess student progress
25%	Group Projects: 1-3 faculty-guided group projects culminating in in-class demos.
25%	Projects: Smaller, individual projects will be assigned for assess mastery of skills.
25%	Final Project: A final, capstone project will be used to assess the overall understanding and skillsets presented in this course.
100%	Total

VII. Sample Assignments:

Design an aquaculture system: Students will design an aquaculture system, to demonstrate a conceptual understanding of the circulation and water quality needs for spawning and rearing of a taxon (e.g. finfishes, shellfishes, algae).

Build an aquaculture model system (Group Project): Students will be asked to build and monitor an aquaculture system capable of housing various taxa (e.g. finfishes, shellfishes, algae).

VIII. Student Learning Outcomes:

1. Students will design & build effective aquaculture systems for hatching and rearing of a variety of aquatic taxa
2. Students will effectively monitor aquaculture systems for efficiency and productivity, and make adjustments to maximize desired outcomes.
3. Students will demonstrate their ability to hatch and rear a variety of aquatic taxa.

AQUA 2 Distance Education Application

- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

Students will interact with the instructor on a weekly basis through email, discussion board, virtual office hours and evaluation/feedback on assignments and other assessments. Because this is a hybrid course, students will also interact with the instructor during lab sessions.

1b. Student - Student Interaction:

Students will interact with each other on discussion boards, joint projects and/or peer evaluations. Because this is a hybrid course, students will also interact with each other during lab sessions and group projects.

1c. Student - Content Interaction:

Students will receive weekly course materials in the form of lecture videos, slide decks, discussion board prompts. Additionally, faculty will provide opportunities for in-person online discussions with consideration for accessibility for all students. Students will also be prompted to complete assignments with thorough recorded and/or written instructions. Additional reading assignments may be presented. Because this is a hybrid course, students will have the opportunity to do in-person assignments and projects.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
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Online Lecture	pre-recorded or live content lectures and/or videos will be provided for the online half of the course.	70.00%
Discussion Boards	discussion prompts will be posted regularly for student interaction for the online half of the course	15.00%
Exams	Quizzes	15.00%

2. Organization of Content:

Content will be organized in the online teaching platform through weekly modules, with recommended completion dates and/or due dates in the course calendar. Some assignments may be provided through various third-party aquaculture resources.

3. Assessments:

% of grade	Activity	Assessment Method
50.00%	Quizzes	Student progress will be assessed for the online half of the course through online quizzes. The remainder of the assessments will be during the in-person half of the course.
50.00%	Discussion Boards	Active student participation in discussion boards will be assessed by the faculty. The remainder of the assessments will be done during the in-person half of the course.

4. Instructor's Technical Qualifications:

Faculty should have completed online teaching certification or demonstrate competency in online instruction delivery, assessment and student interaction.

5. Student Support Services:

NA

6. Accessibility Requirements:

All required accommodations will be provided, as necessary, by the instructor and the SMC Center for Students with Disabilities.

7. Representative Online Lesson or Activity:

Present a nuanced discussion on the pros and cons of changes of water pH on photosynthetic efficiency and growth of algal cultures. This activity can be completed through a specified discussion board, live online discussion, or video production. This assignment can also be submitted as a paper, for which faculty and/or student peer feedback can be provided in the online teaching platform submission feature.

New Course: AQUACULTURE 3, Microbiology and Genetics for Aquaculture

Units:	4.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
IGETC Area:	5B: Biological Science (pending review) 5C: Physical or Biological Science LABORATORY (pending review)
CSU GE Area:	B2 - Life Science (pending review) B3 - Laboratory Sciences (pending review) E - Lifelong Understanding and Self-Development (pending review)
SMC GE Area:	Area I: Natural Science (pending review)
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	011520 - Wildlife and Fisheries / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Biological Sciences
Program Impact:	Aquaculture Certificate - Level 2

Rationale

This is one of the courses for the partial fulfillment of the requirements for Certificate - level 2 in Aquaculture.

I. Catalog Description

This hybrid course addresses topics in clinical microbiology and genetics relevant to aquaculture and aquarium sciences. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. [Aquaculture and Fisheries Biotechnology: Genetic Approaches](#), 3, Dunham, Rex A., CABI © 2023, ISBN: 9781789243444
2. [Recent Advances in Aquaculture Microbial Technology](#), 1, Editors: Jyothis, Matthew; Jose Midhun, EK Radhakrishnan, and Ajay Kumar, Elsevier/AP © 2022, ISBN: 9780323902618

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Appraise and differentiate between disease-causing microbes and those that are necessary for healthy, sustainable aquaculture systems.
2. Evaluate the effectiveness of disease remedies in aquaculture with consideration for best practices in sustainability and public health.
3. appraise and differentiate among genetic manipulation techniques for increased production with consideration for environmental and public health factors.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Critique, Projects, Field Trips, Visiting Lecturers, Group Work, Online instructor-provided resources, Experiments

V. Course Content

<u>% of Course</u>	<u>Topic</u>
12.500%	Ploidy Manipulation

12.500%	Selective Breeding
12.500%	Heredity
12.500%	Introduction to Genetics
10.000%	Histology
10.000%	Diseases and Mitigation
10.000%	Disease Identification
10.000%	Microbes in the Hatchery
10.000%	Introduction to microbes
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
10%	Class Participation: Points will be awarded for active discussion and participation in class and lab activities.
15%	Quizzes: Multiple, regularly spaced quizzes will be used to assess student progress.
25%	Exams/Tests: 2-4 regularly spaced exams will assess mastery of subject material.
25%	Lab Reports: Reports and assignments will be used to assess skill building in laboratory techniques and concepts.
25%	Final exam: A final, capstone examination will be used to assess the overall understanding and skillsets presented in this course.
100%	Total

VII. Sample Assignments:

Microbe Characterization: Design and execute an experiment to sample and characterize the microbes in the sea water tank. Report your findings in graph form. Be sure to include figure legends for each of your graphs.

Disease assessment and treatment: Given a set of symptoms, assess for potential microbial causes and suggest potential treatments.

Selective Breeding for Climate Change: Suggest a selective breeding regime to improve culture viability in open water in response to climate change (ie: increased temperature and lower pH).

VIII. Student Learning Outcomes:

1. Appraise and differentiate between disease-causing microbes and those that are necessary for healthy, sustainable aquaculture systems.
2. Evaluate the effectiveness of disease remedies in aquaculture with consideration for best practices in sustainability and public health.
3. Appraise and differentiate among genetic manipulation techniques for increased production with consideration for environmental and public health factors.

AQUA 3 Distance Education Application

- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

Students will interact with the instructor on a weekly basis through email, discussion board, virtual office hours and evaluation/feedback on assignments and other assessments. Because this is a hybrid course, students will also interact with the instructor during lab sessions.

1b. Student - Student Interaction:

Students will interact with each other on discussion boards, joint projects and/or peer evaluations. Because this is a hybrid course, students will also interact with each other during lab sessions and group projects.

1c. Student - Content Interaction:

Students will receive weekly course materials in the form of lecture videos, slide decks, discussion board prompts. Additionally, faculty will provide opportunities for in-person online discussions with consideration for accessibility for all students. Students will also be prompted to complete assignments with thorough recorded and/or written instructions. Additional reading assignments may be presented. Because this is a hybrid course, students will have the opportunity to do in-person assignments and projects.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Online Lecture	pre-recorded or live content lectures and/or videos will be provided for the online portion of the course. These lectures will include material for conceptual aspects of the course, as well as up to 30% of the pre-lab information.	60.00%
Discussion Boards	Discussion prompts will be posted regularly and often for student interaction for the online half of the course.	5.00%
Exams	up to 30% of all quizzes and all midterm exams	35.00%

2. Organization of Content:

Content will be organized in the online teaching platform, through weekly modules with recommended completion dates and/or due dates in the course calendar. Some assignments may be provided through various third party aquaculture resources.

3. Assessments:

% of grade	Activity	Assessment Method
25.00%	Quizzes	25 percent of the online assessment will be quizzes. This represents 2/3 of the entire assessment by quiz, including the in-person portion of the course.
12.50%	Participation	Participation will be 12.5% of the online portion of the course. This represents half of the overall participation assessment for the whole course, including in-person.
62.50%	Exams	62.5% of the online portion of the course will be assessed through exams (not including the final exam). This represents 25% of the overall student assessment for the course, including the in-person portion.
0.00%	Lab Reports and assignments	Lab reports and assignments, which represent 25% of the overall grade will be completed entirely in-person.
0.00%	Final Exam	The final exam, which represents 25% of the overall grade will be administered in-person.

4. Instructor's Technical Qualifications:

Faculty should have completed online teaching certification or demonstrate competency in online instruction delivery, assessment and student interaction.

5. Student Support Services:

NA

6. Accessibility Requirements:

All required accommodations will be provided, as necessary, by the instructor and the SMC Center for Students with Disabilities.

7. Representative Online Lesson or Activity:

Present a nuanced discussion on the pros and cons of genetic manipulation in aquaculture, with special attention to public health and/or environmental concerns. This activity can be completed through a specified discussion board, live online discussion, or video production. This assignment can also be submitted as a paper, for which faculty and/or student peer feedback can be provided in the online teaching platform submission feature.

New Course: AQUACULTURE 4, Husbandry and Life Support in Aquaculture and Aquarium Science

Units:	2.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	1.50
In-Class Lab:	1.50
Arranged:	0.00
Outside-of-Class Hours:	54.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	011520 - Wildlife and Fisheries / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Biological Sciences
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • Aquaculture Certificate - Level 2

Rationale

This hybrid course addresses topics in spawning, rearing and other aspects of husbandry relevant to aquaculture and aquarium sciences.

I. Catalog Description

This hybrid course explores production, nutrition, growing and preservation of aquaculture organisms for the food industry as well as for non-food uses of aquaculture products. Additionally, with consideration for environmental change, this course addresses conservation and restoration practices for endangered species.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. [Aquaculture: Farming Aquatic Animals and Plants](#), 3, John S Lucas, Paul C Southgate, Craig S Tucker, Wiley-Blackwell © 2019, ISBN: 1119230861

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Appraise and differentiate between different techniques in conditioning/fertilization of shellfish/finfish/algae.
2. Evaluate effectiveness of different cryopreservation techniques in aquaculture.
3. Establish best practices for nutrition and feeding of fish, shellfish and algae with consideration for both sustainability and economic viability.
4. Appraise and differentiate between food versus non-food uses of aquaculture-produced material.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Critique, Projects, Experiments, Visiting Lecturers, Field Trips, Group Work, Online instructor-provided resources

V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	Non-food uses of produced material
25.000%	Nutrition and feeding of fish, shellfish, and algae
25.000%	Cryopreservation techniques in aquaculture
25.000%	Gametes, gametogenesis and conditioning/fertilization of Fish/Finfish/Algae
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
10%	Class Participation: Points will be awarded for active discussion and participation in class and lab activities.
15%	Quizzes: Quizzes will be offered in regular intervals to assess whether students are staying current.
25%	Exams/Tests: 2-4 regularly spaced exams will assess mastery of subject material.
25%	Lab Reports: Reports and assignments will be used to assess skill building in laboratory techniques and concepts.
25%	Final exam: A final, capstone examination will be used to assess the overall understanding and skillsets presented in this course.
100%	Total

VII. Sample Assignments:

Cost-Benefit Analysis: Select a nutrition and feeding regimen for an aquaculture species covered in this course. Consider cost of feed, health and growth rate of the aquaculture species, human health, and environmental concerns. Determine the optimal density for maximizing profit, and the length of time to maturity and shipment.

Balancing Risk with Production: Identify an aquaculture species within each of the three taxa. Perform a risk assessment and potential of disease outbreak as a function of species density. Describe an idealized balance between maximizing production, while minimizing risk of system collapse or disease outbreak.

VIII. Student Learning Outcomes:

1. Appraise and differentiate between different techniques in conditioning/fertilization of shellfish/finfish/algae.
2. Evaluate effectiveness of different cryopreservation techniques in aquaculture.
3. Establish best practices for nutrition and feeding of fish, shellfish and algae with consideration for both sustainability and economic viability.
4. Appraise and differentiate between food versus non-food uses of aquaculture-produced material.

AQUA 4 Distance Education Application

- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

Students will interact with the instructor on a weekly basis through email, discussion board, virtual office hours and evaluation/feedback on assignments and other assessments. Because this is a hybrid course, students will also interact with the instructor during lab sessions.

1b. Student - Student Interaction:

Students will interact with each other on discussion boards, joint projects and/or peer evaluations. Because this is a hybrid course, students will also interact with each other during lab sessions and group projects.

1c. Student - Content Interaction:

Students will receive weekly course materials in the form of lecture videos, slide decks, discussion board prompts. Additionally, faculty will provide opportunities for in-person online discussions with consideration for accessibility for all students. Students will also be prompted to complete assignments with thorough recorded and/or written instructions. Additional reading assignments may be presented. Because this is a hybrid course, students will have the opportunity to do in-person assignments and projects.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Online Lecture	pre-recorded or live content lectures and/or videos will be provided for the online portion of the course. These lectures will include material for conceptual aspects of the course, as well as up to 30% of the pre-lab information.	60.00%

Discussion Boards	Discussion prompts will be posted regularly and often for student interaction for the online half of the course.	5.00%
Exams	up to 30% of all quizzes and all midterm exams	35.00%

2. Organization of Content:

Content will be organized in the online teaching platform, through weekly modules with recommended completion dates and/or due dates in the course calendar. Some assignments may be provided through various third party aquaculture resources.

3. Assessments:

% of grade	Activity	Assessment Method
25.00%	Quizzes	25 percent of the online assessment will be quizzes. This represents 2/3 of the entire assessment by quiz, including the in-person portion of the course.
12.50%	Participation	Participation will be 12.5% of the online portion of the course. This represents half of the overall participation assessment for the whole course, including in-person.
62.50%	Exams	62.5% of the online portion of the course will be assessed through exams (not including the final exam). This represents 25% of the overall student assessment for the course, including the in-person portion.
0.00%	Lab Reports and Assignments	Lab reports and assignments, which represent 25% of the overall grade will be completed entirely in-person.
0.00%	Final Exam	The final exam, which represents 25% of the overall grade will be administered in-person.

4. Instructor's Technical Qualifications:

Faculty should have completed online teaching certification or demonstrate competency in online instruction delivery, assessment and student interaction.

5. Student Support Services:

NA

6. Accessibility Requirements:

All required accommodations will be provided, as necessary, by the instructor and the SMC Center for Students with Disabilities.

7. Representative Online Lesson or Activity:

Present a nuanced discussion on the pros and cons of antibiotics in the feeding and nutrition of aquaculture species, with special attention to public health and/or environmental concerns. This activity can be completed through a specified discussion board, live online discussion, or video production. This assignment can also be submitted as a paper, for which faculty and/or student peer feedback can be provided in the online teaching platform submission feature.

New Course: AQUACULTURE 5, Advanced Topics in Aquaculture

Units:	2.00
Total Instructional Hours (usually 18 per unit):	36.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	011600 - Agricultural Power Equipment Technology / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Biological Sciences
Program Impact:	Aquaculture Certificate - Level 2

Rationale

This is one of the courses required for the partial fulfillment of the Certificate - level 2 in Aquaculture

I. Catalog Description

This online course examines the physical and logistical aspects of starting an aquaculture project, including permitting, site selection, licensing, security, and landing best practices. Additionally, the course will cover concepts of biological security, as well as food production, handling and delivery.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. No textbook is appropriate for this course. However, a variety of local and government agency documents and websites will be used as needed.

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Evaluate and analyze site conditions to optimize an aquaculture system setting.
2. Create and defend the justification for Permitting and licensing applications.
3. Facilitate a mock stakeholders meeting to negotiate acceptable social license for establishing an aquaculture business at a given location.
4. Assess and criticize the impact of alien genetic introductions, and evaluate how aquaculture systems can be constructed with effective preventative mechanisms.

IV. Methods of Presentation:

Distance Education, Lecture and Discussion, Discussion, Critique, Projects, Online instructor-provided resources

V. Course Content

% of Course	Topic
25.000%	Landings, including boat safety and knots
15.000%	Creating Food/Delivery and Handling
15.000%	Social License
15.000%	Biological Security and safeguarding against alien genetic introductions.
15.000%	Permitting
15.000%	Site selection
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
25%	Class Participation: Points will be awarded for active participation in discussion boards.
20%	Quizzes: regular and evenly spaced quizzes will be administered to assess progress toward mastery of skills and concepts.
20%	Projects: A variety of projects, specific to different course modules will be assigned to assess real-world ability to address the needs of starting and operating an aquaculture system.
35%	Final Project: A cumulative capstone project or exam will be assigned to assess course mastery.
100%	Total

VII. Sample Assignments:

Knot Tying Assignment: Record a short video of yourself tying at least 10 knots covered in class, and explain the usage and possible function for each knot you present.

Permit Justification: Write a justification of your ideal aquaculture project for the purpose of applying for a local permit to produce food.

VIII. Student Learning Outcomes:

1. Evaluate and analyze site conditions to optimize an aquaculture system setting.
2. Create and defend the justification for Permitting and licensing applications.
3. Facilitate a mock stakeholders meeting to negotiate acceptable social license for establishing an aquaculture business at a given location.
4. Assess and criticize the impact of alien genetic introductions, and evaluate how aquaculture systems can be constructed with effective preventative mechanisms.

AQUA 5 Distance Education Application

Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

Students will interact with the instructor on a weekly basis through email, discussion board, virtual office hours and evaluation/feedback on assignments and other assessments.

1b. Student - Student Interaction:

Students will interact with each other on discussion boards, joint projects and/or peer evaluations.

1c. Student - Content Interaction:

Students will receive weekly course materials in the form of lecture videos, slide decks, discussion board prompts. Additionally, faculty will provide opportunities for in-person online discussions with consideration for accessibility for all students. Students will also be prompted to complete assignments with thorough recorded and/or written instructions. Additional reading assignments may be presented.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Online Lecture	Pre-recorded or live content lectures and/or videos will be provided.	70.00%
Discussion Boards	Discussion prompts will be posted regularly for student interaction.	10.00%
Project Presentation	Student projects will presented through a variety of appropriate online modalities.	10.00%
Exams	Quizzes and Exams	10.00%

2. Organization of Content:

Content will be organized in the online teaching platform in weekly modules, with recommended completion dates and/or due dates in the course calendar. Some assignments may be provided through various third party aquaculture resources.

3. Assessments:

% of grade	Activity	Assessment Method
10.00%	Class Participation	Active student participation in discussion boards, group projects and other interactive activities will be assessed by the faculty.
20.00%	Quizzes	Regularly scheduled online quizzes will assess student progress in the course.
30.00%	Exams	Multiple exams will be scheduled to assess student mastery of the course content.
20.00%	Projects	one to three individual or group projects will be assigned for oral (verbal or video) and/or written presentation.
20.00%	Final Assessment	Students will be assessed by oral or written exam, presentation, or a combination of the two.

4. Instructor's Technical Qualifications:

Faculty should have completed online teaching certification or demonstrate competency in online instruction delivery, assessment and student interaction.

5. Student Support Services:

NA

6. Accessibility Requirements:

All required accommodations will be provided, as necessary, by the instructor and the SMC Center for Students with Disabilities.

7. Representative Online Lesson or Activity:

Students will be assigned the role of different stakeholder (tribal, municipality, business interest, restaurants, environmental advocacy groups, etc.) perspectives, and will be expected to present their arguments. They will need to negotiate an agreement that addresses the needs of the different groups to arrive at an acceptable social license. With the limited number of perspectives, students will be required to work in groups to develop arguments and interests. This assignment can be accomplished through discussion boards or live video chats.

New Course: AQUACULTURE 10A, SCUBA

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00
Transferability:	Transfers to CSU, UC (pending review)
CSU GE Area:	E - Lifelong Understanding and Self-Development (pending review)
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	095910 - Diving and Underwater Safety / D - Possibly Occupational
Grading:	P/NP Only
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	OtherNAUI certified SCUBA instructor with additional First Aid / CPR / Oxygen Monitoring / Defibrillator use instructor certification.
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • Aquaculture Certificate Level I or II

Rationale

This course addresses both the SCUBA diving as well as first aid / CPR requirements for the SMC Aquaculture program and for work in the aquaculture industry. Additionally, this course provides a potential pathway for professional and/or commercial diving careers. This course should be cross listed as Kin 49A.

I. Catalog Description

This lecture & lab (pool and field) course explores the conceptual aspects of SCUBA (Self Contained Underwater Breathing Apparatus) diving, as well as application and knowledge of techniques required for safe open water dives. After completion of this course, students will receive a NAUI (National Association of Underwater Instructors) open-water diving certificate in preparation for the scientific diving course per AAUS (American Academy of Underwater Sciences) standards. This course partially fulfills the requirements of the aquaculture program and is the first of a series of courses that prepare students for advanced recreational, scientific, and/or professional diving. This course also includes NAUI/DAN (Divers Alert Network) Diving First Aid for Professional Divers (DFA Pro) designed for commercial, professional, aquarium and scientific divers, providing first-aid knowledge and skills specific to these work environments. DFA Pro is comprised of information from the Emergency Oxygen for Scuba Diving Injuries, Neurological Assessment, First Aid for Hazardous Marine Life Injuries and CPR HCP courses. It meets U.S. Occupational Safety and Health Administration (OSHA) guidelines for workplace CPR and first aid.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. NAUI e-learning open water manual

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Demonstrate mastery of SCUBA diving skills.
2. Solve emergent underwater crises and facilitate rescue diving solutions.
3. Assess and respond to potential diving related injuries.
4. Execute work related tasks including scientific experimentation and arduous physical activities while on SCUBA.

IV. Methods of Presentation:

Field Experience, Lecture and Discussion, Observation and Demonstration, Discussion, Critique, Projects, Field Trips, Visiting Lecturers, Individualized Instruction, Group Work, Online instructor-provided resources

V. Course Content

<u>% of Course</u>	<u>Topic</u>
10.000%	Opportunities in diving
10.000%	First Aid/CPR/Oxygen/Defibrillator
20.000%	Advanced techniques for underwater work
20.000%	Basic techniques for safe diving
10.000%	Environment
20.000%	Equipment
5.000%	Physiology
5.000%	Physics
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
50%	Exams/Tests: Multiple written and oral exams will assess students' knowledge of course content, techniques, equipment, and safety.
10%	Group Projects: Multiple underwater group projects will assess students' comfort and ability to perform work on SCUBA.
40%	Performance: Students will demonstrate their basic skills in boating safety, diving safety, diving equipment, and addressing emergency scenarios.
100%	Total

VII. **Sample Assignments:**

Underwater project: Working with three partners, use navigational techniques and underwater signals to create an underwater transect and sample quadrats along that line.

Basic SCUBA skills: Demonstrate ability to purge flooded mask and retrieve lost regulator.

VIII. **Student Learning Outcomes:**

1. Demonstrate mastery of SCUBA diving skills.
2. Solve emergent underwater crises and facilitate rescue diving solutions.
3. Assess and respond to potential diving related injuries.
4. Execute work related tasks including scientific experimentation and arduous physical activities while on SCUBA.

New Course: ART 82, Exhibition and Display Production

Units:	3.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	3.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	109900 - Other Fine and Applied Arts / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Art, Commercial Art, Other: Exhibition and Display Production Experience

Rationale

We want to give our students real world opportunities and job training as they pursue degrees in art and art history.

I. Catalog Description

This course introduces exhibition and display practices through hands-on experience in planning and installing exhibitions and display at Santa Monica College. This course will introduce the basic skills of exhibition production and display including: handling & preparing of art objects, planning and building out exhibition designs, and proper installation. The course will also introduce and explores jobs and careers in the field. Students will have the opportunity to directly participate in the creation of an exhibition and/or display at SMC.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. The Senses: Design Beyond Vision, Ellen Lipton, Princeton Architectural Press © 2018, ISBN: 978-1616897109

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Define and understand terminology related to Exhibition & Display Production
2. Identify challenges in the production process and distinguish various solutions and their pros and cons.
3. Understand the various tools and skills that are readily used in exhibition and display production
4. Understand the process of exhibition and display production and best practices in managing timelines and workflow

IIIb. Arranged Hours Objectives:

Upon completion of this course, the student will be able to:

1. Same as Course Objectives

IV. Methods of Presentation:

Distance Education, Field Experience, Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Projects, Field Trips, Visiting Lecturers, Group Work

IVb. Arranged Hours Instructional Activities:

Field Experience

V. Course Content

<u>% of Course</u>	<u>Topic</u>
20.000%	Production planning including materials and tools needed along with workflow and production schedule

20.000%	Installation of exhibition/Display including hanging & lighting
30.000%	Exhibition and Display Build Out, including adding and removing walls to existing spaces
30.000%	All aspects of Installation, including preparing objects for display, Lighting, and hanging didactic materials.
100.000%	Total

Vb. **Lab Content**

<u>% of Course</u>	<u>Topic</u>
100.00%	Same as course content
100.00%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
25%	Projects
25%	Class Work
25%	Group Projects
25%	Homework
100%	Total

VII. **Sample Assignments:**

Skills & Tools: Create a 250 word proposal for the Skills and Tools that will be needed to implement the exhibition. Make an assessment on what we have available and know, and what we will need to acquire and learn. Be prepared to discuss with your peers

Exhibition Lighting: Now that the exhibition/display is installed, consider ways in which the lighting could be more effectively utilized to increase the visual impact. Take an inventory of the lighting solutions we have available and be prepared to discuss solutions. Work within the group to determine the appropriate solutions and implement them.

VIII. **Student Learning Outcomes:**

1. Demonstrate an understanding of the various stages and aspects in the production of Exhibitions & Displays
2. Demonstrate critical thinking and problem solving by creating exhibition and display designs and implementing them into the physical environment.

New Course: ART 84, Exhibition & Display Implementation, Activation, and Management

Units:	3.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	3.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2024
TOP/SAM Code:	109900 - Other Fine and Applied Arts / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Art, Art History, Other: Experience in activating, implementing and managing exhibition/display spaces

Rationale

We want to give our students real world opportunities and job training as they pursue degrees in art and art history.

I. Catalog Description

This course offers an opportunity to utilize an existing exhibition and display at the college and how to activate it and connect it to the communities it can serve. Students will develop an understanding of and responsibility for exhibition planning, research, operation, and management of exhibition spaces and introduces the creation of educational materials. There will also be opportunities to plan events and coordinate activities around the exhibition/display along with appropriate web content that can be accessed remotely.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Activating the Art Museum, Ruth Slavin, American Alliance of Museums © 2023, ISBN: 978-1538158548
2. Making Dinosaurs Dance, Barry Joseph, American Alliance of Museums © 2023, ISBN: 978-1538159743
3. Displaying Organisation: How to Successfully Manage a Museum Exhibition, Rhiannon Goddard, Facet Publishing © 2023

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Define and understand terminology related to Exhibition & Display Implementation, Activation, and Management
2. Identify ways to activate the exhibition/display and implement them.
3. Understand the various roles and tasks in managing and organizing exhibition/display spaces
4. Understand the process of exhibition and display implementation, activation, and management and best practices in overseeing timelines and workflow

IIIb. Arranged Hours Objectives:

Upon completion of this course, the student will be able to:

1. Same as Course Objectives

IV. Methods of Presentation:

Distance Education, Field Experience, Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Projects, Field Trips, Visiting Lecturers, Group Work

IVb. Arranged Hours Instructional Activities:

Field Trips

V. Course Content

<u>% of Course</u>	<u>Topic</u>
20.000%	Management and Organization of Exhibition/Display spaces
20.000%	Website management and online activations
20.000%	Community events, speakers, and curatorial walk through
20.000%	Learning Guides and Didactic Panels
20.000%	Exhibition/display planning including proposed workshops, activations, & learning guides with a workflow and schedule
100.000%	Total

Vb. **Lab Content**

<u>% of Course</u>	<u>Topic</u>
100.00%	Same as Course Content
100.00%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
25%	Projects
25%	Class Work
25%	Group Projects
25%	Homework
100%	Total

VII. **Sample Assignments:**

Art Activations: Create a 250 word proposal for an art activation as part of the exhibition/display. Make an assessment on the ease or difficulty of this activation and the resources we have and what we will need. Be prepared to discuss with your peers

Learning Guides: You will work in groups on specific Areas of Interest at SMC to design and create learning guides tailored to that area of interest.

VIII. **Student Learning Outcomes:**

1. Demonstrate an understanding of the various methods to implement, activate, and manage Exhibitions and Displays.
2. Demonstrate critical thinking and problem solving by creating outcomes to connect the exhibition/display to viewers and methods to achieve those outcomes.

New Course: ECE - NONCREDIT 919, Reflective Parenting with Infants

Units:	0.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Degree Applicability:	Noncredit
Proposed Start:	Spring 2024
TOP/SAM Code:	130500 - Child Development/Early Care and Education / E - Non-Occupational
Grading:	Noncredit (No Progress Indicators)
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	Child Development/Early Childhood Education
Program Impact:	Not proposed for inclusion in any degree or certificate

Rationale

Parents of infants experience many joys and challenges. Community-based parent support groups and parent training programs may help parents to navigate some of the challenges they face. Research suggests that participation in these programs is associated with many benefits, including increased parent confidence and competence, more harmonious parent-child interactions and relationships, and a host of positive child outcomes. Mindfulness and reflection are often incorporated in these programs to help build parents' capacity for emotional regulation and attunement. Parents who take this class will learn skills that will help them to decrease stress and reactivity, which will allow them to care for their infant more effectively, with more presence and joy. Parents who take this class may also be encouraged to take more child development classes in the future, to further increase their knowledge and skills.

I. Catalog Description

This course provides a collaborative and experiential learning environment for parents of infants to connect and support each other while learning new skills. Parents will explore a wide range of topics related to infant development and care while learning evidence-based parenting practices that are associated with positive outcomes for children and families. While developing their capacity for mindfulness and reflection, parents will learn how to engage in warm, sensitive, responsive interactions with their child, which foster secure attachment relationships. Parents of infants experience many joys and challenges. The goal of this course is to decrease parental stress and reactivity and to equip parents with the knowledge and skills they need to increase parent-child attunement and well-being.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Instructor-selected materials related to infant development and mindful parenting.

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Engage in responsive parent-child interactions that demonstrate emotional attunement.
2. Implement positive parenting practices that support infant learning and development.
3. Identify developmental milestones for infants across various developmental domains.

IV. Methods of Presentation:

Field Experience, Lecture and Discussion, Observation and Demonstration

V. Course Content

% of Course	Topic
45.000%	Reflective Parenting
25.000%	Parent-Child Relationships

15.000%	Infant Development
15.000%	Developmentally Appropriate Interactions
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
60%	Class Participation: 30% small group and threaded discussions, 30% mindfulness parenting exercises
20%	Other: Reflective journals
20%	Other: Mindful parenting exercises
100%	Total

VII. **Sample Assignments:**

Reflective Journals: Throughout this course, you will be completing weekly reflective journals. These loosely guided reflections are your opportunity to consider what you learned this week and make meaningful connections between course content and your own parenting practice. Reflection Prompts: 1. How did class go for you this week? What questions or concerns would you like to share? 2. What concepts were most interesting or meaningful for you this week? What concepts are still unclear? 3. Describe how you might incorporate this week's content into your parenting practice. 4. What questions do you have?

Final Reflection Presentation: Reflect on your learning in this course. Create a multi-media presentation that depicts a minimum of 10 applications of course content to your parenting journey.

VIII. **Student Learning Outcomes:**

1. Engage in responsive parent-child interactions that demonstrate emotional attunement.
2. Apply child development knowledge by implementing positive parenting practices.

ECE NC 919 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will send out a pre-course welcome letter 1-2 weeks before the course begins with information about the course and how the instructor will communicate with the students. The instructor will provide on going feedback, comments, and suggestions to assist and improve student performance. The instructor will also provide instructions and support as needed for course navigation. The instructor will send reminders of assignment due dates. The instructor will post an announcement for each week's activities. The instructor will offer weekly check-ins and provide physical and/or virtual office hours along with a telephone option as needed.

1b. Student - Student Interaction:

Using asynchronous discussion activities students will communicate with their classmates throughout the course about course content and everyday life. Small group activities/discussions will take place 3-4 times during the course. Asynchronous Threaded Discussions will occur 1-2 times weekly. A Student Lounge Discussion Board will be available for discussion of non-course related topics.

1c. Student - Content Interaction:

Students will interact with course content on a weekly basis through readings, videos, discussions and/or reflective assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Discussion Boards	Discussion / Discussion Boards: Weekly discussion topics/prompts will be posted to promote student-teacher interaction and student-to-student interaction on a variety of	40.00%

	reflective parenting topics. Students are required to respond to peers' comments/posts. Small group discussions will be offered periodically throughout the course.	
Written assignments	Reflective assignments, observation assignments, and article reviews will provide opportunities for students to apply course content to their lives. Reflective assignments can be submitted using text, audio and/or video features in the LMS.	30.00%
Online Lecture	Online lectures will reinforce course content using illustrative examples and video commentary from the instructor and/or other relevant media sources.	15.00%
Videos	Students will view and reflect on videos related to course material, including illustrative video case studies.	15.00%

2. Organization of Content:

The course will be divided into weekly modules, including an assignment and objective page outlining weekly activities. Modules will include activities such as observations, readings, mini recorded lectures, reflective journaling, videos, and conducting web searches.

3. Assessments:

% of grade	Activity	Assessment Method
30.00%	Threaded Discussions	Students will share experiences and provide feedback to peers on discussion boards. A rubric with clear expectations for assessment will be provided.
30.00%	Mindfulness Parenting Exercises	Students will describe the process and impact of using mindfulness parenting exercises through written documentation and/or audio-recorded reflection.
20.00%	Reflective Journals	Students will submit reflective assignments weekly. Rubrics with clear expectations for assessment will be provided.
20.00%	Final Project	Students will create a multi-media presentation to illustrate their learning journey in the course.

4. Instructor's Technical Qualifications:

Instructors should be familiar with the college's learning management system (LMS). The instructor should be knowledgeable about accessibility resources on and off-campus, familiar with LMS tools and available supports, and willing to stay current as technology changes every day.

5. Student Support Services:

Links that may be integrated into the online course include: The department website, Center for Wellness and Well-Being, Campus Police, Office for Students with Disabilities, Title IX statement, Learning Environment Statement, SMC DREAM Program and DACA statement, Veteran Resource Center, ECE Teacher Resource Room, Child Development Training Consortium, Library Resources, Scholarships, Academic Counseling, Career Service Center, SMC Code of Ethics, NAEYC Code of Ethics, California Early Childhood Educator Competencies, SMC Reading Lab, and the SMC Writing Lab.

6. Accessibility Requirements:

Course design will adhere to California Community College Distance Education Guidelines, CA Code 11135 and Section 508 of the Rehabilitation Act. This includes closed captioning of all videos and video lectures, following principles for Universal Design when formatting LMS pages, PDFs and other web-based documents, using descriptive Alt-text for images and graphics, and ensuring links to external websites are descriptive and provide accurate information about the linked content. Consultation with accessibility experts from the Office of Students with Disabilities and/or Distance Education Team will occur when additional accommodations are needed or questions arise.

7. Representative Online Lesson or Activity:

Course Objective: Engage in responsive parent-child interactions that demonstrate emotional attunement.

Lesson: Responsive Interactions During Caregiving Routines

Course Materials: Articles that highlight the importance of slowing down and engaging in responsive interactions during caregiving routines such as diapering and feeding. Contrasting videos that demonstrate the difference between a diaper change or bottle feeding that is rushed and lacking in connection versus a diaper change or bottle feeding that is more sensitive and responsive to the infant.

Practice: At home this week, practice slowing down and making the most of caregiving routines such as diapering or feeding. Caregiving routines are the perfect opportunity to engage in sensitive, responsive interactions that allow you to connect deeply with your child.

Threaded Discussion: At the end of the week, reflect on your experiences by posting in the threaded discussion.

New Course: ECE - NONCREDIT 920, Reflective Parenting with Toddlers

Units:	0.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Degree Applicability:	Noncredit
Proposed Start:	Spring 2024
TOP/SAM Code:	130500 - Child Development/Early Care and Education / E - Non-Occupational
Grading:	Noncredit (No Progress Indicators)
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	Child Development/Early Childhood Education
Program Impact:	Not proposed for inclusion in any degree or certificate

Rationale

Parenting during the toddler years is a uniquely joyful and challenging experience. Community-based parent support groups and parent training programs may help parents to navigate some of the challenges they face. Research suggests that participation in these programs is associated with many benefits, including increased parent confidence and competence, more harmonious parent-child interactions and relationships, and a host of positive child outcomes. Mindfulness and reflection are often incorporated into these programs to help build parents' capacity for emotional regulation and attunement. Parents who take this class will learn skills that will help them to decrease stress and reactivity, which will allow them to nurture and guide their toddler-aged child more effectively. Parents who take this class may also be encouraged to take more child development classes in the future, to further increase their knowledge and skills.

I. Catalog Description

This course provides a collaborative and experiential learning environment for parents of toddlers to connect and support each other while learning new skills. Parents will explore a wide range of topics related to toddler development and care while learning evidence-based parenting practices that are associated with positive outcomes for children and families. While developing their capacity for mindfulness and reflection, parents will learn how to nurture and guide their toddler-aged child while providing a safe and engaging learning environment for them to explore. Parenting during the toddler years is a uniquely joyful and challenging experience. The goal of this course is to decrease parental stress and reactivity and to equip parents with the knowledge and skills they need to increase parent-child attunement and well-being.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Instructor-selected materials related to toddler development and mindful parenting.

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Engage in responsive parent-child interactions that demonstrate emotional attunement.
2. Implement positive parenting practices that support toddler learning and development.
3. Identify developmental milestones for toddler-aged children across various developmental domains.

IV. Methods of Presentation:

Lecture and Discussion, Observation and Demonstration, Field Experience

V. Course Content

<u>% of Course</u>	<u>Topic</u>
45.000%	Reflective Parenting
25.000%	Parent-Child Relationships

15.000%	Toddler Development
15.000%	Developmentally Appropriate Interactions
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
60%	Class Participation: 30% small group and threaded discussions, 30% mindfulness parenting exercises
20%	Other: Reflective journals
20%	Final Project
100%	Total

VII. **Sample Assignments:**

Reflective Journals: Throughout this course, you will be completing weekly reflective journals. These loosely guided reflections are your opportunity to consider what you learned this week and make meaningful connections between course content and your own parenting practice. Reflection Prompts: 1. How did class go for you this week? What questions or concerns would you like to share? 2. What concepts were most interesting or meaningful for you this week? What concepts are still unclear? 3. Describe how you might incorporate this week's content into your parenting practice. 4. What questions do you have?

Final Reflection Presentation: Reflect on your learning in this course. Create a multi-media presentation that depicts a minimum of 10 applications of course content to your parenting journey.

VIII. **Student Learning Outcomes:**

1. Engage in responsive parent-child interactions that demonstrate emotional attunement.
2. Apply child development knowledge by implementing positive parenting practices.

ECE NC 920 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will send out a pre-course welcome letter 1-2 weeks before the course begins with information about the course and how the instructor will communicate with the students. The instructor will provide ongoing feedback, comments, and suggestions to assist and improve student performance. The instructor will also provide instructions and support as needed for course navigation. The instructor will send reminders of assignment due dates. The instructor will post an announcement about each week's activities. The instructor will offer weekly check-ins and provide physical and/or virtual office hours along with a telephone option as needed.

1b. Student - Student Interaction:

Using asynchronous discussion activities, students will communicate with their classmates throughout the course about course content and everyday life. Small group activities/discussions will take place during the course. Asynchronous Threaded Discussions will occur 1-2 times weekly. A Student Lounge Discussion Board will be available for discussion of non-course related topics.

1c. Student - Content Interaction:

Students will interact with course content on a weekly basis through readings, videos, discussions and/or reflective assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours

Discussion Boards	Discussion / Discussion Boards: Weekly discussion topics/prompts will be posted to promote student-teacher interaction and student-to-student interaction on a variety of reflective parenting topics. Students are required to respond to peers' comments/posts. Small group discussions will be offered periodically throughout the course.	40.00%
Written assignments	Reflective assignments, observation assignments, and article reviews will provide opportunities for students to apply course content to their lives. Reflective assignments can be submitted using text, audio and/or video features in the LMS.	30.00%
Online Lecture	Online lectures will reinforce course content using illustrative examples and video commentary from the instructor and/or other relevant media sources.	15.00%
Videos	Students will view and reflect on videos related to course material, including illustrative video case studies.	15.00%

2. Organization of Content:

The course will be divided into weekly modules, including an assignment and objective page outlining weekly activities. Modules will include activities such as observations, readings, mini recorded lectures, reflective journaling, videos, and conducting web searches.

3. Assessments:

% of grade	Activity	Assessment Method
30.00%	Threaded Discussions	Students will share experiences and provide feedback to peers on discussion boards. A rubric with clear expectations for assessment will be provided.
30.00%	Mindfulness Parenting Exercises	Students will describe the process and impact of using mindfulness parenting exercises through written documentation and/or audio-recorded reflection.
20.00%	Reflective Journals	Students will submit reflective assignments weekly. Rubrics with clear expectations for assessment will be provided.
20.00%	Final Project	Students will create a multi-media presentation to illustrate their learning journey in the course.

4. Instructor's Technical Qualifications:

Instructors should be familiar with the college's learning management system (LMS). The instructor should be knowledgeable about accessibility resources on and off-campus, familiar with LMS tools and available supports, and willing to stay current as technology changes every day.

5. Student Support Services:

Links that may be integrated into the online course include: The department website, Center for Wellness and Well-Being, Campus Police, Office for Students with Disabilities, Title IX statement, Learning Environment Statement, SMC DREAM Program and DACA statement, Veteran Resource Center, ECE Teacher Resource Room, Child Development Training Consortium, Library Resources, Scholarships, Academic Counseling, Career Service Center, SMC Code of Ethics, NAEYC Code of Ethics, California Early Childhood Educator Competencies, SMC Reading Lab, and the SMC Writing Lab.

6. Accessibility Requirements:

Course design will adhere to California Community College Distance Education Guidelines, CA Code 11135 and Section 508 of the Rehabilitation Act. This includes closed captioning of all videos and video lectures, following principles for Universal Design when formatting LMS pages, PDFs and other web-based documents, using descriptive Alt-text for images and graphics, and ensuring links to external websites are descriptive and provide accurate information about the linked content. Consultation with accessibility experts from the Office of Students with Disabilities and/or Distance Education Team will occur when additional accommodations are needed or questions arise.

7. Representative Online Lesson or Activity:

Course Objective: Engage in responsive parent-child interactions that demonstrate emotional attunement.

Lesson: Responsive Interactions During Caregiving Routines

Course Materials: Articles that highlight the importance of slowing down and engaging in responsive interactions during caregiving routines such as diaper changes, meals, or bath time. Contrasting videos that demonstrate the difference between a diaper change, meal or bath that is rushed and lacking in connection versus a diaper change, meal or bath that is more sensitive and responsive to the child.

Practice: At home this week, practice slowing down and making the most of caregiving routines such as diapering, meals or bath time. Caregiving routines are the perfect opportunity to engage in sensitive, responsive interactions that allow you to connect deeply with your child.

Threaded Discussion: At the end of the week, reflect on your experiences by posting in the threaded discussion.

New Course: ENGLISH 71, Introduction to Creative Writing

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Advisory(s):	ENGL 1
Proposed Start:	Fall 2024
TOP/SAM Code:	150700 - Creative Writing / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	English
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • AA-T in English (List C); Creative Writing Certificate

Rationale

This course is an updated course for inclusion in the AA-T in English (C-ID 200) of multi-genre content and introduction to the workshop method and replaces ENGL 30A. Additionally, this course will begin a series of creative writing courses for students to develop skills in one or more of the genres introduced in this course in preparation for transfer to a creative writing program of their choice.

I. Catalog Description

This course introduces the craft and practice of creative writing through reading and writing in various genres. Students will explore poetry, fiction, and creative nonfiction in their many forms and sub-genres. This course focuses on the fundamentals of these genres and related forms. Students will generate new pieces and be introduced to the workshop method. In workshop, they will offer constructive and critical feedback. While developing their writing process, students will also learn to apply critiques and revise their original work. The course will introduce students to the critical skill of reading like writers to better understand the craft of creative writing.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Creative Writing: Four Genres in Brief, 3rd, Starkey, David, Bedford/St. Martin's © 2017, ISBN: 978-1319035334
2. Introduction to Creative Writing, OER -LibreTexts, Lein, Linda Frances, Lumen Learning © 2021, ISBN: Creative Commons
3. The Shell Game: Writers Play with Borrowed Form, , Adrian, Kim, University of Nebraska Press © 2018, ISBN: 978-0803296763
4. See full list attachment. Below find a very partial list of literary magazines that publish multiple genres with free online access AGNI Alaska Quarterly Review American Poetry Review Black Warrior Review Blue River Review BOMB Magazine Carolina Quarterly Cleaver Magazine Five Points Hunger Mountain Review Missouri Review Monkeybicycle Pinch Journal Pithead Chapel Pleiades Sonora Review The Offing The Threepenny Review Waxwing

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Demonstrate use of literary techniques in the production of original works in different genres
2. Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
3. Read diverse published and student works actively and critically
4. Apply techniques to present their own work in a classroom setting
5. Engage in approaches to revision that result in multiple drafts
6. Provide constructive feedback of peer's work while engaging in writer's workshops
7. Participate in a community of writers

IV. Methods of Presentation:

Lecture and Discussion, Other (Specify), Visiting Lecturers, Group Work, Discussion

Other Methods: Critiquing of works read, media presentations (sound recordings of famous poets and fiction writers reading their works and some videos), and exercises. Reading and analysis. Participation in peer review workshops as writers and editors.

V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	Close reading, discussion, and analysis of works in multiple literary genres with a focus on the relationship of form to content, and the craft strategies contributing to that relationship
15.000%	Process and imagination; generative strategies to develop a 'writing inventory' and first draft material
25.000%	Literary works in multiple genres as models; identify and apply various craft strategies to works in progress, such as examining, evaluating, and then attempting the use of a central metaphor as a narrative strategy in a short story.
20.000%	Evaluating a work-in-progress; applying revision strategies resulting in multiple drafts
15.000%	Oral and written critique skills applied to drafts, including self-critique, peer critique, and group workshop discussion
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
15%	Class Participation: Class participation including workshop submission and feedback, dialogue journals, free-writing and other course activities
50%	Written assignments: Creative writing drafts, revisions and/or portfolio
10%	Papers: Written analytical critiques
25%	Portfolios: Journals, reading reflections, response papers, portfolios
100%	Total

VII. Sample Assignments:

Fiction: Exercise: Evoking Place, Emotion, & Atmosphere via Meaningful Detail STEP 1 | SET-UP | 1 MINUTE
Open a new document on your computer screen. This exercise tends to work better if you write electronically, but it is still possible if you are handwriting. STEP 2 | WRITING | 15-20 MINUTES
1. When the time begins, write a detailed description of a place – real or imagined – which has a very strong atmosphere. That atmosphere might be eerie, sensual, somber, spooky, tense, joyful, cozy, threatening, etc. It is entirely up to you. Your aim is to write it so that the atmosphere builds for the reader, sentence by sentence, to the end.
2. BUT there are constraints: you are not allowed to name the atmosphere or name any emotion. So, avoid relying on adjectives or adverbs that directly identify sensory experiences or emotions, such as “a threatening look,” “sad music,” or “a cheerfully painted door.” In other words, don’t tell the reader which feeling or emotion something is meant to evoke. Instead, let your description create the feeling you intend to generate. The way you write about elements in the scene – a door, a scent, a sound, a person, etc. -- will convey the atmosphere.
3. Be specific and concrete. Be deliberate. Choose meaningful, sensory details. Focus on accurately and precisely depicting sights, sounds, smells, shapes, textures, etc. In the time allotted, make your scene as evocative as possible. Write until time is called.
STEP 3 | PARTNERING, READING, DISCUSSION | 12-15 MINUTES
With your partner, take turns sharing your writing without comment. Don’t offer clues, disclaimers, introductions, explanations, apologies, or commentary. The objective: Using one word, guess the atmosphere evoked in your partner’s writing
1. Partner 1 reads Partner 2’s text (via a shared scene) and then attempts to identify the atmosphere in one word
2. Partner 2 reads Partner 1’s work, and then tries to identify the atmosphere in one word
3. Discuss. Spend a few minutes talking about the results. Some suggested questions: a) What did you learn by writing within the restrictions of the exercise? b) What was challenging about this? Illuminating or helpful? c) In either/both pieces, look over some specific ways they do or don’t succeed at the objective. Which details, if any, seemed vague, ambiguous, or misleading? Which were successful and clearly evocative of the writer’s intention?

Poetry: Dramatic Monologue – Generating a Draft Assignment Overview: A key requirement of the dramatic monologue is the establishment of the context which causes the speaker to speak - however, unlike the “soliloquy” in a play or “lyric poems” addressed to a universal audience, the dramatic monologue is a type of “lyric poem” where another character or characters must be present in the scene though they do not speak. The dramatic monologue has the following features: 1. A single person, who is patently not the poet (you), utters the entire poem in a specific situation at a critical moment. 2. This person addresses and interacts with one or more other people; but we know of the other’s presence and what they say and do only from clues in the discourse of the single speaker. 3. The main principle controlling the poet’s choice and organization of what the lyric speaker says is to reveal to the reader, in a way that enhances interest, the speaker’s temperament and character. (See Browning’s “My Last Duchess,” among others or Gluck’s “Gretel in Darkness.”) Writing Task: Write a poem of 20 or more lines using all of the features of dramatic monologue outlined above.

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will be able to maintain an independent creative practice that includes close, active reading, greater sensitivity to language, line and sentence rhythms, keeping a writer’s notebook or other record in some format to build an idea ‘inventory,’ independent generative exercises, and strategies for revision of works in progress.
2. Upon completion of the course, students will be able to write short works in multiple genres that cohere, or have internal integrity, and that demonstrate an awareness of the relationship of form to content in the generation of meaning.

ENGL 71 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will be in regular contact with students: There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus and in the introduction discussion. The instructor will provide support as needed for course navigation - the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic, or a common issue occurring in assignment submissions, or skills assessments via announcements or discussions. Additionally, individual feedback will occur via assignments comments, writing assessments, LMS messaging, conferencing, and office hour visits. The instructor will also host weekly, online office hours when students can meet them to address any questions or concerns they may have. Instructors will also provide recorded info sessions for projects or pre-recorded lessons. Students will receive feedback on individual and group assignments as well as through group critiques that happen asynchronously.

1b. Student - Student Interaction:

Students will communicate regularly with each other via the LMS. For each module, students will interact in a threaded discussion for each assignment and/or topic. Students will respond to a discussion topic and then will respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions, peer review and group critiques of each other’s work, and the assigned readings.

1c. Student - Content Interaction:

Students interact with course materials several times a week. Each module will have an overview, with all the expectations, goals, and dates listed for that module explained. Within each module, students will read assigned material, including pages in the LMS; watch instructor's lectures and multimedia video lectures; and view web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method. Students will submit assignments and activities for feedback, revision and peer review of essays and other writing assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Threaded Discussions	Students will post their classwork, including commentary on text assignments, "in-class" concept practice with responses to classmates	15.00%
Written assignments	Students will submit written assignments in various genres	50.00%
Discussion	Instructor will post a topical/critical question related to the module content; students will respond to that question, and each other's responses.	15.00%
Peer Feedback	Workshop multiple drafts of written assignments for peer feedback and revision	20.00%

2. Organization of Content:

Content is organized into modules based on semester weeks. Objectives are included within each module and content is aligned with those objectives. Content is delivered through a variety of accessible modalities including, but not limited to, assigned textbooks, texts within LMS pages; external websites and texts; audio (with transcripts); captioned videos; and images with alternative text. Remedial and advanced learning activities are provided, including reflective writing, supplemental materials, and self-check quizzes. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies. Assignment activities allow students to assess their performance and progress in each module at their own pace within the general deadlines provided. Class activities provide immediate feedback to ensure progressive involvement and successful completion of each module in the course. There will be opportunities to participate in synchronous office hours and live demos as well as recorded demonstrations. Content pages will include links to recorded lessons or other content (via Zoom or other recording tools) and YouTube videos placed along with text and images. Students will use Discussion boards to show work in progress and give/get feedback from other students and the instructor. Modules will have a consistently structured and sequenced pattern to allow students to better anticipate and manage their workload. A variety of modalities, such as text, audio, video, images and/or graphics, will be used to create student-centered learning. There will also be links provided on a regular basis that will bring students' attention to current events that have relevance to the course.

3. Assessments:

% of grade	Activity	Assessment Method
15.00%	Class Participation	Class participation including workshop submission and feedback, dialogue journals, free-writing and other course activities
50.00%	Creative Writing	Creative writing drafts, revisions and/or portfolio
10.00%	Analytical Critiques	Written analytical critiques
25.00%	Informal Writing	Journals, reading reflections, response papers, portfolios

4. Instructor's Technical Qualifications:

Instructors will need proficiency in the learning management system, video conferencing software and various other tools to produce video recorded lessons/content. Professional development in online teaching and the current LMS is highly encouraged and available through the college LMS and other training. Instructors will need to know how to use web-based technologies to create slideshows, screencasts, and captioned videos. An instructor may need support from the IT department, distance education department, teaching excellence center, instructors who have experience teaching online, and the LMS support hotline.

5. Student Support Services:

The instructor will provide information about and links to online and on-ground tutoring services, financial aid, counseling, special programs, emotional support center, the library, and the learning management system help features. These resources will not only be presented, but also incorporated into introductory assignments (e.g., introductions and/or quizzes or other introductory activities).

6. Accessibility Requirements:

The course will be designed in a manner that allows for easy readability for all students, including those using accessibility readers. Each module will have the same format/structure. The content pages will consistently use heading styles. Lists will be created using bullets or the numbered list tool. Underlining will only be used to denote active hyperlinks. Pages will have sufficient color contrast between the foreground and background. Hyperlinks will be

embedded. Links will lead to internal material whenever possible. Only acronyms will be written in all-caps letters. All video content will be captioned, and instructors will use the LMS tools that aid and ensure accessibility.

7. Representative Online Lesson or Activity:

Objective: Provide constructive feedback of peer's work while engaging in writer's workshops

Peer Review and Reflective Activities

Students will submit a draft of their paper to a discussion board on the learning management system. Using the peer review tool, students will either be manually or automatically assigned a peer group. With reference to the assignment criteria, rubric, model assignments, etc. students will evaluate their peers' drafts and provide feedback in a reply to the discussion posting. The instructor will also give feedback on students' work, with a particular focus on suggestions for improving drafts to align with assignment expectations, course learning outcomes and objectives, and relevant rubrics. For the final submission, students will include a reflective comment about how they acted on feedback to revise and improve their draft.

Advisory Checklist and Worksheet: ENGL 71

SECTION 1 - CONTENT REVIEW:

Criterion	N/A	Yes	No
1. Faculty with appropriate expertise have been involved in the determination of the 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 advisory is based on tests, the type and number of examinations, and grading criteria.		X	
4. Selection of this 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 recommended for success before enrollment have been specified in writing (see below).		X	
6. The course materials presented in this advisory have been reviewed and determined to teach knowledge or skills recommended for success in the course requiring this advisory.		X	
7. The body of knowledge and/or skills recommended for success in this course have been matched with the knowledge and skills developed by the advisory course.		X	
8. The body of knowledge and/or skills taught in the advisor are not an instructional unit of this course.		X	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.		X	

ENTRANCE SKILLS RECOMMENDED FOR SUCCESS IN: **ENGL 71**

(It is recommended that the student to be able to do or understand the following BEFORE entering the course)

A)	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.
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EXIT SKILLS (objectives) FROM: **ENGL 1**

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

1.	Revise essays for clarity of ideas, logic, and grammatical correctness, recognizing that writing is a process that requires multiple drafts.
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		ENTRANCE SKILLS FOR: 71							
EXIT SKILLS From: ENGL 1		A	B	C	D	E	F	G	H
		1	X						
2									
3									
4									
5									
6									
7									
8									

New Course: ENGLISH 72, Writing in Fiction

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 71
Proposed Start:	Fall 2024
TOP/SAM Code:	150700 - Creative Writing / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	English
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • AA-T in English (List C); Creative Writing Certificate

Rationale

English 72 is designed to be a single-genre course that includes continued practice in the workshop method first introduced in the multi-genre course, English 71. This fiction course will be one in a series of single-genre creative writing courses in a sequence that could culminate in a Creative Writing Certificate. Each course in the series will build on the multi-genre introductory course, English 30A. In 30B, fiction writing students refine their appreciation for the elements of fiction and deepen and expand their storytelling skills through close reading, drafting, written and oral critique, and revision.

I. Catalog Description

Students will expand and sharpen storytelling skills and gain a deeper understanding of the properties of fiction through writing, revision, reading, discussion, and critique. These activities will sensitize each writer to the techniques of language and rhythm, description and dialogue, and facilitate the exploration of the effects of character, point of view, plot, and sentence structure on narrative fiction.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. The Scribner Anthology of Contemporary Short Fiction, 2nd, Williford, Lex, Scribner © 2007, ISBN: 978-1416532279
2. Writing Fiction: A Guide to Narrative Craft., 10th, Burroway, Janet, University of Chicago Press © 2019, ISBN: 978-0226616551
3. Free resources: a very partial list of literary magazines that publish new fiction, with open access: AGNI; Alaska Quarterly Review; American Poetry Review; Black Warrior Review; Blue River Review; BOMB Magazine; Carolina Quarterly; Cleaver Magazine; Five Points; Hunger Mountain Review; Missouri Review; Monkeybicycle; Pinch Journal; Pithead Chapel; Pleiades; Sonora Review; The Offing; The Threepenny Review; Waxwing;

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Build a 'writing inventory' and develop story ideas through the use of generative strategies
2. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of fiction
3. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of fiction
4. Develop a constructive, critical vocabulary to evaluate and comment on peers' work in progress, and on the student's own work (self-critique)
5. Engage in meaningful, substantive revision that results in multiple, iterative drafts, and in the process solidify an understanding of revision as a process of discovery

6. Read diverse published works of fiction actively and critically, and demonstrate an awareness of how craft elements, such as point of view, etc. operate in a given written work
7. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting their work in classroom settings, and possibly attending literary events

IV. Methods of Presentation:

Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Group Work, Other, Other (Specify), Distance Education, Individualized Instruction, Online instructor-provided resources
 Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V. Course Content

<u>% of Course</u>	<u>Topic</u>
15.000%	The skills to read 'like a writer' through close reading, discussion, analysis, and written responses to works of fiction and instruction-oriented craft texts– specifically, consideration of the relationship of form to content, how craft elements may operate in a given text to shape that relationship and possibly illuminate authorial intention and shape reader response.
25.000%	Craft techniques and formal properties in literary works, and the applications of such strategies to varied types of creative assignments, such as an original scene of dialogue rewritten in various ways to highlight different approaches.
20.000%	Generative strategies to develop a 'writing inventory' of ideas, images, observed details, and other material for potential stories, and in the process, sharpened habits of observation and practice with the early stages of the creative process
25.000%	Strategies for revision of manuscripts informed by critical feedback and how-to instruction; evaluation and reflection on work in progress as it moves through multiple rounds of reinvention
15.000%	A constructive, critical vocabulary to evaluate and critique work in progress in the form of written self-critique, oral and written peer critiques, development of skills in the workshop method; critical discussion in the context of workshop
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
10%	Class Participation: Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35%	Written assignments: Short creative writing assignments, story drafts, story revisions
15%	Other: Critical responses to peer and published work
40%	Portfolios: Final portfolio of multiple components: meaningfully revised creative works, reflective self-evaluation, and critical writing
100%	Total

VII. Sample Assignments:

Sample Assignment 1: Experimenting with Point of View : OBJECTIVES: By rewriting a scene in multiple ways, you will learn: to generate more possibilities for characters, story, and scene by experimenting with point-of-view; to be alert to the creative possibilities and constraints presented by different points of view strategies – first-person, second, or third in varying degrees of omniscience; each of these narrative strategies comes with its own liberties and parameters; that changing POV is a potential revision strategy when you are problem-solving a story draft
 INSTRUCTIONS Choose to work with a scene (or excerpt of one) that you've already written. Ideally, choose one that has a bit of everything in it – some dialogue, action, gesture, narration, and interior monologue. Use no more than two pages of it for this exercise. The scene should be written from a particular, consistent point of view You will rewrite your scene twice. In the first rewrite, you will keep the same POV strategy, but will shift to a different point-of-view character. In other words, you will rewrite the scene from the point of view of another character in the scene. So, if you wrote your scene in third person from the point of view of character "A," you will maintain it as a third-

person scene but shift the point of view to character “B.” If it was a first-person scene in the original draft, keep it a first-person scene but switch to a different character as the “I” narrator. Next, you’re going to rewrite the scene a second time, making a different kind of alteration. This time, you’re not merely shifting the identity of the point of view character. Now, you’re going to change the TYPE of POV you use altogether. So, for example, if it was written as a second or third-person scene, reimagine it from a first-person point of view. Once again, let new things happen if they present themselves. Making such a radical shift and committing to it means much more than just switching pronouns from “I” to “he” or to anything else. The entire tone, mood, and scope of the scene may change. It might feel more expansive or be more intimate, closing the narrative distance Imagery, dialogue, or other elements may play a different role than in an earlier iteration The shift might change the approach to interior monologue or the degree you rely on it Creatively, be open; try to embrace the possibilities presented by the change in narrative strategy

Sample Assignment 2: Flash Fiction Prompt: He said/ She said : Use the following flash fiction prompt, adapted from one by Pamela Painter. You may also want to consult the provided example, written by one of her students. Both are from *The Field Guide to Writing Flash Fiction*. THE PROMPT: “He said / She said” INSTRUCTIONS: Write a story that is 500-600 words long. Use the structure of alternating voices: He said: _____. She said: _____. He said: _____. She said: _____. And so on. The two “characters” should disagree about an issue or subject and their dialogue should have a subtext -- an emotional truth that is operating on a deeper and perhaps hidden level. As you can see in the student example provided, that story is not only ‘about’ the narrow matter of misplaced keys.

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will be able to maintain an independent creative practice that includes close, active reading, greater sensitivity to language and sentence rhythms, keeping a writer’s notebook or other record in some format to build an idea ‘inventory,’ independent generative exercises, and strategies for revision of works in progress.
2. Upon completion of the course, students will be able to write short works of fiction that cohere, or have internal integrity, in voice, setting, character, and structure; work that demonstrates an awareness of the relationship of form to content in the generation of meaning.

ENGL 72 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will be in regular contact with students: There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus and in the introduction discussion. The instructor will provide support as needed for course navigation — the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic, or a common issue occurring in assignment submissions, or skills assessments via announcements or discussions. Additionally, individual feedback will occur via assignments comments, writing assessments, LMS messaging, conferencing, and office hour visits. The instructor will also host weekly, online office hours where students can meet them to address any questions or concerns they may have. Instructors will also provide recorded info sessions for projects or pre-recorded lessons. Students will receive feedback on individual and group assignments as well as through group critiques that happen asynchronously.

1b. Student - Student Interaction:

Students will communicate regularly with each other via the LMS. For each module, students will interact in a threaded discussion for each assignment and/or topic. Students will respond to a discussion topic and then will respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions, peer review and group critiques of each other’s work, and the assigned readings.

1c. Student - Content Interaction:

Students interact with course materials several times a week. Each module will have an overview, with all the expectations, goals, and dates listed for that module explained. Within each module, students will read assigned material, including pages in the LMS; watch instructor's lectures and multimedia video lectures; and view web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method. Students will submit assignments and activities for feedback, revision and peer review of essays and other writing assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Threaded Discussions	Students will post their classwork, including commentary on text assignments, "in-class" concept practice with responses to classmates	15.00%
Written assignments	Short creative writing assignments, story drafts, story revisions, and portfolio	50.00%
Discussion	Instructor will post a topical/critical question related to the module content; students will respond to that question, and each other's responses.	15.00%
Peer Feedback	Workshop multiple drafts of written assignments for peer feedback and revision	20.00%

2. Organization of Content:

Content is organized into modules based on semester weeks. Objectives are included within each module and content is aligned with those objectives. Content is delivered through a variety of accessible modalities including, but not limited to, assigned textbooks, texts within LMS pages; external websites and texts; audio (with transcripts); captioned videos; and images with alternative text. Remedial and advanced learning activities are provided, including reflective writing, supplemental materials, and self-check quizzes. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies. Assignment activities allow students to assess their performance and progress in each module at their own pace within the general deadlines provided. Class activities provide immediate feedback to ensure progressive involvement and successful completion of each module in the course. There will be opportunities to participate in synchronous office hours and live demos as well as recorded demonstrations. Content pages will include links to recorded lessons or other content (via Zoom or other recording tools) and YouTube videos placed along with text and images. Students will use Discussion boards to show work in progress and give/get feedback from other students and the instructor. Modules will have a consistently structured and sequenced pattern to allow students to better anticipate and manage their workload. A variety of modalities, such as text, audio, video, images and/or graphics, will be used to create student-centered learning. There will also be links provided on a regular basis that will bring students' attention to current events that have relevance to the course.

3. Assessments:

% of grade	Activity	Assessment Method
10.00%	Class Participation	Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35.00%	Written Assessments	Short creative writing assignments, story drafts, story revisions
15.00%	Critical Responses	Critical responses to peer and published work
40.00%	Portfolio	Final portfolio of multiple components: meaningfully revised creative works, reflective self-evaluation, and critical writing

4. Instructor's Technical Qualifications:

Instructors will need proficiency in the learning management system, video conferencing software and various other tools to produce video recorded lessons/content. Professional development in online teaching and the current LMS is highly encouraged and available through the college LMS and other training. Instructors will need to know how to use web-based technologies to create slideshows, screencasts, and captioned videos. An instructor may need support from the IT department, distance education department, teaching excellence center, instructors who have experience teaching online, and the LMS support hotline.

5. Student Support Services:

The instructor will provide information about and links to online and on-ground tutoring services, financial aid, counselling, special programs, emotional support center, the library, and the learning management system help features. These resources will not only be presented, but also incorporated into introductory assignments (e.g. introductions and/or quizzes or other introductory activities).

6. Accessibility Requirements:

The course will be designed in a manner that allows for easy readability for all students, including those using accessibility readers. Each module will have the same format/structure. The content pages will consistently use heading styles. Lists will be created using bullets or the numbered list tool. Underlining will only be used to denote active hyperlinks. Pages will have sufficient color contrast between the foreground and background. Hyperlinks will be embedded. Links will lead to internal material whenever possible. Only acronyms will be written in all-caps letters. All video content will be captioned, and instructors will use the LMS tools that aid and ensure accessibility.

7. Representative Online Lesson or Activity:

Assignment upload using LMS:

Flash Fiction Prompt: He said/ She said:

Use the following flash fiction prompt, adapted from one by Pamela Painter. You may also want to consult the provided example, written by one of her students. Both are from The Field Guide to Writing Flash Fiction.

THE PROMPT: "He said / She said"

INSTRUCTIONS:

Write a story that is 500-600 words long. Use the structure of alternating voices:

He said: _____. She said: _____. He said: _____. She said:
_____. And so on.

The two "characters" should disagree about an issue or subject and their dialogue should have a subtext -- an emotional truth that is operating on a deeper and perhaps hidden level. As you can see in the student example provided, that story is not only 'about' the narrow matter of misplaced keys.

Prerequisite Checklist and Worksheet: ENGL 72
Prerequisite: (English 71); (Intro to Creative Writing)

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:

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

- X Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite:
 California State University – Northridge, California State University – Long Beach, University of California – Irvine

ENTRANCE SKILLS FOR ENGL 72

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

A)	Demonstrate use of literary techniques in the production of original works in different genres
B)	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
C)	Read diverse published and student works actively and critically
D)	Apply techniques to present their own work in a classroom setting
E)	Engage in approaches to revision that result in multiple drafts
F)	Provide constructive feedback of peer's work while engaging in writer's workshops
G)	Participate in a community of writers

EXIT SKILLS (objectives) FOR ENGL 71

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

1.	Demonstrate use of literary techniques in the production of original works in different genres
2.	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
3.	Read diverse published and student works actively and critically
4.	Apply techniques to present their own work in a classroom setting
5.	Engage in approaches to revision that result in multiple drafts
6.	Provide constructive feedback of peer's work while engaging in writer's workshops
7.	Participate in a community of writers

		ENTRANCE SKILLS FOR (ENGL 72)							
EXIT SKILLS FOR (ENGL 71)		A	B	C	D	E	F	G	H
	1	X							
	2		X						
	3			X					
	4				X				
	5					X			
	6						X		
	7							X	

New Course: ENGLISH 73, Writing in Poetry

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 71
Proposed Start:	Fall 2024
TOP/SAM Code:	150700 - Creative Writing / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	English
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • AA-T in English (List C); Creative Writing Certificate

Rationale

English 73 is designed to be a single-genre course that includes continued practice in the workshop method first introduced in the multi-genre course, English 71. This poetry course will be one in a series of single-genre creative writing courses in a sequence that could culminate in a Creative Writing Certificate. Each course in the series will build on the introductory course, English 71. In 73, poetry writing students refine their appreciation for the elements of poetry and deepen and expand their skills with various forms of poetic expression through close reading, drafting, written and oral critique, and revision.

I. Catalog Description

This creative writing course focuses on the fundamentals of poetry and related forms. Students will generate new pieces and participate in a peer-to-peer workshop where they will offer constructive and critical feedback. While developing their writing process, students will also learn to apply critique and revise their original work. The course will also include literary analysis to understand better the craft of poetry, publication, and performance.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. The Cambridge Guide to Reading Poetry, Hodgson, Andrew, Cambridge © 2022, ISBN: 978-1108824125
2. The Poet's Companion: A Guide to the Pleasures of Writing Poetry, Addonizio, Kim and Dorianne Laux, Norton © 1997, ISBN: 978-0393316544
3. A Poetry Handbook, Oliver, Mary, Ecco © 1994, ISBN: 978-0156724005
4. A very partial list of literary magazines that publish poetry, with free online access AGNI; Alaska Quarterly Review; American Poetry Review; Black Warrior Review; Blue River Review; BOMB Magazine; Carolina Quarterly; Cleaver Magazine; Five Points; Hunger Mountain Review; Missouri Review; Monkeybicycle; Pinch Journal; Pithead Chapel; Pleiades; Sonora Review; The Offing; The Threepenny Review; Waxwing;

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Craft original works following a variety of both classic and contemporary forms as well as free verse.
2. Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works
3. Evaluate and critique original poems during peer workshop.
4. Revise original work after receiving feedback from peers and instructor.
5. Demonstrate a familiarity with figurative language and other literary devices.
6. Analyze and write critically about work by both established poets and peer writers.
7. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting their work in classroom settings, and possibly attending literary events

IV. **Methods of Presentation:**

Distance Education, Other (Specify), Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Individualized Instruction, Group Work, Online instructor-provided resources, Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V. **Course Content**

% of Course	Topic
20.000%	Close Reading and Modeling Review and modeling of a variety forms, styles, and constraints such as the sonnet, sestina, Golden Shovel, Duplex, free verse, open verse, prose poetry, lyric essays, spoken word, song lyrics, etc.
30.000%	Generating Original Work Creation and revision of original pieces produced during the course.
30.000%	Workshop Peer-to-peer workshop and critique of original work generated during the course.
20.000%	Craft Talks Discussions surrounding the writing process, including revision, and how to best give and receive critique in and outside the workshop space. Research into the various avenues for publishing and/or performance of original work.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
30%	Class Participation: Class participation, including workshop submission and critical feedback, reading, free writing, in-class creative exercises and other course activities
30%	Written assignments: Original Work created during the course in response to prompts, assignments, and other activities
20%	Other: Critical responses to reading and audio/visual presentations and written reflections on the writing process
20%	Portfolios: Final presentation of multiple components of meaningfully revised creative works, reflective self-evaluation, and/or critical writing such as a portfolio, chapbook, album, performance, or multimodal presentation
100%	Total

VII. **Sample Assignments:**

Sample Assignment #1: Create your own small collection! : Sample Assignment #1: Create your own small collection! Over the course of the semester, you've crafted several original pieces from poems written in verse and prose to spoken word and lyric essays to song lyrics. Now it's time to gather those pieces together into your own small collection. Be sure to title your collection and take care in its presentation. Option A – Chapbook 10-15 pieces of original work of any style Digital or physical book Option B – Audiobook/Album 15-30 minutes of original work of any style (audio) Digital For accessibility, please include a transcript. Option C – Multimodal Presentation/Performance 15-30 minutes or 10-15 slides of original work of any style (video/slideshow) Digital For accessibility, please include a transcript.

Sample Assignment #2: Following a Constraint: The Kwansaba : The Kwansaba is a poetic form created in 1995 in a writing workshop, a lot like ours, by Eugene Redmond, a renowned professor, and writer from the Black Arts Movement. The name "Kwansaba" is a portmanteau of the Swahili words Kwanzaa and the Nguzo Saba, the seven principles of Kwanzaa. Keeping with the idea of seven principles, the number seven plays a significant role in this poetic form. Each Kwansaba is seven lines long with seven words per line, and each word is no longer than seven letters, except for proper nouns (i.e., names of people, organizations, places, etc.). Thematically, Kwansaba's are often penned in honor of someone or something, but they don't have to be. Sometimes the tributes are celebratory, and other times, they tell a story. Prompt: Write a poem in which you describe a scene, tell a story, or honor someone using seven lines with no more than seven words per line. Each of those words can be no longer than seven letters. Alternative: Write a forty-nine-word or seven-line poem of any form.

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will have the tools to support an independent creative practice that includes close, active reading, keeping a writer's notebook or other record in some format to build an inventory of material for potential projects, generative self-assigned prompts and exercises, and strategies for revision.
2. Upon completion of the course, students will be able to read and critique poetry by both established and peer writers using a critical lens.
3. Upon completion of the course, students will be able to write poems utilizing a variety of poetic forms and approaches.

ENGL 73 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will be in regular contact with students: There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily, and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus and in the introduction discussion. The instructor will provide support as needed for course navigation — the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic, or a common issue occurring in assignment submissions, or skills assessments via announcements or discussions. Additionally, individual feedback will occur via assignments comments, writing assessments, LMS messaging, conferencing, and office hour visits. The instructor will also host weekly, online office hours where students can meet them to address any questions or concerns they may have. Instructors will also provide recorded info sessions for projects or pre-recorded lessons. Students will receive feedback on individual and group assignments as well as through group critiques that happen asynchronously.

1b. Student - Student Interaction:

Students will communicate regularly with each other via the LMS. For each module, students will interact in a threaded discussion for each assignment and/or topic. Students will respond to a discussion topic and then will respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions, peer review and group critiques of each other's work, and the assigned readings.

1c. Student - Content Interaction:

Students interact with course materials several times a week. Each module will have an overview, with all the expectations, goals, and dates listed for that module explained. Within each module, students will read assigned material, including pages in the LMS; watch instructor's lectures and multimedia video lectures; and view web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method. Students will submit assignments and activities for feedback, revision and peer review of essays and other writing assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Threaded Discussions	Students will post their classwork, including commentary on text assignments, "in-class" concept practice with responses to classmates	15.00%
Written assignments	Short creative writing assignments, poem drafts, form and content revisions, and portfolio	50.00%
Discussion	Instructor will post a topical/critical question related to the module content; students will respond to that question, and each other's responses.	15.00%

Peer Feedback	Workshop multiple drafts of written assignments for peer feedback and revision	20.00%
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2. Organization of Content:

Content is organized into modules based on semester weeks. Objectives are included within each module and content is aligned with those objectives. Content is delivered through a variety of accessible modalities including, but not limited to, assigned textbooks, texts within LMS pages; external websites and texts; audio (with transcripts); captioned videos; and images with alternative text. Remedial and advanced learning activities are provided, including reflective writing, supplemental materials, and self-check quizzes. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies.

3. Assessments:

% of grade	Activity	Assessment Method
30.00%	Class Participation	Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
30.00%	Written Assignments	Short creative writing assignments, poem drafts, and poem revisions
20.00%	Critical Responses	Critical responses to peer and published work
20.00%	Portfolio	Final presentation of multiple components of meaningfully revised creative works, reflective self-evaluation, and/or critical writing such as a portfolio, chapbook, album, performance, or multimodal presentation

4. Instructor's Technical Qualifications:

Instructors will need proficiency in the learning management system, video conferencing software and various other tools to produce video recorded lessons/content. Professional development in online teaching and the current LMS is highly encouraged and available through the college LMS and other training. Instructors will need to know how to use web-based technologies to create slideshows, screencasts, and captioned videos. An instructor may need support from the IT department, distance education department, teaching excellence center, instructors who have experience teaching online, and the LMS support hotline.

5. Student Support Services:

The instructor will provide information about and links to online and on-ground tutoring services, financial aid, counselling, special programs, emotional support center, the library, and the learning management system help features. These resources will not only be presented, but also incorporated into introductory assignments (e.g. introductions and/or quizzes or other introductory activities).

6. Accessibility Requirements:

The course will be designed in a manner that allows for easy readability for all students, including those using accessibility readers. Each module will have the same format/structure. The content pages will consistently use heading styles. Lists will be created using bullets or the numbered list tool. Underlining will only be used to denote active hyperlinks. Pages will have sufficient color contrast between the foreground and background. Hyperlinks will be embedded. Links will lead to internal material whenever possible. Only acronyms will be written in all-caps letters. All video content will be captioned, and instructors will use the LMS tools that aid and ensure accessibility.

7. Representative Online Lesson or Activity:

Assignment upload using LMS:

The Kwansaba is a poetic form created in 1995 in a writing workshop, a lot like ours, by Eugene Redmond, a renowned professor, and writer from the Black Arts Movement. The name "Kwansaba" is a portmanteau of the Swahili words Kwanzaa and the Nguzo Saba, the seven principles of Kwanzaa. Keeping with the idea of seven principles, the number seven plays a significant role in this poetic form. Each Kwansaba is seven lines long with seven words per line, and each word is no longer than seven letters, except for proper nouns (i.e., names of people, organizations, places, etc.).

Thematically, Kwansaba's are often penned in honor of someone or something, but they don't have to be. Sometimes the tributes are celebratory, and other times, they tell a story.

Prompt: Write a poem in which you describe a scene, tell a story, or honor someone using seven lines with no more than seven words per line. Each of those words can be no longer than seven letters.

Alternative: Write a forty-nine-word or seven-line poem of any form.

Prerequisite Checklist and Worksheet: ENGL 73
Prerequisite: (English 71); (Intro to Creative Writing)

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:

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

- X Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite.
 California State University – Northridge, California State University – Long Beach, University of California – Irvine

ENTRANCE SKILLS FOR ENGL 73

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

A)	Demonstrate use of literary techniques in the production of original works in different genres
B)	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
C)	Read diverse published and student works actively and critically
D)	Apply techniques to present their own work in a classroom setting
E)	Engage in approaches to revision that result in multiple drafts
F)	Provide constructive feedback of peer's work while engaging in writer's workshops
G)	Participate in a community of writers

EXIT SKILLS (objectives) FOR ENGL 71

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

1.	Demonstrate use of literary techniques in the production of original works in different genres
2.	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
3.	Read diverse published and student works actively and critically
4.	Apply techniques to present their own work in a classroom setting
5.	Engage in approaches to revision that result in multiple drafts
6.	Provide constructive feedback of peer's work while engaging in writer's workshops
7.	Participate in a community of writers

		ENTRANCE SKILLS FOR (ENGL 73)							
EXIT SKILLS FOR (ENGL 71)		A	B	C	D	E	F	G	H
	1	X							
	2		X						
	3			X					
	4				X				
	5					X			
	6						X		
	7							X	

New Course: ENGLISH 74, Writing in Creative Nonfiction

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC (pending review)
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 71
Proposed Start:	Fall 2024
TOP/SAM Code:	150700 - Creative Writing / E - Non-Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	English
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • AA-T in English (List C); Creative Writing Certificate

Rationale

English 74 is designed to be a single-genre course that includes continued practice in the workshop method first introduced in the multi-genre course, English 71. This creative nonfiction writing course will be one in a series of single-genre courses in a sequence that could culminate in a Creative Writing Certificate. Each course in the series will build on the introductory course, English 71. In 74, creative nonfiction writing students refine their appreciation for literary elements and deepen and expand their storytelling skills through close reading, drafting, written and oral critique, and revision of nonfiction work in various forms.

I. Catalog Description

This course introduces the craft and practice of creative nonfiction, which employs many of the literary strategies and techniques of fiction writing to the telling of true stories. Students will explore CNF subgenres such as memoir, flash and micro-memoir, researched nonfiction, hermit crabs and other borrowed forms, lyric, braided, and other types of personal essays, cultural criticism, travel narratives and even hybrid subgenres. Students will expand and sharpen storytelling skills and gain a deeper understanding of the properties of creative nonfiction through writing, revision, reading, discussion, and critique. By reading and analyzing a range of nonfiction works, students will broaden their understanding of the narrative designs, literary techniques, and opportunities for expression available in creative nonfiction.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Creative Nonfiction: Researching and Crafting Stories of Real Life, 2nd, Gerard, Philip, Waveland Press © 2017, ISBN: 978-1577663393
2. Little Virtues, Ginzburg, Natalia, Arcade © 2017, ISBN: 9781628728255
3. Tell It Slant, 3rd, Miller, Brenda and Paola, McGraw-Hill © 2019, ISBN: 978-1260454598
4. Contemporary Creative Nonfiction: An Anthology, Monroe, Debra, Kendall-Hunt © 2019, ISBN: 978-1524980092
5. Selected list of free source materials available online: Brevity: A Journal of Concise Literary Nonfiction (online) <https://brevitymag.com> Creative Nonfiction (online magazine): <https://creativenonfiction.org/> Fourth Genre: Explorations in Nonfiction (online journal) <https://fourthgenre.byu.edu/> Hippocampus Magazine: Memorable Creative Nonfiction (online) <https://hippocampusmagazine.com/> The Sun Magazine (essays, memoir online) <https://www.thesunmagazine.org/>

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Build a 'writing inventory' and develop project ideas using generative strategies
2. Establish a voice and a clear sense of purpose in their writing
3. Demonstrate a sensitivity to language and sentence rhythm, and the use of literary techniques in the production of original works in different subgenres of creative nonfiction

4. Invent and organize (shape and control) narrative structures
5. Develop/Identify awareness of literary, cultural, and historical contexts within their writing situation
6. Engage in meaningful, substantive revision that results in multiple, iterative drafts, and in the process solidify an understanding of revision as a process of discovery
7. Understand and evaluate oral and written critical responses to the student's own work from peers and instructor, and consider how to apply that feedback to work in progress
8. Read diverse published works of nonfiction actively and critically, and demonstrate an awareness of how craft elements, such as narrative distance, e.g., operate in a text
9. Distinguish among various types of nonfiction such as memoir, lyric essays, flash, etc.
10. Determine when and where to use research, and employ appropriate sources and methods
11. Participate in a community of writers, through the practice of workshop discussion, sharing drafts in progress, presenting work in classroom settings, and possibly attending literary events

IV. Methods of Presentation:

Distance Education, Other (Specify), Lecture and Discussion, Discussion, Critique, Projects, Visiting Lecturers, Individualized Instruction, Group Work, Other, Online instructor-provided resources
 Other Methods: Peer, small group, and workshop discussion; written and oral critiques; reading and analysis of course texts and instructor-provided resources; Individual instruction / story conferences; responding to literary presentations (audio, video); visiting author presentations

V. Course Content

<u>% of Course</u>	<u>Topic</u>
5.000%	History, overview and context for the broad, diverse genre of creative nonfiction and its various subgenres
15.000%	The skills to read 'like a writer' through close reading, discussion, analysis, and written responses to works of creative nonfiction and instruction-oriented craft texts— specifically, consideration of the relationship of form to content, how craft elements may operate in a given text to shape that relationship
25.000%	Strategies for revision of manuscripts informed by critical feedback and craft-oriented instruction; evaluation and reflection on work in progress as it moves through multiple rounds of reinvention
20.000%	Generative strategies to develop a 'writing inventory' of ideas, research notes, images, memory material, and/or other raw material for creative nonfiction drafts, and, in the process, strengthen the independent writing habits that support the early stages of the creative process
25.000%	Literary techniques in creative nonfiction, and the applications of such strategies to varied types of creative assignments, such as an exercise in which the student writes about a personal memory in the third person to create some critical distance and encourage reflection, both of which are necessary in what essayist Phillip Lopate refers to as the memoirist's 'double perspective.'
10.000%	A constructive, critical vocabulary to evaluate and critique work in progress in the form of written self-critique, oral and written peer critiques, development of skills in the workshop method; critical discussion in the context of workshop.
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
15%	Class Participation: Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35%	Written assignments: Creative writing assignments of various lengths, complete drafts, revision assignments
10%	Other: Written peer critiques
10%	Other: Critical annotation examining an aspect of craft relevant to the student's development and demonstrated in an established work(s) of CNF
30%	Portfolios: Final portfolio of multiple components: meaningfully revised creative works, and reflective self-evaluation

100%	Total
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VII. Sample Assignments:

Sample Assignment #1: CREATIVE PROMPT: USING SENSES TO MINE MEMORY : Overview: The senses are powerful triggers bound up with the emotional weight and resonance of memory. In this exercise, you will explore that connection by choosing one of the 'sense-focused' prompts below: The Prompts: 1. Sound: Tell your life story as a playlist of titles of songs and their performers and follow each with a paragraph that describes the life experience the song captures. This will work best if the playlist staggers musical genres and includes songs with varied subtexts. If the songs and what they imply are surprisingly varied, it will make for a fresher, more interesting piece of work. 2. Taste: Choose five or six dishes or foods that have special significance for you and that have played a role in some of your strongest memories. These might include a dish made in your family that you were served as a child, an important recipe, or a type of meal linked to certain events or memories. Follow each one with a paragraph that describes the life experience you associate with it.

Sample Assignment #2: CRITICAL WRITING: THE CRAFT ANNOTATION : Assigned Reading: Instructions Handout "Annotations: Reading Like a Writer," by Peter Turchi Overview & Objectives: The critical annotation is not a formal academic essay, but an exercise in teaching oneself something about craft via the close study of a chosen work. Your annotation will be a brief analysis of a piece of writing intended to help you, the writer, learn about some aspect of craft. Annotations are meant to be practical; they should be written from a writer's perspective, and they should directly serve the development of your own work. As Turchi writes, "One of the best ways to learn the craft of writing is to study the work you admire. The key is to truly study it, rather than simply admire it. To put it another way, the key is to read like a writer, not (merely) like a reader. To truly understand how a piece of writing works, or even how one small part of it works, it's important to articulate your observations and understanding carefully, in writing." The Task Your critical annotation is an informal discussion of what you observed. Be straightforward and specific about the subject of your annotation. Name it. You don't need to create citations for the quoted examples you include. While you are free to use the academic third person as one would in a formal essay, you are encouraged to use the first person "I" Take a look at the sample critical annotations that are posted for an idea of the level of specificity and approach, as well as the overall tone for your annotation. Choosing the Topic and Text Closely examine a particular aspect of a piece of creative nonfiction, identify the craft element or strategy that will be your focus, briefly explain it and include examples of it from the text, and discuss their effects and significance. The ultimate objective (part of your ongoing practice at reading like writers) is to feed your own work through your attention to the strategies, solutions, and choices of more seasoned writers. You can come at this exercise from one of several directions (see handout). Your chosen craft subject may be inspired by an element in your own writing that you are working on, a problem you're attempting to solve, a skill you want to develop, or it might be a feature in work you admire and were moved by. Your critical annotation is the end result of your close attention to this one craft element in the writer's text. You may choose a work we read in this class, but it does not have to be. Where to Start You may choose to start with a craft topic suggested by a work you've read, or one suggested by your own work -- look to see how that element, technique, device, etc. is used in the piece you've chosen to study. Or start with a craft topic suggested by a class session, lecture material, or a craft essay about writing, and work to understand how the piece you've chosen reflects or demonstrates what was explored in that essay or session. Potential Topics: See the handout for a starter list of some potential subjects for annotations Once You Have the Topic and the Text Read the story at least three times. The first time, you're simply reading for content and first impressions. For specific instructions on how to approach the text in your second and third read, see the handout. Keep in Mind as You Work: It doesn't matter if other people already understand the thing that you're trying to understand. Your job is not to add to the world's collective knowledge or think of a topic no one else has ever written about. Your sole responsibility is to add to your understanding of how to write a piece of creative nonfiction, and to articulate your discovery. Annotations should be narrowly focused. While the piece you're discussing may be fascinating for many reasons, you need to examine only the single craft topic you've selected. You do not need to summarize the piece, or to pass judgment on it. Common Problems: See the handout for a list of some of the most common pitfalls in annotations Length: 3 to 5 pages. Format: See the handout for details about formatting, submission, deadlines, etc. Points | Assessment: See the rubric

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will have the tools to support an independent creative practice that includes close, active reading, keeping a writer's notebook or other record in some format to build an inventory of material for potential projects, generative self-assigned prompts and exercises, and strategies for revision.
2. Upon completion of the course, students will be able to write short works of creative nonfiction that cohere, or have internal integrity, in voice, setting, and narrative design; work that reflects a greater sensitivity to language, attention to the rhythm and structure of the sentence and demonstrates an awareness of the relationship of form to content in the generation of meaning.

- Upon completion of the course, students will be able to identify, appreciate, and explore the forms, characteristics and approaches of creative nonfiction as an always evolving literary genre.

ENGL 74 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

The instructor will be in regular contact with students: There will be a discussion for each individual topic as well as one for general questions concerning the course which the instructor will check daily, and our goal is to respond to all questions within 24 hours. The instructor will send regular announcements to the class using the Announcement feature in the learning management system (LMS) at the beginning of every week, and during the week as needed, and will also send all announcements via email. The instructor will respond to students' comments and questions via discussion boards, email, and the mail option on the LMS. The instructor's contact information will be located both on the syllabus and in the introduction discussion. The instructor will provide support as needed for course navigation — the instructor will send out a welcome letter before the class starts with information about course content, expectations, how to navigate online courses, and references for the students to review about online courses. During the class, the instructor will regularly communicate with students about assignments, quizzes, and exams. There will be clear and detailed instructions embedded in each module and activity, and the instructor will also contact students with important reminders and key points. The instructor will provide feedback to students individually as well as to the entire class. For example, the instructor may post a general feedback message to the class about a topic, or a common issue occurring in assignment submissions, or skills assessments via announcements or discussions. Additionally, individual feedback will occur via assignments comments, writing assessments, LMS messaging, conferencing, and office hour visits. The instructor will also host weekly, online office hours where students can meet them to address any questions or concerns they may have. Instructors will also provide recorded info sessions for projects or pre-recorded lessons. Students will receive feedback on individual and group assignments as well as through group critiques that happen asynchronously.

1b. Student - Student Interaction:

Students will communicate regularly with each other via the LMS. For each module, students will interact in a threaded discussion for each assignment and/or topic. Students will respond to a discussion topic and then will respond to each other. Student-student interaction is designed to reinforce the course material and learning outcomes as well as to build a sense of community among learners. Students will be asked to collaborate and corroborate on assignments as well as participate in peer discussions, peer review and group critiques of each other's work, and the assigned readings.

1c. Student - Content Interaction:

Students interact with course materials several times a week. Each module will have an overview, with all the expectations, goals, and dates listed for that module explained. Within each module, students will read assigned material, including pages in the LMS; watch instructor's lectures and multimedia video lectures; and view web content. The instructor will provide a range of assignments and activities to address different learning styles. Other assignments may ask students to research a topic and report back to the class via discussion board or other method. Students will submit assignments and activities for feedback, revision and peer review of essays and other writing assignments.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Threaded Discussions	Students will post their classwork, including commentary on text assignments, "in-class" concept practice with responses to classmates	15.00%
Written assignments	Short creative writing assignments, poem drafts, form and content revisions, and portfolio	50.00%
Discussion	Instructor will post a topical/critical question related to the module content; students will respond to that question, and each other's responses.	15.00%
Peer Feedback	Workshop multiple drafts of written assignments for peer feedback and revision	20.00%

2. Organization of Content:

Content is organized into modules based on semester weeks. Objectives are included within each module and content is aligned with those objectives. Content is delivered through a variety of accessible modalities including, but not limited to, assigned textbooks, texts within LMS pages; external websites and texts; audio (with transcripts); captioned videos; and images with alternative text. Remedial and advanced learning activities are provided, including reflective writing,

supplemental materials, and self-check quizzes. A typical instructional module includes (1) written assignment directions / multimedia references; (2) support materials; (3) instructional activities and practices; (4) discussion forum(s); (5) graded assignment(s); (6) other course-specific components as necessary. The material is presented through the available technologies.

3. Assessments:

% of grade	Activity	Assessment Method
10.00%	Class Participation	Class participation, including workshop submission and critical feedback, public reading, free writing, in-class creative exercises and other course activities
35.00%	Written Assignments	Short creative writing assignments, poem drafts, and poem revisions
15.00%	Critical Responses	Critical responses to peer and published work
40.00%	Portfolio	Final portfolio of multiple components: meaningfully revised creative works, reflective self-evaluation, and critical writing

4. Instructor's Technical Qualifications:

Instructors will need proficiency in the learning management system, video conferencing software and various other tools to produce video recorded lessons/content. Professional development in online teaching and the current LMS is highly encouraged and available through the college LMS and other training. Instructors will need to know how to use web-based technologies to create slideshows, screencasts, and captioned videos. An instructor may need support from the IT department, distance education department, teaching excellence center, instructors who have experience teaching online, and the LMS support hotline.

5. Student Support Services:

The instructor will provide information about and links to online and on-ground tutoring services, financial aid, counselling, special programs, emotional support center, the library, and the learning management system help features. These resources will not only be presented, but also incorporated into introductory assignments (e.g. introductions and/or quizzes or other introductory activities).

6. Accessibility Requirements:

The course will be designed in a manner that allows for easy readability for all students, including those using accessibility readers. Each module will have the same format/structure. The content pages will consistently use heading styles. Lists will be created using bullets or the numbered list tool. Underlining will only be used to denote active hyperlinks. Pages will have sufficient color contrast between the foreground and background. Hyperlinks will be embedded. Links will lead to internal material whenever possible. Only acronyms will be written in all-caps letters. All video content will be captioned, and instructors will use the LMS tools that aid and ensure accessibility.

7. Representative Online Lesson or Activity:

Assignment upload using LMS:

Overview:

The senses are powerful triggers bound up with the emotional weight and resonance of memory. In this exercise, you will explore that connection by choosing one of the 'sense-focused' prompts below:

The Prompts:

1. Sound: Tell your life story as a playlist of titles of songs and their performers and follow each with a paragraph that describes the life experience the song captures. This will work best if the playlist staggers musical genres and includes songs with varied subtexts. If the songs and what they imply are surprisingly varied, it will make for a fresher, more interesting piece of work.

2. Taste: Choose five or six dishes or foods that have special significance for you and that have played a role in some of your strongest memories. These might include a dish made in your family that you were served as a child, an important recipe, or a type of meal linked to certain events or memories. Follow each one with a paragraph that describes the life experience you associate with it.

Prerequisite Checklist and Worksheet: ENGL 74
Prerequisite: (English 71); (Intro to Creative Writing)

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:

Type 1: Standard Prerequisite (required prerequisite at UC or CSU)

- X Identify three UC or CSU campuses that offer the equivalent course with the equivalent prerequisite:
 California State University – Northridge, California State University – Long Beach, University of California – Irvine

ENTRANCE SKILLS FOR ENGL 74

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

A)	Demonstrate use of literary techniques in the production of original works in different genres
B)	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
C)	Read diverse published and student works actively and critically
D)	Apply techniques to present their own work in a classroom setting
E)	Engage in approaches to revision that result in multiple drafts
F)	Provide constructive feedback of peer's work while engaging in writer's workshops
G)	Participate in a community of writers

EXIT SKILLS (objectives) FOR ENGL 71

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

1.	Demonstrate use of literary techniques in the production of original works in different genres
2.	Demonstrate a sensitivity to language and rhythm, and the use of literary techniques in the production of original works in multiple genres
3.	Read diverse published and student works actively and critically
4.	Apply techniques to present their own work in a classroom setting
5.	Engage in approaches to revision that result in multiple drafts
6.	Provide constructive feedback of peer's work while engaging in writer's workshops
7.	Participate in a community of writers

		ENTRANCE SKILLS FOR (ENGL 74)							
EXIT SKILLS FOR (ENGL 71)		A	B	C	D	E	F	G	H
	1	X							
	2		X						
	3			X					
	4				X				
	5					X			
	6						X		
	7							X	

Substantial Change: DANCE 19A, Beginning Ballroom Dance

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit – Degree Applicable

Rationale

Changes to course description and content have been altered to remove references to the DVIDA (Dance Vision International Dance Association) American Style bronze syllabus. This change allows the class to be taught by a broader range of instructors (not solely those trained in the DVIDA curriculum). SLOs have been updated/ revised to match the sequencing of SLOs across dance disciplines (SLO #1: dance technique; SLO #2: musicality/artistry; SLO #3: historical/cultural understanding). Textbooks have been updated.

I. Catalog Description

This course provides students with the opportunity to learn various social dance forms. It is designed for students with no dance experience as well as experienced dance students seeking an introduction to social dance. Examples of dance forms that may be included are: Fox Trot, Waltz, Tango, Swing, Rumba, Cha Cha and Samba. The course will explore differences and similarities between styles and techniques while developing coordination and partnering skills. Study of the dance forms in their historical and cultural contexts and development of individual choreography will enhance the student's knowledge of each form and encourage creativity.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Complete Book of Ballroom Dancing, Richard M. Stephenson and Joseph Iaccarino, Broadway Books © 2001
2. Ballroom Dancing, 4th, Alex Moore, Pomona Press © 2008
3. Ballroom: A People's History of Dancing, Hillary French, Reaktion Books © 2022, ISBN: 1789145155

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Demonstrate dance techniques and the ability to improvise within various social dance forms.
2. Demonstrate differences in musicality and rhythmic patterns of various social dance forms.
3. Demonstrate stylistic and aesthetic differences of various social dance forms.
4. Understand the cultural influences that affect various social dance forms.
5. Understand the historical background of various social dance forms.

IV. Methods of Presentation:

Discussion, Lecture and Discussion, Observation and Demonstration, Critique, Individualized Instruction, Group Work, Other Methods: Visual presentation (video).

V. Course Content

% of Course	Topic
5.000%	Orientation and procedures. Discussion on appropriate shoes, dress and partnering protocol.
10.000%	Introductory social dance steps including style and characteristics of the forms.
20.000%	Progression of social dance steps and development of individual style, including rhythmic patterns of all steps.
10.000%	Lead and follow work in social dance forms.
10.000%	Discussion of distinctions between social dance forms.
15.000%	Discussion of historical and cultural contexts of social dance forms.
30.000%	Review all dances; add improvisation elements.

100.000%	Total
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VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
40%	Class Participation: Development and improvement of skills
40%	Exams/Tests: Final and midterm exams: Practical/dance = 25% Vocabulary/written = 15%
10%	Papers: Dance concert reports.
10%	Written assignments: Journals, self-assessment.
100%	Total

VII. **Sample Assignments:**

Dance Concert Review: Write a dance concert review based on attending a live performance of either Synapse Contemporary Dance Theater or Global Motion World Dance Company. Describe the overall content of the program, and at least one dance of particular interest. Dance title, choreographer, music title, and composer should be identified. The meaning, theme, and/or traditional origin of the dance should be discussed. The movement style, quality, and compositional design should be described. The effectiveness of production elements (lighting, costuming, etc.) in supporting the intention of the work will be analyzed. A reflection of one's personal response to the dance will complete the assignment.

Video Review: Watch videos of current professional dancers in the styles of social dance studied. Compare/contrast movement vocabulary from the videos to movement vocabulary learned in class.

Demonstration: Demonstrate a short, improvised movement study with a partner developed from specific movement vocabulary presented in class.

VIII. **Student Learning Outcomes:**

1. Demonstrate beginning level techniques of social dance forms in either lead or follow positions, as well as kinesthetic understanding of placement and anatomical structure during partner work.
2. Demonstrate musicality, rhythmic patterning, movement style/characteristics, and individual expressivity/improvisation skills in various social dance forms at a beginning level.
3. Recognize and describe the historic influences and cultural values and characteristics of various social dance forms at a beginning level.

Substantial Change: ENGLISH 10, Race and Ethnicity in Literature of the U.S.

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
C-ID:	ENGL 120
Transferability:	Transfers to CSU, UC
CSU GE Area:	C2 - Humanities
IGETC Area:	3B: Humanities
SMC GE Area:	Area III: Humanities; Area V: Global Citizenship
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 1
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • AA-T English

Rationale

These changes bring the course in alignment with C-ID 120 so that it can be offered as part of the English AA-T/AD-T. It also updates language and focuses to be more in alignment with current scholarship regarding racial and ethnic categorization as a limited elective in the Ethnic Studies program and degree.

I. Catalog Description

This course focuses on the literature written by and about the primary four United States' racial groups: African Americans, Asian Americans, Latina/o/x Americans, and Native Americans. Students will analyze representative works from major genres and explore both the commonalities and differences among the works, with a focus on confusion and conflict around race and ethnicity specific to American history and culture. The course will also examine the influence of these writers and themes on American literature and the rethinking of the American literary canon.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. [Bless Me, Ultima](#), Anaya, Rudolfo, Time Warner © 1999
2. [The Sympathizer](#), Nguyen, Việt Thanh, Grove Press © 2016
3. [Whereas](#), Soldier, Layli Long, Greywolf Press © 2017
4. [Jazz](#), Morrison, Toni, Plume © 1993
5. [Critical Thinking Through Literature](#), Ringo, Heather and Athena Kashap, OER/LibreTexts/ASCCC/City College of San Francisco © 2021
6. [Topdog/Underdog](#), Parks, Suzan-Lori, Theatre Communications Group © 2001
7. [Rules for Writing with Writing About Literature](#), Tenth, Hacker, Diane, Bedford/St. Martin's © 2021

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Define and apply common literary terms in analysis of texts.
2. Identify, analyze, and interpret key elements of major genres including poetry, prose, and drama through active and critical reading.
3. Engage in critical discussion and written analysis of racial and ethnic dynamics presented in texts by a variety of authors from representative minoritized groups and literary movements.
4. Reference primary and secondary sources while evaluating how aesthetic, social, historical and political concerns and contexts have shaped works by minoritized authors as well as the reception and relevant criticisms of these works.
5. Engage in comparative analysis of works and themes by authors of African American, Asian American, Latina/o/x American, and Native American/Indigenous backgrounds.

IV. Methods of Presentation:

Discussion, Lecture and Discussion, Projects, Group Work, Online instructor-provided resources, Distance Education, Other Methods: Oral and Media class presentations such as lecture, powerpoint, and multimedia.

Supplemental materials delivered online through LMS in-place. Classroom discussions including small group and entire class dynamics. Student presentations and projects.

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
20.000%	Asian American Literature: Students will explore Asian-American literature through a variety of representative authors such as Viet Thanh Nguyen, Amy Tan, Maxine Hong Kingston, Chen Chen, et. al. to examine the history of assimilation and acculturation specifically tied to immigration movements. Key historical events such as the the internment of Japanese-Americans during WWII, the rise of communism, the Vietnam War, and others will be used as touchstones for the Asian-American literary movement. Genres will include poetry, drama, and fiction.
20.000%	Native American Literature: Students will explore Native-American literature through a variety of representative authors such as Louise Erdrich, Winona LaDuke, Tommy Orange, Layli Long Soldier, et. al. to examine colonialism through physical violence and government documents as well as the establishment of reservations and their impact on cultural, psychological, and sociopolitical elements in the lives of indigenous people. Genres will include poetry, drama, and fiction.
20.000%	African American literature: Students will explore African-American literature through a variety of representative authors such as Toni Morrison, Walter Moseley, August Wilson, Alice Walker, Langston Hughes, Ta-Nehisi Coates, et. al. to examine the continued impact of slavery and institutional violence as well migration movements, urbanization, and cultural appropriation. Students will study the socio-economic, political, and psychological issues raised by African American writers. Genres will include poetry, drama, and fiction.
20.000%	Latinx American Literature: Students will explore Latinx American Literature through a variety of representative authors such as Sandra Cisneros, Lorna Dee Cervantes, Rigoberto Gonzalez, Luis Alberto Urrea, Rudolfo Anaya, et. al. to examine cultural representations of colonialism as well as the duality of the "border existence," issues of heritage and language, and gender and sexual norms and expectations. Genres will include poetry, drama, and fiction.
20.000%	Comparative Analysis: Students will engage in critical thinking, literary analysis, and the use of critical theories to compare and contrast literature across the groups of focus to explore major themes and aesthetic styles that are shared and disparate based on social, historical, political, and other relevant circumstances and contexts. Genres will include short fiction, poetry, and drama and may also include the novel, creative non-fiction, and essays.
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
20%	Class Work: Discussion, Group Work, In-class Writing, Reading Quizzes
25%	Written assignments: Short Writing Assignments/Responses
35%	Papers: Essays
20%	Final Project
100%	Total

VII. **Sample Assignments:**

Essay Assignment: Using one of our lenses of criticism (such as historical or post-colonial, etc.), analyze the themes of identity and self-determination in at least three works from our unit on African American literature. Be sure to be specific in both your examples of these themes from the texts as well as how the use of your chosen lens of criticism helped shape your analysis and perspective; this means that specific literary terms should be used wherever necessary/appropriate.

Short Response Assignment: For this short response, you will be selecting 2-3 passages from *The Sympathizer* that you believe represents the bifurcated or split identity so often recognized in Asian-American literature as a part of the Asian-American experience. You will then write 2-3 pages explaining how these passages are particularly powerful, effective, or otherwise exemplary in portraying assimilation, acculturation, bifurcation, the fetishization of "the orient," or other factors of complication we have discussed in class. You should use literary terminology to

identify elements such as tone, point of view, dialogue, as well as devices such as metaphor, irony, imagery, and others. You may further develop your response by putting the passages "in conversation" with one another, especially if they represent dramatically different stages of the narrator's journey.

VIII. Student Learning Outcomes:

1. 1. Upon completion of the course, students will identify and analyze the defining historical, cultural, and aesthetic themes found in literature written by and about the four key groups of focus: African Americans, Asian Americans, Latina/o/x Americans, and Native Americans.
2. 2. Upon completion of the course, students will demonstrate how race and ethnicity in US Literature helps reflect upon the American experience, specifically in the creation of identity and community.
3. 3. Upon completion of the course, students will demonstrate skill in both literary and rhetorical analysis through critical writing and discussion as well as application of major theories of literary criticism.

Substantial Change: ENGLISH 54, Indigenous Literatures of North America

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC
CSU GE Area:	C2 - Humanities
IGETC Area:	3B: Humanities
SMC GE Area:	Area III: Humanities
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 1

Rationale

Minor updates that better describe the course and bring it up to date with current scholarship. Changes do not affect the essential nature of the course.

I. Catalog Description

Selected poems, short stories, novels, tribal tales, speeches, and memoirs of Native Americans will be examined to deepen the student's understanding of the experiences and perspectives of native peoples and cultures in what is now called North America.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Black Indian, Shonda Buchanan, Wayne State University Press © 2019, ISBN: 978-0814345801
2. Critical Thinking Through Literature, Ringo, Heather and Athena Kashap, OER/LibreTexts/ASCCC/City College of San Francisco © 2021
3. When the Light of the World Was Subdued, Our Songs Came Through: A Norton Anthology of Native Nations Poetry, Harjo, Joy and Leanne Howe, Norton © 2020
4. There, There, Orange, Tommy, Vintage © 2019, ISBN: 0525436146
5. Native American Literature: An Anthology, First Edition, Lawana Trout, McGraw Hill © 1998, ISBN: 978-0844259857

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Demonstrate familiarity with the origins, diversity, and contemporary forms of Indigenous literatures in what is now called North America
2. Examine the cultural aesthetics surrounding the tradition of oral storytelling and its connection to contemporary Indigenous literature
3. Identify key elements of major genres in order to analyze and interpret texts.
4. Read a variety of texts actively and critically.
5. Define common literary terms and apply them to the analysis of specific texts.
6. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis.
7. Research appropriate primary and secondary sources and apply documentation skills without plagiarism.

IV. Methods of Presentation:

Discussion, Lecture and Discussion, Observation and Demonstration, Visiting Lecturers, Critique, Projects, Other Methods: group presentations by students; supplemental multimedia resources; guest speakers when possible.

V. Course Content

% of Course	Topic
10.000%	Introduction to Indigenous History in the Americas (drawing on Anthropology/History of which groups settled where in US, what we know about ways of life/way of life is not monolithic)

10.000%	Indigenous Mythology/Beliefs. Oral Tradition+ Storytelling. Introduction to key Indigenous ideas: Earth as Mother, Animals as Equals, Humans as Caretakers of Earth. Curatorial Issues= Undervalued stories= lack of preservation= barriers to study).
10.000%	Identifying the Colonial Lens (writing by OTHERS about Indigenous Americans. Writing as a justification of "Manifest Destiny"/ land appropriation). Can include: James Fenimore Cooper (The Last of the Mohicans, 1826), Catharine Maria Sedgwick (Hope Leslie, 1827), Henry Wadsworth Longfellow (Song of Hiawatha, 1855), Nanook of the North (Flaherty, 1922).
10.000%	Indigenous Self-Representation in Literature (Through A Colonial Lens). Early writing by Indigenous Americans. Often about religious conversion to Christianity. Curatorial issues: Often what was published helped support/justify policy of Manifest Destiny, re-education). Can include: William Apess (A Son of the Forest: The Experience of A Native of the Forest, 1829). George Copway (The Life, History, and Travels of Kah-ge-ga-gahbowh, 1847). Black Hawk (Life of Ma-ka-tai-me-she-kiakaik or Black Hawk, 1833)
10.000%	Indigenous Self-Representation in Literature (Through an unfiltered lens). Early writing by Indigenous Americans that falls into the category of protest literature/first novel by Indigenous American. Can include: Elias Boudinot (writer of first Indigenous newspaper "The Cherokee Phoenix"). John Rollin Ridge ("The Life and Adventures of Joaquín Murieta, the Celebrated California Bandit," 1854). S. Alice Callahan (first novel written by Native American women "Wynema: A Child of the Forest," 1891). Sarah Winnemucca ("Life among the Piutes: Their Wrongs and Claims"
15.000%	Rise of "Red Power Movement AKA Indigenous Rights Movement in 1970's. Increased publication of books by Indigenous individuals on beliefs about environment/land. Feminism and the role of women in Indigenous society. Can include: Political Activists (Women of All Red Nations/WARN): Lorelei DeCora Means, Madonna Thunderhawk, Phyllis Young, Janet McCloud. Vine Deloria, Jr ("Custer Died for Your Sins," 1969). The Alcatraz Proclamation by the IAT (Indians of All Tribes).
15.000%	Modern "Renaissance" of Indigenous Literature: Indigenous Fiction Authors. Current concerns of the Indigenous Community and how they are addressed in fiction. Can include: Mixed Blood Literature: Norbert Hill and Kathleen Rattree ("The Great Vanishing Act: Blood Quantum and the Future of Native Nations," 2017). Memoir: Shonda Buchanan ("Black Indian" 2019), Modernity/Pow Wow: Tommy Orange ("There, There," 2018). More potential fiction and poetry resources at: FirstNations.org
20.000%	Representation: Where there are still issues, how to fix it . Seeking primary sources of Indigenous history through oral history project.
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
50%	Written assignments: Analytical writing
25%	Research Projects
25%	Other: Exams, interviews, archival activities, journals, quizzes, miscellaneous assignments
100%	Total

VII. Sample Assignments:

Living Tradition Presentation: In her poem "City Indian," Kelly Caballero addresses the fact that Los Angeles is built on the unceded territory of the Tongva tribe. Research and identify the ways contemporary Indigenous artists and storytellers forge connections to traditions and lands that have been stolen and transformed by colonization. You can focus on Southern California or wherever you are from. Present your findings in a 3-4 page essay or a 5-10 minute oral presentation.

What is Indigenous Literature?: Read an article such as Joy Harjo's Introduction to When the Light of the World was Subdued, Our Song Came Through in which she describes the tension between Indigenous literary traditions, which were primarily oral and the European privileging of the written word, as well as "the irony, for many of us, of our writing in English." Then, do an internet search for "Native American Literature syllabus." After reading a few, select one and post it in the discussion thread below. You can post either the link or copy and paste the entire document. Above the link, write a brief analysis of what the course includes and excludes, and how those decisions

shape the way that particular class defines Native American or Indigenous Literature. Questions to consider: Are there some texts that occur on most syllabi? Do the syllabi change by region or by the type of institution? How does the syllabus balance orature and written texts? What is the status of translation?

The Land: "THE LAND...ONLY THE LAND WAS HOME" (Mary TallMountain) Write an essay of about five pages in which you compare and contrast the significance of "the land" in at least three of the works that we have read this semester. How does each author develop that significance in connection with specific groups or individuals?

What is Missing? Presentation: For many reasons, there is no single "canon" of Indigenous Literature. Designing an Indigenous Literature syllabus is a creative, constitutive, and necessarily selective act. If you were to design this class, what would you include that we didn't read? Select a work and present it to the class. Your presentation should include: -A summary of the work -Brief background information about the work and/or author -An explanation of why you think it should be included and how you think that would shape the class Your presentation can be entirely written, or you can use presentation technology such as PowerPoint, Prezi, or Google Slides, record it, and provide a link. As you plan your presentation, think about what you like to see in a presentation. How do you learn best from other people?

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will be able to identify, analyze, and archive the varied cultural and aesthetic themes found in historical and contemporary works by indigenous authors.
2. Upon completion of this course, students will trace, document, and appreciate how indigenous literatures – from oral traditions to written text to performance – have responded to and been integral to shifting sociopolitical contexts and changes to both the physical and metaphysical landscapes of North America.
3. Upon completion of the course, students will demonstrate skill in both literary and rhetorical analysis through critical writing and discussion.

Substantial Change: ENGLISH 59, Lesbian and Gay Literature

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
C-ID:	CID 120
Transferability:	Transfers to CSU, UC
CSU GE Area:	C2 - Humanities
IGETC Area:	3B: Humanities
SMC GE Area:	Area III: Humanities
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	ENGL 1
Program Impact:	Proposed for inclusion in a forthcoming degree or certificate <ul style="list-style-type: none"> • ENGL AA/ADT ENG CoA

Rationale

Updates that better describe the course and bring it up to date with current scholarship. Changes do not affect the essential nature of the course.

I. Catalog Description

This course explores the works of Lesbian and Gay writers of the essay, novel, short fiction, drama, and poetry. The course develops students' close reading, analytical writing skills, and promotes an appreciation and a critical understanding of the sociohistorical, cultural, and aesthetic contexts that shape representations of Lesbian and Gay experiences in literature.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. Global Queer Plays: Seven LGBTQ+ Works From Around the World, Oberon Modern Playwrights, Oberon Books/Bloomsbury © 2018, ISBN: 9781786825063
2. LGBTQ Fiction and Poetry from Appalachia, Eds. Jeff Mann and Julia Watts, West Virginia University Press © 2019, ISBN: 978-1946684929
3. Sista!: An anthology of writings by Same Gender Loving Women of African/Caribbean descent with a UK connection, Phyll Opoku-Gyimah, Team Angelica Publishing © 2018, ISBN: 978-0995516243
4. ¡Cuéntame! Oral Histories by LGBT Latino Immigrants, Bilingual Edition, Juliana Delgado Lopera, Aunt Lute Books © 2017, ISBN: 978-1879960947
5. Nepantla: An Anthology Dedicated to Queer Poets of Color, Christopher Soto, Nightboat Books © 2018, ISBN: 978-1937658786
6. Q2Q: Queer Canadian Performance Texts, Eds. Dickinson, Gatchalian, Oliver, Singh, Playwrights Canada Press © 2018, ISBN: 978-1770919150
7. Queer Africa 2: New Stories, Eds. Makhosazana Xaba and Karen Martin, Mathoko's Books © 2017, ISBN: 978-1928215424
8. The Tradition, Jericho Brown, Copper Canyon Press © 2019, ISBN: 978-1556594861
9. feeld, Jos Charles, Milkweed Editions © 2018, ISBN: 978-1571315052
10. Lo terciario / The Tertiary, Bilingual Edition, Raquel Salas Rivera, Noemi Press © 2019, ISBN: 978-1934819821

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Identify key elements of major genres in order to analyze and interpret lesbian and gay literature.
2. Develop and define a critical vocabulary of common literary terms for discussing literature and apply theories of critical analysis to specific texts.
3. Identify and investigate the ways in which literary and cultural texts construct, affirm, and represent the broad spectrum of lesbian and gay identity, particularly how class, race, and gender intersect sexuality and the discourse surrounding it.

4. Research and evaluate how various aesthetic, social, and political concerns, values, and ideas have shaped gay and lesbian culture and literature over time, using primary and secondary sources.
5. Engage in appropriate academic discourse while composing formal written literary analyses of work by Lesbian and Gay authors.

IV. **Methods of Presentation:**

Discussion, Lecture and Discussion, Other Methods: multi-media.

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
20.000%	Overview of the theoretical and literary history of Gay and Lesbian literature.
20.000%	Poetry Oral storytelling, poetry, verse, and song by authors such as Jericho Brown, Radclyffe Hall, Jos Charles, Arisa White, Oscar Wilde, Britteney Black Rose Kapri, t'ai freedom ford, Evie Shockley, Stacyann Chin, Rafael Campo, Sjohnna McCray, Julian Randall, Raquel Salas Rivera, Adrienne Rich, Ocean Voung, Tommye Blount, Kimberly Alidio, Mary Jean Chan, Romeo Oriogun, and Cyrée Jarelle Johnson.
20.000%	Drama Plays, monologues, and other performance-based texts by authors such as Edouard Bourdet, Michael R. Jackson, Tarell Alvin McCraney, Mart Crowley, Ntozake Shange, Jeremy O. Harris, Moises Kaufman, Robert O. Hara, Tony Kushner, Paula Vogel, Virginia Grise, and Yilong Liu.
20.000%	Fiction Novels, short stories, comics/graphic novels, and other prose by authors such as Djuna Barnes, Francesca Ekwuyasi, Bryan Washington, Ismat Chughtai, William Burroughs, Jeanette Winterson, K-Ming Chang, Marcel Proust, James Baldwin, Gertrude Stein, Robert Jones, Jr., Bishakh Som, Juli Delgado Lopera, Virginia Woolf, Mike Curato, Joon Oluchi Lee, Peter Kispart, Nicole Dennis-Benn, Dean Atta, Sarah Schulman, Leslie Feinberg, and Brandon Taylor.
20.000%	Non-fiction Creative nonfiction, critical essays, memoirs and other non-fiction by authors such as Saeed Jones, Cait McKinney, Tania De Rozario, Jenn Shapland, Mohsin Zaidi, Roderick Ferguson, Audre Lorde, R. Eric Thomas, Billy-Ray Belcourt, José Esteban Muñoz, Carmen Maria Machado, Samra Habib, Paul Monette, Guy Hocquenghem, Darnell L. Moore, Alexander Chee, Casey Gerald, and Jaquira Diaz.
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
20%	Final exam
20%	Oral Presentation
40%	Papers: Papers - 2 essays (5-7 pages), Research paper (10-12 pages)
20%	In Class Writing: In-Class writing assignments, journals, and discussions
100%	Total

VII. **Sample Assignments:**

Response Papers: After reading Audre Lorde's poems and her essay "Uses of the Erotic" analyze the relationship between her aesthetic and political practices.

Critical Analysis: Analyze Kaufman's use of documentary theater as a means of representing the evolving definition of homosexuality in Victorian England.

Comparison Essay: Compare the film adaptation of Tony Kushner's Angels in America with the film version. How does each work use the affordances of its genre to represent the experience of gay men in 20th century America?

Response Paper: What is the significance of space, in particular Giovanni's room, to the experiences of the main characters?

VIII. Student Learning Outcomes:

1. Upon completion of the course, students will be able to identify and analyze the defining historical, cultural, and aesthetic themes found in lesbian and gay literature.
2. Upon completion of the course, students will be able to trace how authors respond to and how their work is in conversation with changing historical, political, economic, and social contexts.
3. Upon completion of the course, students will be able to demonstrate skill in both literary and rhetorical analysis through critical writing and discussion.

Distance Education: ESL - NONCREDIT 922, Conversation and Culture in the U.S.

Units:	0.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Degree Applicability:	Noncredit
Advisory(s):	ESL NC 905
Proposed Start:	Spring 2023
TOP/SAM Code:	493086 - English as a Second Language - Speaking/Listening / E - Non-Occupational
Grading:	Noncredit (Progress Indicators Used)
Repeatability:	Yes
Library:	Library has adequate materials to support course
Minimum Qualification:	ESL

Rationale

This noncredit ESL course is mirrored to the credit course ESL 15. The noncredit course serves as a bridge for noncredit students to transition to credit while allowing them the opportunity to explore the rigor and expectations of credit courses without the pressures of credit coursework, such as tuition fees, unit concerns, and course repeatability restrictions. Additionally, students who complete this class may earn career development and college preparation certificates of competency in ESL.

I. Catalog Description

This noncredit ESL course is mirrored to the credit course ESL 15 and is designed for noncredit students who wish to transition to credit coursework. This speaking/listening course examines the crosscultural differences that affect communication. It prepares students to understand and speak English more clearly and fluently in pairs, groups, class discussions, interviews, panels, and speeches. Conversation techniques, vocabulary acquisition, and reading, critical thinking, and problem-solving skills are employed.

II. Examples of Appropriate Text or Other Required Reading:

(include all publication dates; for transferable courses at least one text should have been published within the last 7 years)

1. American Ways: An Introduction to American Culture, 4, Datesman, M.,J. Crandall, and E. Kearny, Pearson © 2014, ISBN: 0131500864
2. Culturally Speaking, 3, Genzel, R. and M. Graves Cummings, Heinle/Cengage Learning © 2010
3. Essential Idioms in English: Phrasal Verbs and Collocations., 5th, Dixon, R., Pearson © 2003
4. Now You're Talking 1 Strategies for Conversation, Bragger, J.D., Heinle Cengage © 2012
5. Speaking of Values 2: Conversation and Listening, Mills, R, Pearson © 2006

III. Course Objectives

Upon completion of this course, the student will be able to:

1. Recognize cross-cultural issues and express their ideas, primarily in speaking but also in written sentences, concerning these issues and share their own cultural perspectives cooperatively in pairs or small groups.
2. Demonstrate correct usage of expressions for successful communication, primarily in speaking but also in written sentences.
3. Use idiomatic expressions and collocations primarily in speaking but also in written sentences.
4. Identify key information in listening passages.
5. Identify and use discourse markers in speech.
6. Use approximately 150 new vocabulary items and/or idioms primarily in conversation but also in written sentences.
7. Identify and use correct intonation, conversation patterns, and non-verbal communication.
8. Plan, organize, and deliver oral presentations on cross-cultural experiences and issues.

IV. Methods of Presentation:

Lecture and Discussion, Discussion, Other (Specify), Lecture and Discussion, Other (Specify), Lecture and Discussion, Other Methods: Paired and small group discussions Individual, paired and small group presentations

V. **Course Content**

% of Course	Topic
20.000%	Learn to prepare and present speeches to the class
5.000%	Non-verbal communication
20.000%	Discussions about cultural values, culture shock, and how culture affects communication
20.000%	Vocabulary development
5.000%	Word stress and intonation patterns
5.000%	Accent and pronunciation refinement
10.000%	Conversation discourse markers
15.000%	Listening Comprehension
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
20%	Final exam
12%	Written assignments
18%	Oral Presentation: This includes several speaking assignments.
35%	Quizzes
15%	Final Project: Final speech = Final project
100%	Total

VII. **Sample Assignments:**

Sample Assignment 1: Step 1: Find a partner. Step 2: Partner 1 must choose a conversation starter and ask Partner 2 about a cultural practice that is different between their country and the U.S. Partner 1 writes down the answer. Step 3: Partner 2: Now you ask your partner about a cultural difference using a conversation starter. Now you write down Partner 1's response. Step 4: Add your information about similarities and differences to the list on the blackboard. Try to use new vocabulary from the unit. Step 5: After looking at the information on the blackboard (given by all of the pairs) use the new vocabulary to write a journal entry describing those aspects of U.S. culture that most surprised you.

Sample Assignment 2: Step 1: You will listen and read about a featured individual in your textbook. Step 2: In a group of four, discuss new vocabulary. Step 3: Listen a second time, and this time answer comprehension questions. Step 4: Produce a unit vocabulary journal, providing the vocabulary, parts of speech, and your own unique sentences that relate to you own life.

VIII. **Student Learning Outcomes:**

1. Objectively interpret American customs, non-verbal cues, and conversational style.
2. Identify and use conversational discourse markers.
3. Exhibit strong academic behaviors: regular attendance, timeliness, participation in class activities, perseverance, and adherence to the College Honor Code.

ESL NC 922 Distance Education Application

- Fully Online
- Online/Classroom Hybrid (not a delivery option when campus is closed)

1a. Instructor - Student Interaction:

There will be multiple, frequent, and ongoing communication exchanges between the instructor and each student. The instructor will send out a pre-course "welcome letter" 1-2 weeks before the course begins with information about the course and how students can communicate with the instructor and expectations and parameters for student-teacher communication. The instructor will also provide instructions and support as needed for course navigation and/or information in an ongoing Q and A Discussion/Virtual Office where students can ask questions and receive assistance regarding the course. The instructor will provide on-going feedback, comments, and suggestions to assist and improve

student performance in the LMS Speed Grader as well as comments shared publicly and privately in LMS Discussions, Quizzes, and Assignments. The instructor will send weekly reminders of upcoming due dates in LMS Announcements and via email. The instructor will be available to respond to students via email, LMS Inbox, and/or Zoom/Face Time office hours.

1b. Student - Student Interaction:

Students will communicate with their classmates throughout the course regarding course content and everyday life in the Learning Management System and/or in live video conferencing sessions/breakout rooms. Students will participate in weekly asynchronous threaded discussions. Most discussions will require students to respond to classmates. There will be small group and pair activities throughout the course. Students will be able to communicate with each other in a Student Lounge discussion board or a LMS chat room where they may interact with classmates regarding non-course-related topics.

1c. Student - Content Interaction:

Students will interact with course content on a weekly basis and will have regular opportunities to assess their comprehension of course material. Course content may be presented in PowerPoint presentations, audio and video segments, readings, textbook assignments, and other handouts. Students will engage with the course content in weekly asynchronous threaded and group discussions. Students will complete weekly writing and speaking assignments that focus on the unit's theme. Writing assignments will be completed in the LMS via quizzes, online submission (uploading documents), text submission, and collaborative documents (Google Documents, Padlet). Speaking assignments will be completed in LMS discussions and assignments. Students will complete low-stakes formative assessments and summative assessments in the LMS quizzes.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Discussion Boards	Students will interact in online discussion boards. Students will be asked to type responses as well as provide audio or video responses to prompts to practice listening and speaking.	20.00%
Videos	Links to videos will be embedded in LMS for students to learn cross cultural communication skills and to practice listening, speaking, and pronunciation skills. All videos will be close-captioned.	10.00%
Online Lecture	The instructor will present content in online lectures delivered live and/or recorded.	20.00%
Project Presentation	Students deliver prepared individual and group presentations for the class on cross-cultural themes and topics. Presentations are shared in the LMS and/or in live sessions.	20.00%
Exams	Students complete formative assessments and summative tests and quizzes in every learning module.	20.00%
Threaded Discussions	Students will interact in threaded discussions. Students will be asked to type responses as well as provide oral responses via audio or video. Students will submit comments, feedback, and/or questions to other students' submissions.	10.00%

2. Organization of Content:

The course will be divided into weekly modules based on a theme from the course textbook. Each module includes an objectives and assignments page which identifies the weekly required activities, such as listening practice, vocabulary development assignments, video/audio oral responses, discussions, pronunciation practice, and quizzes.

3. Assessments:

% of grade	Activity	Assessment Method
12.00%	Written Assignments	Rubric with clear expectations
35.00%	Formative and Summative Quizzes	Quizzes in LMS
20.00%	Final Exam	LMS quizzes
15.00%	Final Presentation	Rubric with clear expectations
18.00%	Speaking Activities	Rubric with clear expectations

4. Instructor's Technical Qualifications:

Instructors should be familiar with the learning management system in place. The instructor should be knowledgeable of accessibility resources on and off-campus. Instructors should be able to use videoconferencing software. The instructor should have a facility with Microsoft Office (PowerPoint, Word) and document sharing in Google Drive, and video editing software such as Loom, Snagit, or ScreenCast. Instructors should be familiar with some third-party websites such as Quizlet, Padlet, Kahoot, and Flipgrid. Instructors will be able to access and use the publisher's online resources and possess a willingness to stay current as technology changes.

5. Student Support Services:

Support services that should be integrated into the online classroom will include links to the Noncredit Office, SMC bookstore, the SMC Library, the ESL Department website, ESL Tutoring information, Student Support Services, International Counseling, Center for Wellness, Campus Police, DSPS, LMS support, and videoconferencing system support.

6. Accessibility Requirements:

Course Navigation: A clear homepage for the course will be established in the LMS. The homepage features HTML color-formatted banners (for page titles) and HTML color-formatted buttons to modules, information pages, etc. All unused sections of the LMS will be hidden. 2. Images and graphs: All images and graphs (not decorative) will include alternative descriptive text. 3. Content Pages will be divided into manageable sections. Each section will begin with a heading style and body text will use paragraph styles and appropriate font and color contrast when necessary. 4. Charts: Charts will include a descriptor and heading row/column titles to categorize chart information. 5. Links: Links are reformatted to have a specific name or titles (web addresses will not be used to indicate clickable links in the LMS). Web links to external pages should be formatted to open in a new browser tab or window. 6. Videos and Recorded Meetings: These files will be properly captioned and edited for grammar and accuracy.

7. Representative Online Lesson or Activity:

Objective: Identify key information in listening passages.

Step One: Watch a short video on cross-cultural communication.

Step Two: Take notes on the main ideas of the video.

Step Three: In your assigned LMS group, record an oral summary of the main points of the video you were assigned to watch.

Step Four: Comment and/or ask a question on one other classmate's summary. Post your comments or questions by Sunday at midnight.

**Santa Monica College
Program Of Study
New Degree/Certificate: Aquaculture Level 1 Certificate of Achievement**

This certificate prepares students for entry- and middle-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Students will analyze and evaluate the history, ecology, and sustainability of local and global aquaculture systems. Special attention will be paid to indigenous and modern practices, environmental and human health impacts, as well as endangered species.

Students will create, design, construct, monitor, and maintain aquaculture systems for a variety of aquatic species.

Students will learn and apply their understanding of SCUBA and/or First Aid / CPR knowledge to establish safe practices in future career in aquaculture or related field.

Required Courses	Units: 9.0
AQUA 1 Introduction to Aquaculture: history, ecology and sustainability	3.0
AQUA 2 Applications in Aquaculture - System Design, Monitoring and Maintenance	4.0
AQUA 88B Independent Studies in Aquaculture	2.0

Aquaculture Focused Electives	Units: 4.0-7.0
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It is highly recommended that students complete BIOL 15.

BIOL 15 ^{DE} Marine Biology with Laboratory	4.0
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OR

Two classes, one from each group:

Group 1

BUS 55 ^{DE} Southern California's International Connections and Blue/Ocean Economy	3.0
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BIOL 9 ^{DE} Environmental Biology	3.0
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BIOL 10 Applied Ecology and Conservation Biology	4.0
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ENGR 11 Engineering Graphics and Design	3.0
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Group 2

BIOL 15N ^{DE} Marine Biology (Non-Laboratory)	3.0
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GEOL 31 ^{DE} Introduction to Physical Oceanography	3.0
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Scuba Diving/First Aid Course:	Units: 2.0
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AQUA 10A SCUBA (same as KIN PE 49A)	2.0
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AQUA 10A is highly recommended. If you already have first aid certification, please contact the Life Science Department Chair.

Total: 15.0-18.0

Aquaculture Level 1 Certificate of Achievement Narrative

Program Goals and Objectives:

This certificate prepares students for entry- and middle-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Students will analyze and evaluate the history, ecology, and sustainability of local and global aquaculture systems. Special attention will be paid to indigenous and modern practices, environmental and human health impacts, as well as endangered species.

Students will create, design, construct, monitor, and maintain aquaculture systems for a variety of aquatic species.

Students will learn and apply their understanding of SCUBA and/or First Aid / CPR knowledge to establish safe practices in future career in aquaculture or related field.

Catalog Description:

This certificate prepares students for entry- and middle-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Students will analyze and evaluate the history, ecology, and sustainability of local and global aquaculture systems. Special attention will be paid to indigenous and modern practices, environmental and human health impacts, as well as endangered species.

Students will create, design, construct, monitor, and maintain aquaculture systems for a variety of aquatic species.

Students will learn and apply their understanding of SCUBA and/or First Aid / CPR knowledge to establish safe practices in future career in aquaculture or related field.

Program Requirements:

Program Requirements:

Required Courses

Units: 9.0

AQUA 1 Introduction to Aquaculture: history, ecology and sustainability	3.0
AQUA 2 Applications in Aquaculture - System Design, Monitoring and Maintenance	4.0
AQUA 88B Independent Studies in Aquaculture	2.0

Aquaculture Focused Electives

Units: 4.0-7.0

It is highly recommended that students complete BIOL 15.

BIOL 15 ^{DE} Marine Biology with Laboratory	4.0
--	-----

OR

Two classes, one from each group:

Group 1

BUS 55 ^{DE} Southern California's International Connections and Blue/Ocean Economy	3.0
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BIOL 9 ^{DE} Environmental Biology	3.0
--	-----

BIOL 10 Applied Ecology and Conservation Biology	4.0
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ENGR 11 Engineering Graphics and Design	3.0
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Group 2

BIOL 15 ^{DE} Marine Biology (Non-Laboratory)	3.0
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GEOL 31 ^{DE} Introduction to Physical Oceanography	3.0
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Scuba Diving/First Aid Course:

Units: 2.0

AQUA 10A SCUBA (same as KIN PE 49A)

2.0

AQUA 10A is highly recommended. If you already have first aid certification, please contact the Life Science Department Chair.

Total: 15.0-18.0

Master Planning:

This certificate, inline with Santa Monica College Institutional Learning Outcomes addressing global human impact and integration of acquired knowledge beyond the classroom, supports the evolving needs for students to develop the skills to attain jobs in the burgeoning Blue Economy in Southern California. Particular attention is paid to the intersect between environmental sustainability, economic prosperity, and social equity.

Enrollment and Completer Projections:

We expect the program to initially serve about 30 students per year. As the Southern California aquaculture industry grows, we expect our program to expand accordingly.

Place of Program in Curriculum/Similar Programs:

There are no related programs. This certificate will be the first of two stackable certificates in aquaculture, with potential for future degree beyond the level II certificate.

Similar Programs at Other Colleges in Service Area:

The job market for this program is new in Southern California and we are the first community college to address student demand in this area. In fact, other colleges have reached out to us for help in development of their future programs in aquaculture.

Santa Monica College
Program Of Study
New Degree/Certificate: Aquaculture Level II Certificate of Achievement

This level II certificate prepares students for higher-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Analyze, evaluate, and apply microbiological and genetics concepts and techniques in aquaculture.

Analyze conditions for culturing aquatic species, and develop optimal strategies to maximize production, while minimizing environmental impact.

Create a business model for an aquaculture facility with consideration for site selection, permitting, biological security, social license, food creation/delivery/handling, and landings.

Required Courses

	Units: 8.0
AQUA 3 Microbiology and Genetics for Aquaculture	4.0
AQUA 4 Husbandry and Life Support in Aquaculture and Aquarium Science	2.0
AQUA 5 Advanced Topics in Aquaculture	2.0

Total: 8.0

Aquaculture Level 2 Certificate of Achievement Narrative

Program Goals and Objectives:

This level II certificate prepares students for higher-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Analyze, evaluate, and apply microbiological and genetics concepts and techniques in aquaculture.

Analyze conditions for culturing aquatic species, and develop optimal strategies to maximize production, while minimizing environmental impact.

Create a business model for an aquaculture facility with consideration for site selection, permitting, biological security, social license, food creation/delivery/handling, and landings.

Catalog Description:

This level II certificate prepares students for higher-skill work for the burgeoning Blue Economy in Southern California, including the aquaculture industry. The program emphasizes workforce preparation at the interface of global climate change and sustainability. With consideration for environmental change, additionally, this course addresses conservation and restoration practices for endangered species.

Program Learning Outcomes:

Analyze, evaluate, and apply microbiological and genetics concepts and techniques in aquaculture.

Analyze conditions for culturing aquatic species, and develop optimal strategies to maximize production, while minimizing environmental impact.

Create a business model for an aquaculture facility with consideration for site selection, permitting, biological security, social license, food creation/delivery/handling, and landings.

Program Requirements:

Program Requirements:

Required Courses

Units: 8.0

AQUA 3 Microbiology and Genetics for Aquaculture

4.0

AQUA 4 Husbandry and Life Support in Aquaculture and Aquarium Science

2.0

AQUA 5 Advanced Topics in Aquaculture

2.0

Total: 8.0

Master Planning:

This certificate, inline with Santa Monica College Institutional Learning Outcomes addressing global human impact and integration of acquired knowledge beyond the classroom, supports the evolving needs for students to develop the skills to attain jobs in the burgeoning Blue Economy in Southern California. Particular attention is paid to the intersect between environmental sustainability, economic prosperity, and social equity.

Enrollment and Completer Projections:

We expect the program to initially serve about 30 students per year. As the Southern California aquaculture industry grows, we expect our program to expand accordingly.

Place of Program in Curriculum/Similar Programs:

Aquaculture Certificate Level I is a related program, and this level II certificate is built on top of it.

Similar Programs at Other Colleges in Service Area:

The job market for this program is new in Southern California and we are the first community college to address student demand in this area. In fact, other colleges have reached out to us for help in development of their future programs in aquaculture.

Labor Market Analysis: 0115.20/Wildlife and Fisheries

Aquaculture Entry-Level (Certificate requiring 16 to fewer than 30 semester units)

Los Angeles Center of Excellence, September 2022

Summary

Program Endorsement:	Endorsed: All Criteria Met <input type="checkbox"/>	Endorsed: Some Criteria Met <input checked="" type="checkbox"/>	Not Endorsed <input type="checkbox"/>
Program Endorsement Criteria			
Supply Gap:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
Living Wage: (Entry-Level, 25th)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
Education:	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	
Emerging Occupation(s)			
	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	

The Los Angeles Center of Excellence for Labor Market Research (LA COE) prepared this report to provide regional labor market supply and demand data related to three middle-skill occupations:

- **Agricultural Technicians (19-4012)** Work with agricultural scientists in plant, fiber, and animal research, or assist with animal breeding and nutrition. Set up or maintain laboratory equipment and collect samples from crops or animals. Prepare specimens or record data to assist scientists in biology or related life science experiments. Conduct tests and experiments to improve yield and quality of crops or to increase the resistance of plants and animals to disease or insects.¹
- **Food Science Technicians (19-4013)** Work with food scientists or technologists to perform standardized qualitative and quantitative tests to determine physical or chemical properties of food or beverage products. Includes technicians who assist in research and development of production technology, quality control, packaging, processing, and use of foods.²
- **Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)** Attend to live farm, ranch, open range or aquacultural animals that may include cattle, sheep, swine, goats, horses and other equines, poultry, rabbits, finfish, shellfish, and bees. Attend to animals produced for animal products, such as meat, fur, skins, feathers, eggs, milk, and honey. Duties may include feeding, watering, herding, grazing, milking, castrating, branding, de-beaking, weighing, catching, and loading animals. May maintain records on animals; examine animals to detect diseases and injuries; assist in birth deliveries; and administer medications, vaccinations, or insecticides as appropriate. May clean and maintain animal housing areas. Includes workers who shear wool from sheep and collect eggs in hatcheries.³

¹ [Agricultural Technicians \(bls.gov\)](https://www.bls.gov/oes/current/oes194012.htm)

² [Food Science Technicians \(bls.gov\)](https://www.bls.gov/oes/current/oes194013.htm)

³ [Farmworkers, Farm, Ranch, and Aquacultural Animals \(bls.gov\)](https://www.bls.gov/oes/current/oes452093.htm)

Middle-skill occupations typically require some postsecondary education, but less than a bachelor's degree.⁴ This report is intended to help determine whether there is demand in the local labor market that is not being met by the supply from community college programs that align with the relevant occupations.

Based on the available data, there appears to be a supply gap for these occupations related to aquaculture in the region. While the majority of annual openings have entry-level wages that are lower than the self-sufficiency standard wage in both Los Angeles and Orange counties, the national-level educational attainment data indicates 36% of *agricultural technicians* and *food science technicians* in the field have completed some college or an associate degree. **Therefore, due to some of the criteria being met, the LA COE endorses this proposed program.** Detailed reasons include:

Demand:

- **Supply Gap Criteria** – Over the next five years, **266 jobs are projected to be available annually** in the region due to retirements and workers leaving the field, **which is more than the three-year average of 17 awards conferred** by educational institutions in the region.
 - The SOC codes in this report include various agricultural occupations, including roles related to aquaculture. Since there is not an occupation that solely represents aquaculture, **the number of annual job openings is likely overstated for jobs related to aquaculture.**
 - Over the past 12 months, there were **429 online job postings related to the occupations in this report.** The highest number of job postings were for agriculture technicians, harvest technicians, yard attendants, food safety technicians, and ranch hands.
 - However, **only 4 of these 429 job postings listed “aqua*” as a keyword in the advertisement.**
- **Living Wage Criteria** – Within Los Angeles County, the majority (77%) of annual job openings for the occupations in this report have **entry-level wages below the self-sufficiency standard hourly wage** (\$18.10/hour).⁵
- **Educational Criteria** – Within the greater LA/OC region, **66% of the annual job openings** for occupations related to aquaculture **typically require no formal educational credential.**

⁴ The COE classifies middle-skill jobs as the following:

- All occupations that require an educational requirement of some college, associate degree or apprenticeship;
- All occupations that require a bachelor's degree, but also have more than one-third of their existing labor force with an educational attainment of some college or associate degree; or
- All occupations that require a high school diploma or equivalent or no formal education, but also require short- to long-term on-the-job training where multiple community colleges have existing programs.

⁵ Self-Sufficiency Standard wage data was pulled from The Self-Sufficiency Standard Tool for California. For more information, visit: <http://selfsufficiencystandard.org/california>.

- The national-level educational attainment data indicates **36% of agricultural technicians and food science technicians in the field have completed some college or an associate degree.**
- However, **only 15% of farmworkers, farm, ranch, and aquacultural animals have completed some college or an associate degree,** while 78% of current workers in the field have completed a high school diploma or less education.

Supply:

- There are **2 community colleges** in the greater LA/OC region that issue awards related to aquaculture, conferring an average of **17 awards annually** between 2018 and 2021.
- Currently, there are no non-community colleges in the region that offer programs that train for the occupations of interest.

Occupational Demand

Exhibit 1 shows the five-year occupational demand projections for these entry-level aquaculture occupations. In the greater Los Angeles/Orange County region, the number of jobs related to these occupations is projected to decrease by 4% through 2026. However, there will be nearly 270 job openings per year through 2026 due to retirements and workers leaving the field. It is important to note that the SOC codes in this report include various agricultural occupations and not solely work roles related to aquaculture. Therefore, the data in Exhibit 1 is likely overstated for entry-level aquaculture jobs.

Exhibit 1: Occupational demand in Los Angeles and Orange counties⁶

Geography	2021 Jobs	2026 Jobs	2021-2026 Change	2021-2026 % Change	Annual Openings
Los Angeles	1,377	1,354	(23)	(2%)	198
Orange	490	434	(56)	(11%)	67
Total	1,867	1,789	(79)	(4%)	266

Wages

The labor market endorsement in this report considers the entry-level hourly wages for these occupations related to aquaculture in Los Angeles County as they relate to the county’s self-sufficiency standard wage. Orange County wages are included below in order to provide a complete analysis of the greater LA/OC region. Detailed wage information, by county, is included in Appendix A.

Los Angeles County—The majority (77%) of annual openings for the occupations in this report have entry-level wages below the self-sufficiency standard wage for one adult (\$18.10 in Los Angeles County). Typical entry-level hourly wages are in a range between \$14.02 and \$18.22. One occupation in this report has entry-level wages above the county’s self-sufficiency standard

⁶ Five-year change represents new job additions to the workforce. Annual openings include new jobs and replacement jobs that result from retirements and separations.

wage: *food science technicians* (\$18.22). Experienced workers can expect to earn wages between \$18.09 and \$28.98, which are nearly equal to or higher than the self-sufficiency standard.

Exhibit 2: Hourly Earnings for Occupations in LA County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)
Agricultural Technicians (19-4012)	\$16.31	\$19.63	\$27.36
Food Science Technicians (19-4013)	\$18.22	\$22.51	\$28.98
Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)	\$14.02	\$14.65	\$18.09

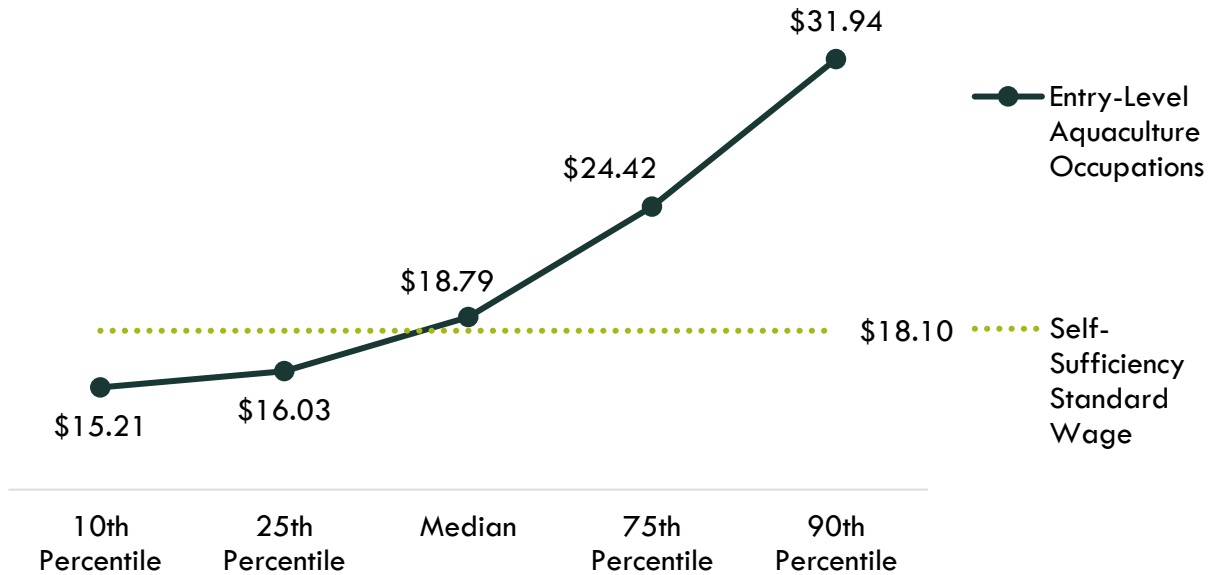
Orange County—All three occupations have entry-level wages **below** the self-sufficiency standard wage for one adult (\$20.63 in Orange County). Typical entry-level hourly wages are in a range between \$14.03 and \$17.71. Experienced *agricultural technicians* and *food science technicians* can expect to earn wages between \$25.83 and \$28.18, which are higher than the self-sufficiency standard. However, experienced *farmworkers, farm, ranch, and aquacultural animals* earn less than the self-sufficiency standard wage (\$16.94).

Exhibit 3: Hourly Earnings for Occupations in Orange County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)
Agricultural Technicians (19-4012)	\$15.57	\$18.66	\$25.83
Food Science Technicians (19-4013)	\$17.71	\$21.89	\$28.18
Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)	\$14.03	\$14.64	\$16.94

On average, the entry-level earnings for the occupations in this report are \$16.03; this is below the living wage for one single adult in Los Angeles County (\$18.10). The median wage for these occupations is \$18.79, which is more than the self-sufficiency standard wage in LA County but less than Orange County. Exhibit 4 shows the average wage for the occupations in this report, from entry-level to experienced workers.

Exhibit 4: Average Hourly Earnings for Entry-Level Aquaculture Occupations in LA/OC

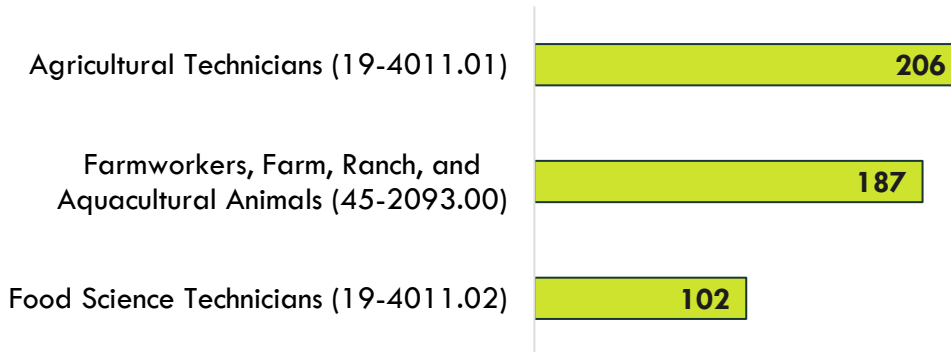


Job Postings

There were 429 online job postings related to the occupations in this report listed in the past 12 months. Exhibit 5 displays the number of job postings by occupation. The majority of job postings (44%) were for *agricultural technicians*, followed by *farmworkers, farm, ranch, and aquacultural animals* (37%) and *food science technicians* (19%). The highest number of job postings were for agriculture technicians, harvest technicians, yard attendants, food safety technicians, and ranch hands. The top skills were quality assurance and control, customer service, food safety, lifting ability, and repair. The top three employers, by number of job postings, in the region were Malibu Gold, Hawx Services, and Placentia Yorba Linda Unified School District.

Of these 429 job postings, only four mentioned the keyword “aqua*” in the advertisement. Two of these postings were for student greenhouse technicians – urban agriculture, one was for a pond technician, and one was for an aquatic attendant.

Exhibit 5: Job postings by occupation (last 12 months)



Educational Attainment

The Bureau of Labor Statistics (BLS) lists the following typical entry-level education levels for the occupations in this report:

- **Associate degree:** *Agricultural technicians; food science technicians*
- **No formal educational credential:** *farmworkers, farm, ranch, and aquacultural animals*

In the greater LA/OC region, the majority of annual job openings (66%) typically require no formal educational credential. The national-level educational attainment data indicates 36% of *agricultural technicians* and *food science technicians* in the field have completed some college or an associate degree. However, only 15% of *farmworkers, farm, ranch, and aquacultural animals* have completed some college or an associate degree, while 78% of current workers in the field have completed a high school diploma or less education. Of the 56% of related job postings listing a minimum education requirement in the greater Los Angeles/Orange County region, 98% (289) requested high school or vocational training, and 2% (6) requested an associate degree.

Educational Supply

Community College Supply—Exhibit 6 shows the annual and three-year average number of awards conferred by community colleges in the related TOP code: Natural Resources (0115.00). The only two colleges with completions in the region are West LA and Saddleback. There are three other related TOP codes that train students for the occupations in this report, but have no current programs in the region or have not conferred awards in the past three years: Food Processing and Related Technologies (0113.00), Wildlife and Fisheries (0115.20), and Ocean Technology (1920.00). Currently, there are no non-community college institutions in the greater LA/OC region that have conferred awards for programs that train for entry-level aquaculture occupations in the past three years.

Exhibit 6: Regional community college awards (certificates and degrees), 2018-2021

TOP	Program	College	2018-19 Awards	2019-20 Awards	2020-21 Awards	3-Year Average
0115.00	Natural Resources	West LA	-	37	-	12
		LA Subtotal	-	37	-	12
		Saddleback	3	4	6	4
		OC Subtotal	3	4	6	4
Supply Total/Average			3	41	6	17

Appendix A: Occupational demand and wage data by county

Exhibit 7. Los Angeles County

Occupation (SOC)	2021 Jobs	2026 Jobs	5-Yr Change	5-Yr % Change	Annual Openings	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)
Agricultural Technicians (19-4012)	180	180	(0)	(0%)	23	\$16.31	\$19.63	\$27.36
Food Science Technicians (19-4013)	364	348	(16)	(4%)	45	\$18.22	\$22.51	\$28.98
Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)	834	827	(7)	(1%)	130	\$14.02	\$14.65	\$18.09
Total	1,377	1,354	(23)	(2%)	198	-	-	-

Exhibit 8. Orange County

Occupation (SOC)	2021 Jobs	2026 Jobs	5-Yr Change	5-Yr % Change	Annual Openings	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)
Agricultural Technicians (19-4012)	73	74	1	1%	10	\$15.57	\$18.66	\$25.83
Food Science Technicians (19-4013)	112	112	(0)	(0%)	14	\$17.71	\$21.89	\$28.18
Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)	305	249	(56)	(18%)	44	\$14.03	\$14.64	\$16.94
Total	490	434	(56)	(11%)	67	-	-	-

Exhibit 9. Los Angeles and Orange Counties

Occupation (SOC)	2021 Jobs	2026 Jobs	5-Yr Change	5-Yr % Change	Annual Openings	Typical Entry-Level Education
Agricultural Technicians (19-4012)	253	253	1	0%	32	Associate degree
Food Science Technicians (19-4013)	476	459	(17)	(3%)	59	Associate degree
Farmworkers, Farm, Ranch, and Aquacultural Animals (45-2093)	1,138	1,076	(62)	(5%)	174	No formal educational credential
Total	1,867	1,789	(79)	(4%)	266	-

Appendix B: Sources

- O*NET Online
- Labor Insight (Burning Glass Technologies)
- Lightcast (formerly Emsi)
- Bureau of Labor Statistics (BLS)
- California Employment Development Department, Labor Market Information Division, OES
- California Community Colleges Chancellor’s Office Management Information Systems (MIS)
- Self-Sufficiency Standard at the Center for Women’s Welfare, University of Washington
- Chancellor’s Office Curriculum Inventory (COCI 2.0)

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OCEAN ECONOMY 101:

Emerging Educational Supply
and Labor Market Demand



JULY 2022

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OCEAN ECONOMY 101:

Emerging Educational Supply and Labor Market Demand

The purpose of this report is to provide an overview of supply and demand for middle-skill talent that is currently being trained, or that could be trained with the development of new or modified programs at community colleges for one of the newest and fastest-growing sectors in the Los Angeles region — the Ocean, or Blue, Economy.

This report augments and complements the Ocean Economy 101 Look Book created for the first regional program advisory meeting on the ocean economy that CCW hosted in December 2021 with LAEDC, COE and Milken Institute. This meeting was the first in a series to introduce this emerging sector and fast-growing ecosystem being accelerated by AltaSea at the Port of Los Angeles, identify existing programs and discuss possible new career education programs and curricula aligned with the ocean economy, understand the job and career opportunities, and confirm the importance of community colleges in supporting a well-trained and sustainable talent pipeline.



Center for a Competitive Workforce

The Center for a Competitive Workforce (CCW) is a strategic regional employer engagement initiative of the Los Angeles Regional Consortium that was launched in 2017 as a Strong Workforce Program regional project of the LA19 community colleges led by Santa Monica College, in collaboration with the L.A. Center of Excellence for Labor Market Research (COE), hosted at Mt. San Antonio College, the Los Angeles County Economic Development Corporation (LAEDC), and its Institute for Applied Economics as primary strategic and operational partners to convene and connect with business, industry, workforce development, government, community-based organizations and education partners to improve and increase student outcomes. CCW is focused on building and strengthening connections between employers and the LA19 region community colleges to connect students to information, resources and opportunities that support their preparation and competitiveness for 21st century, sustainable jobs and careers in our region's highest growth and emerging industry sectors and clusters.

CCW regularly engages and builds partnerships between our LA19 community colleges and employers, particularly those in high-growth industry sectors (i.e., sectors with productive advantages, deep labor concentrations and projected growth of middle skill jobs). The development, institutionalization and activation of these productive partnerships and real-time feedback loops enable faculty to adaptively attune their programs, courses and curricula to fast-changing word of work and workforce demands in a way that is truly responsive, demand-driven and future-forward, while providing students with the very important real-world experiences through work-based learning opportunities.



Over the past five years, Strong Workforce Program regional funding has enabled CCW to publish 17 labor market and occupational reports on the region's economy (Powering Economic Opportunity), in a wide range of sectors (Health, IT, DME, Global Trade, Professional Services, Construction, Protective Services and Manufacturing), and on important topics such as High Growth Middle Skill Occupations, Career Education through the Lens of Race and Ethnicity, and Essential Occupations in Times of Covid. These unprecedented reports analyze supply data on talent produced by the LA19 community colleges and demand data for middle-skill occupations in high-growth industries to inform and influence the expansion of new or modified career education, and workforce development programs, training and curricula. CCW has hosted regional program advisory meetings for faculty at multiple colleges



with regional employers to get feedback on curriculum and training programs, and get their insights on workplace trends, new technology and the in-demand skills that will make students even more competitive for employment and improve their access to work-based learning opportunities.

CCW has hosted quarterly convenings for faculty, workforce, nonprofit, government and industry leaders in some of the L.A. region's most highly concentrated and fastest growing industry sectors—advanced transportation, bioscience and digital media/entertainment—with the co-equal goals to strengthen industry engagement with faculty and connect students to meaningful work-based learning opportunities and employment. Having a regular presence and voice at industry convenings is one of the best ways to re-posi-

tion community colleges as key partners in regional economic development; reframe the narrative of colleges as vital sources of well-qualified local and diverse talent; and to constructively connect students to the 21st century jobs and careers in the fast emerging and rapidly-changing knowledge-intensive industries that drive our regional economy.

CCW has also contributed to a Biosciences Industry portal, and a Workforce and Education Partner WBL/Jobs regional platform (Gladeo/LAEDC) that is designed to be the most comprehensive and accessible source of workforce development resources, connections and opportunities.

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What is the Ocean Economy?

The blue economy is defined by the World Bank as the “sustainable use of ocean resources for economic growth, improved livelihoods, and jobs while preserving the health of ocean ecosystem.” The term ocean economy is often used interchangeably with blue economy, though it sometimes refers to only economic activities.

According to the 2020 Economic Impact Analysis:

[The Ocean Economy in Los Angeles County](#), which was sponsored by LA County Supervisor Janice Hahn’s office and released by the Los Angeles County Economic Development Corporation (LAEDC) and prepared in collaboration with AltaSea at the Port of Los Angeles.

The LAEDC Institute of Applied Economics (IAE) wrote in our 2020 economic impact analysis, that “conservative estimates indicate that the value of the blue economy will double over the next decade, with a projected global value of \$3 trillion by 2030. Across the world, municipal and national entities are investing in the sustainable development of their own blue economies and reaping significant economic and ecological rewards. Tangible opportunities exist for California and Los Angeles (L.A.) County to follow in their footsteps.”

In addition, IAE notes, “California is well known for its striking coastline. The nearly one thousand distinct beaches, pockets of surf and sand in each coastal neighborhood serve as both calming oases and centers of bustling activity. However, the connections that Californians have with the water go far beyond ocean views and beachside adventures. California’s ocean has fostered the development of a burgeoning blue economy, “currently providing over 660,000 direct jobs and over \$143 billion in total economic output in the state.”

Furthermore, the LAEDC Institute of Applied Economics shares that “as we look into the future, there are ample opportunities to harness the full potential of the blue economy and usher in a new era of innovation in Los Angeles. A ‘sea change’ is taking place, focused on developing sustainable solutions and contributing to emerging industries. The county’s 75 miles of coastline coupled with unique location-based resources including world-class research institutions and technology companies will lead to new discoveries and the creation of well-paying jobs.”

This report will give brief insight on Ocean Economy Data and the current landscape, along with key information to help inform readers looking to learn more about the Ocean Economy.

Source: [The Ocean Economy In Los Angeles County Economic Impact Analysis 2020](#)

OCEAN ECONOMY

Demand Data

The current ocean economy consists of maritime-based economic activities in the six distinct sectors listed on this page. While some of these sectors contribute more to the state and regional economies than others, they each play a vital role in the existing ocean economy. In both California and Los Angeles County, tourism & recreation and marine transportation currently make up over 90 percent of ocean economy employment, with all other industries contributing less than four percent each, as displayed in the bar graph below.

Over the next decade, tourism & recreation and marine transportation (specifically shipping) will remain important contributors to the blue economy, along with several new emerging sectors that have been identified and classified by their potential for long-term growth. Industries with the best prospects for high long-term growth include offshore wind, surveillance and safety, and marine aquaculture. In addition, industries that have long-term potential but are not yet at commercial scale will present new opportunities for innovations in technology and resource management. These emerging industries appear on the following page.

Finally, developing a robust blue economy in Los Angeles will require the expansion of existing workforce needs to include new jobs, training and education opportunities spanning a wide range of skills and knowledge. The occupations on page nine will play a large role in these emerging industries related to the ocean economy, and may require a newly evolved blue economy skillset that can be obtained at LA's community colleges.

Current Landscape

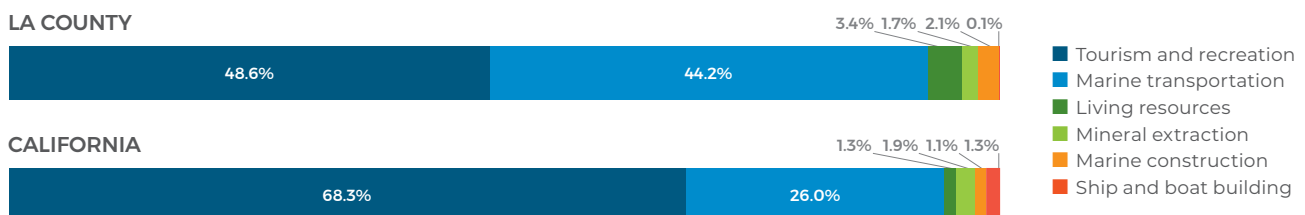
OCEAN ECONOMY SECTORS



Source: *The Ocean Economy In Los Angeles County Economic Impact Analysis 2020*

Employment Distribution

ESTIMATED EMPLOYMENT DISTRIBUTION OF THE OCEAN ECONOMY



Employment Forecast

Marine Construction
Marine Transportation
Tourism and Recreation
Living Resources



Ship and Boat Building

Source: The Ocean Economy In Los Angeles County Economic Impact Analysis 2020

Emerging Industries in the Ocean Economy

Deep-Water Oil and Gas
Offshore Wind Energy
Ocean Renewable Energy
Marine and Seabed Mining
Maritime Safety and Surveillance
Marine Biotechnology
High-Tech Marine Products
and Services

Occupational Profiles

Demographic		Water Transportation Workers (53-5000)	Petroleum Pump System Operators, Refinery Operators and Gaugers (51-8093)	Electricians (47-2111)	Industrial Machinery Mechanics (49-9041)
Sex	Male	91.9%	100.0%	99.6%	96.0%
	Female	8.1%	0.0%	0.4%	4.0%
Education	Less than High School	8.1%	3.4%	10.7%	11.6%
	High School (or equivalent)	32.8%	23.6%	34.8%	24.7%
	Some College/Associate	36.1%	73.0%	44.4%	45.4%
	Bachelor's	23.0%	0.0%	9.5%	12.6%
	Master's or Higher	0.0%	0.0%	0.6%	5.8%
Age	< 24	0.0%	20.2%	7.1%	3.5%
	25 - 39	36.2%	42.9%	41.4%	26.3%
	40 - 54	24.0%	21.9%	32.2%	45.5%
	55 +	39.8%	15.1%	19.3%	24.6%
Race/Ethnicity	Hispanic	0.0%	92.2%	70.6%	64.3%
	White	75.3%	7.8%	20.2%	24.7%
	Asian	16.6%	0.0%	6.0%	7.0%
	Black	8.1%	0.0%	1.7%	2.6%

Demographic		Farmworkers, Farm, Ranch and Aquacultural Animals (45-2093)	Geological and Petroleum Technicians (19-4041)	Electromechanical Technicians (17-3024)	Welders, Cutters, Solderers and Brazers (51-4121)
Sex	Male	68.9%	75.1%	77.9%	91.2%
	Female	31.1%	24.9%	22.1%	8.8%
Education	Less than High School	35.1%	0.0%	2.9%	37.3%
	High School (or equivalent)	46.4%	7.0%	8.1%	30.9%
	Some College/Associate	11.2%	61.8%	55.7%	30.6%
	Bachelor's	5.4%	17.4%	32.2%	0.0%
	Master's or Higher	1.9%	13.8%	1.1%	1.2%
Age	< 24	24.4%	0.0%	5.8%	7.5%
	25 - 39	35.7%	12.6%	16.9%	36.6%
	40 - 54	23.0%	47.5%	38.2%	29.6%
	55 +	16.8%	39.9%	39.1%	26.2%
Race/Ethnicity	Hispanic	86.9%	12.6%	39.6%	83.6%
	White	8.6%	47.7%	40.6%	10.0%
	Asian	1.5%	39.7%	19.8%	2.3%
	Black	3.0%	0.0%	0.0%	3.7%

OCEAN ECONOMY

Emerging Industry for Program Development

Community College Program Analysis

Based on the broad definition of the ocean economy provided by the World Bank, community college career education training programs addressing this emerging industry could fit into any of the existing program areas listed below. This is not an exhaustive list as there are also several relevant, emerging fields not listed, such as newer programs related to Aquaculture.

- **1920.00 – Ocean Technology**
Procedures and techniques used to measure and analyze ocean currents, seas, and other major bodies of water and ocean life, including the operation and/or maintenance and repair of related equipment and instruments. Includes aquarium technology and aquaculture.
- **0959.00 – Marine Technology**
Operation and maintenance of ships systems and marine equipment.
- **0959.10 – Diving and Underwater Safety**
Professional diving, diving instructors or diving support personnel.
- **1919.00 – Oceanography (non-CTE)**
The physical and chemical properties of water, the topography and composition of the ocean bottom, waves, currents, tides, the formation of islands, and related subjects.
- **0303.00 – Environmental Technology**
Environmental management, monitoring, assessment, and restoration, including environmental pollution control systems and the management of hazardous materials and hazardous waste, and related government regulations.
- **0935.00 – Electro-Mechanical Technology**
Design, development, testing, and maintenance of electro-mechanical and servo-mechanical devices and systems.
- **0506.40 – Small Business and Entrepreneurship**
Principles, practices, and strategies of small business wholesale, retail, or service operations for owners/managers, and marketing principles and methods applicable to developing businesses.
- **0956.50 – Welding Technology**
Welding techniques, processes, and equipment applied in accordance with diagrams, blueprints, or other specifications.
- **0946.10 – Energy Systems Technology**
Theory and methods of energy conservation applied to heating, cooling, and related systems, including the measurement and assessment of energy consumption, diagnosis, and prescription. Includes alternative energy systems.
- **0948.40 – Alternative Fuels and Advanced Transportation Technology**
Conversion to, installation of, and maintenance of electric vehicles, liquefied petroleum gas, compressed natural gas, hybrid fuel technologies, and related systems.
- **2206.10 – Geographic Information Systems**
Computer-based tools for acquiring, editing, storing, analyzing, and visualizing geographically referenced information, with applications in research, education, management, and planning. Includes Global Positioning System (GPS).



Several regional community colleges already have programs targeting these areas, and some are in the process of finalizing new programs that provide students with generalized and specialized knowledge and skills related to the ocean economy. Colleges in this space appear below alongside a brief description of their programs related to the ocean economy:

COLLEGE	PROGRAM NAME	HOW DOES THIS PROGRAM RELATE TO THE OCEAN ECONOMY?
<p>Santa Monica</p>	<ul style="list-style-type: none"> • Aquaculture 	<p>The Aquaculture Program is a new, interdisciplinary CTE program at Santa Monica College (Business, Earth Science, & Life Science Departments) that seeks to train students for employment in the emerging field of aquaculture.</p>
<p>LA Mission LA Valley LA Southwest Long Beach City</p>	<ul style="list-style-type: none"> • Robotics • Robotics and PLCs • Fundamentals of Robotics • Robotics Welding Automation 	<p>Underwater robotics is a rapidly growing field. These existing robotics programs provide the necessary knowledge, skills, and abilities for students pursuing careers as robotics, calibration, electro-mechanical, and mechatronics technologists and technicians. With additional experience and education, program completers set themselves on a path towards employment as a robotics engineer.</p>
<p>LA Pierce LA Trade-Tech Mt. San Antonio Pasadena City Rio Hondo</p>	<ul style="list-style-type: none"> • Geographic Information Systems 	<p>Mapping the ocean floor is critical to understanding the ocean ecosystem as a whole. These GIS programs provide students with the skills necessary for ongoing ocean exploration and mapping.</p>
<p>East LA LA Harbor LA Valley Long Beach City Mt. San Antonio</p>	<ul style="list-style-type: none"> • Oceanography • Earth Science 	<p>Knowledge of plate tectonics, coastlines, tides, marine resources, and the pollution sources that threaten these are essential to the ocean economy.</p>

**The driving force behind program development related to the ocean economy is the employers operating in this space. Based on their input, colleges may discover that their existing programs fit their hiring needs as-is, while other colleges may choose to develop more specialized programs to meet the demands of the labor market.*

Sources: Los Angeles Center of Excellence for Labor Market Research, Ocean Economy 101 Regional Program Advisory Look Book.

Employer Workforce Development Survey

LAEDC surveyed several Ocean Economy employers to help better understand the current workforce needs within the Ocean Economy. Below is a summary of the findings from Ocean Economy employers who responded to a series of targeted workforce questions.

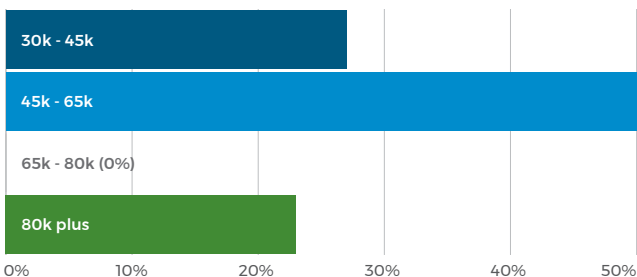
How many entry-level, middle skilled vacancies does your company/organization currently have, and are you experiencing hiring challenges for entry-level, middle skilled positions?

The survey found that all companies have multiple vacancies, however, there does appear to be limited candidates with experience available as only one company responded saying that they have candidates which they are moving forward with in the hiring process.

What is the salary range your company/organization offers for entry-level middle skilled positions?

Most respondents quoted starting salaries above the current living wage in L.A. County, which is currently \$19.35 per hour for a single adult.

STARTING SALARIES FOR ENTRY-LEVEL MIDDLE SKILLED POSITIONS



What emerging ocean economy industry has the largest number of entry-level middle skilled positions which need to be fulfilled within your organization/company?

Under Water Robotics followed by Aquaculture were stated to have the largest number of entry level positions. However, employers did mention that there is a high need for entrepreneur support, and various communications roles for multiple Blue Economy sectors.

What workforce skills should college students be trained in to prepare a more competitive workforce in Ocean Economy careers?

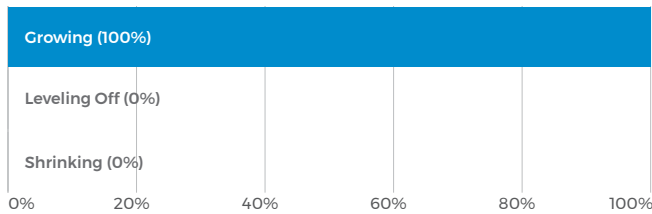
Employers noted the following skills should be an area of focus:

- Job Readiness Skills such as managing stress, communication, conflict resolution, problem and problem solving
- Interdisciplinary Engineering
- Data analytics, logistics, communication, sustainability, economics
- Trade skills such as hydraulics and welding

How would you describe the future of the Ocean Economy field in terms of evolving workforce needs? Do you see the demand for talent in Ocean Economy careers growing, leveling off, or shrinking in the LA region?

All employers surveyed stated that the Ocean Economy field and need for talent is growing.

DEMAND FOR TALENT IN OCEAN ECONOMY CAREERS



Do you have an upskill need for your current workforce that college faculty could accommodate by reshaping curriculum and provide to students with aspirations in Ocean Economy careers?

To summarize, employers noted that most Ocean work is harsh, and you must have a passion for the work. The bulk of the more skilled positions are great for those interested in becoming scientists, individuals who are seeking entrepreneurship, and business majors who are learning design thinking.

In Los Angeles County, what ocean-based sector has the largest need for entry-level middle skilled talent to grow its workforce?

Based on employer responses, Marine Transportation has a high need of entry level middle skilled talent, however it was noted that Aquaculture has a high need as well.

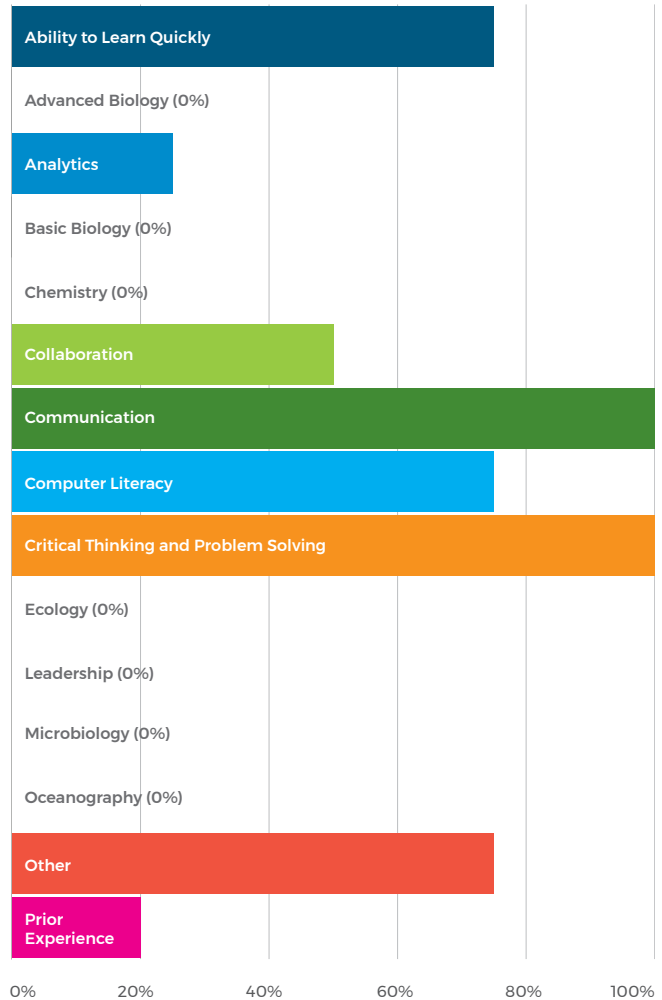
Do you have any systems or programs in place to ensure you have access to, and are cultivating, a diverse workforce?

Employers were split 50/50 in this area. However based on our employer partners who participated in the Ocean Economy Program Advisory meeting, most employers are looking to scale their businesses by cultivating a diverse workforce. The larger issue is expanding the talent pipeline and having a better prepared workforce.

What are the top competencies (soft skills and work readiness) that you expect entry-level middle skilled talent to have?

Employers had a very wide range of responses to this question. The bar chart below summarizes these responses.

TOP COMPETENCIES (Soft Skills and Work Readiness)



Milken Institute Ocean Economy Analysis

To supplement the Ocean Economy information and data in this report, Milken Institute provided an analysis of Southern California's Blue Economy by looking at the investment in talent pipelines.

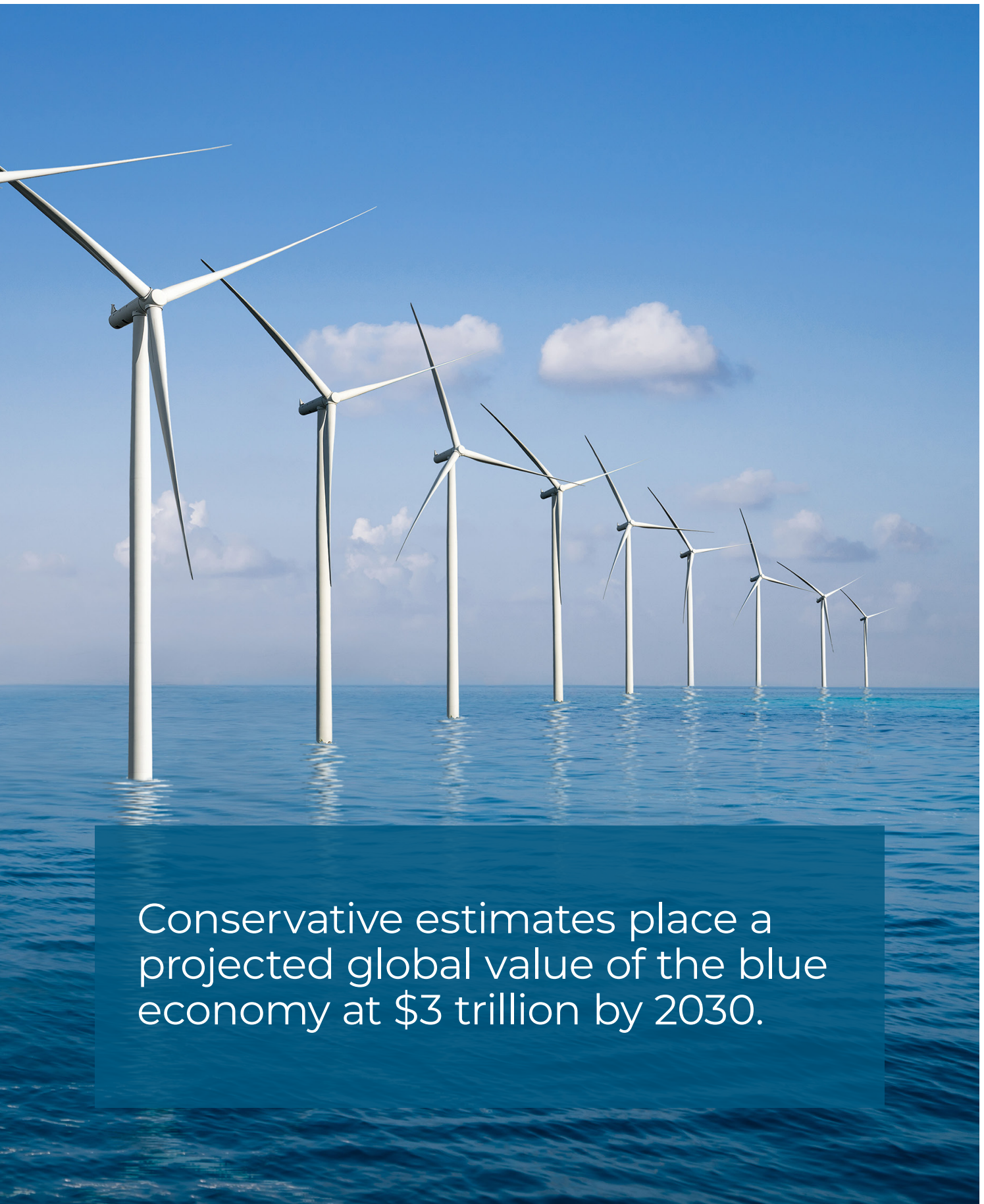


Investing in Southern California's Blue Economy through the Talent Pipeline

The ocean provides an undeniable value in not only ecological function and resources, but associated impact of ocean-based industries on trade and the global economy. The Los Angeles Economic Development Corporation's February 2020 economic impact analysis highlights the impact of the ocean economy in Los Angeles County, recording over 660,000 direct jobs and over \$143 billion in total economic output in the state. Conservative estimates place a projected global value of the blue economy at \$3 trillion by 2030.

With the competitive advantage of our California coastline, the ocean economy is uniquely positioned to provide critical economic support to the state in the development of climate conscious workforce recovery efforts. As the state's education and employer systems attempt to realign in the face of the pandemic, there is no better time than now to invest in structuring a robust education to employment pipeline, developing critical pathways to blue economy job creation in carbon capture technology, sustainable aquaculture, and more.

The future of the state's economic success lies in cultivating a 21st century workforce that facilitates access to education and employment opportunities while cultivating emerging sectors and technologies that enhance social mobility.



Conservative estimates place a projected global value of the blue economy at \$3 trillion by 2030.

AltaSea at the Port of Los Angeles

AltaSea at the Port of Los Angeles is a non-profit research, education, and community engagement campus where innovators collaborate to develop ocean-focused solutions to global problems including climate change, environmental pollution, and food insecurity. AltaSea was created on the premise that convening a wide range of experts in ocean industry, academia, and business will yield advances in the Blue Economy and provide substantial economic and career development in Southern California and beyond.

The AltaSea Campus

With long-term control of unique assets, AltaSea is redeveloping 35 acres of dockland at the nation's largest Port into cutting edge facilities for tenants and partners to expand science-based understanding of the ocean, incubate and sustain ocean-related business, and pioneer new ocean-related education programs. The campus offers capacity that is especially valuable to organizations, educators, and students looking to interact with the ocean and marine resources, including over 4,500 linear feet of deep-water dock space and unparalleled access to the deep ocean less than one nautical mile from campus.

AltaSea has a 50-year lease from the Port of Los Angeles that enables the meaningful repurposing of a historic pier into a hub for Los Angeles' growing Blue Economy. AltaSea together with its architectural partner, Gensler, has worked with nearly 100 stakeholders including scientists, industry, and civic leaders to envision a robust, modern oceanographic research, business and educational center. The core of the ongoing AltaSea

renovation is the adaptive reuse of warehouses at Berths 57 – 60, which involve interior and infrastructure renovations to create 240,000-square feet of research, business, and education space for ocean-based entities focused on aquaculture, undersea robotics, clean energy solutions, carbon capture, ocean exploration, and other ventures in the Blue Economy.

Professionals and students that gather at AltaSea will enjoy a state-of-the-art research, business, and education facility that includes circulating seawater and marine life support systems, laboratories, research facilities and hands-on educational and job skills development areas. Among the amenities geared towards workforce development are the 'flexible blue economy research spaces.' These wet/dry labs will support the ocean-focused researchers and workers of the future, with special programming geared to post-secondary student researchers, workforce trainees, and other teams seeking temporary facilities for ocean-related research and development.



The AltaSea Model

Powered by a bold vision, AltaSea has created a model to allow business to fuel science and science to stimulate business as part of an overall endeavor to educate and inspire the next generation of ocean explorers, innovators, and researchers. While other marine institutions provide access to ocean technologies through education and research, AltaSea's model of collaboration is a new hybrid that strategically engages the research, education, and business communities. At AltaSea, researchers and businesses are offered unique opportunities to closely interact with each other, enabling access to top-notch research and development, and all tenants must engage with STEM-based education partners to assist in building the next generation workforce.

AltaSea is built on a strong foundation of anchor partnerships and works with an array of collaborators to propel the Blue Economy. High-profile tenants such as Dr. Bob Ballard's Ocean Exploration Trust, Los Angeles Maritime Institute, Pacific Mariculture, UCLA, and the University of Southern California have a clear picture of the AltaSea vision. Many other partners and tenants are engaging to catalyze new technologies in hydrogen production, wave energy, carbon capture, and more, expanding AltaSea's growing role as a hub for technological innovation and collaboration that generates economic growth.

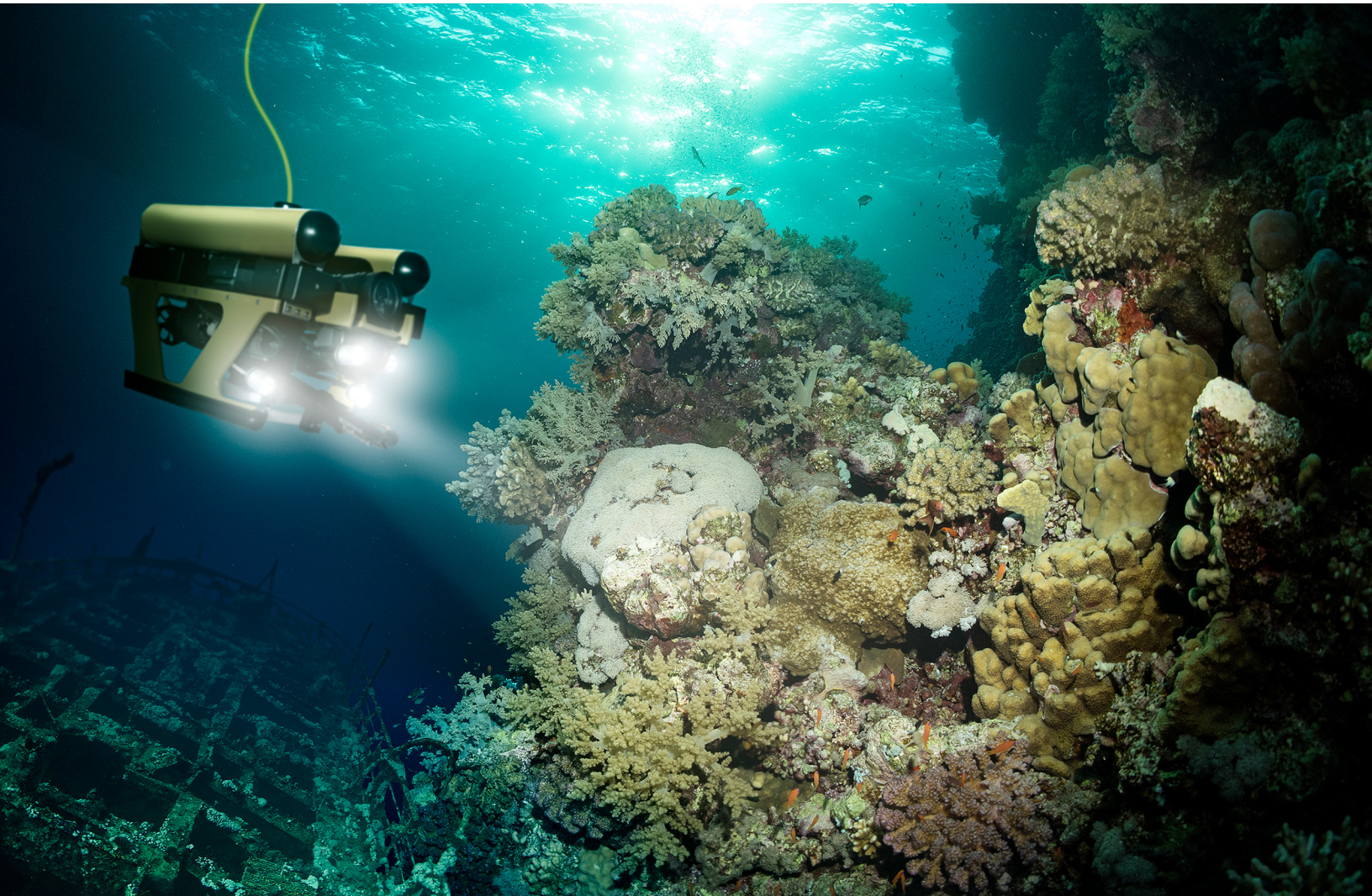
AltaSea Ocean Pathways (ASOP)

Education opens the door to opportunities. An essential part of AltaSea's mission is to prepare the next generation for a more sustainable, just, and equitable world by providing innovative ocean science education programs with an emphasis on mentorship and role model social support. Partnering with schools and youth development organizations, AltaSea pilots activities that link youth with scientists, explorers, and entrepreneurs to create education and career pathways and accelerate young leaders in the Blue Economy.

The AltaSea Ocean Pathways (ASOP) program is an equitable education and workforce development model directed at underrepresented communities and intended to enthrone influence in ocean-STEM fields. ASOP takes a ground-up approach that aims to inspire students to first understand and appreciate ocean STEM, and then actively participate in ocean STEM activities and careers. AltaSea's ocean STEM programming is shaped around rapidly advancing regenerative aquaculture, clean energy, carbon capture, ocean exploration and mapping, and underwater robotics. The ASOP program categorizes sustainable ocean STEM education and workforce development opportunities in three tiers; the first tier is focused on primary and secondary education, the second tier is focused on post-secondary education and workforce training, and the third tier is focused on Blue Economy jobs and entrepreneurship.

Ocean Economy Pathways to High-Paying Jobs

Generally, more education leads to higher incomes. Graduate degree-holders earn \$30,000 more than bachelor's degree-holders, and bachelor's degree-holders earn more than double those with only a high school degree in California, on average. But while degree level certainly impacts future earnings, field of degree matters more.

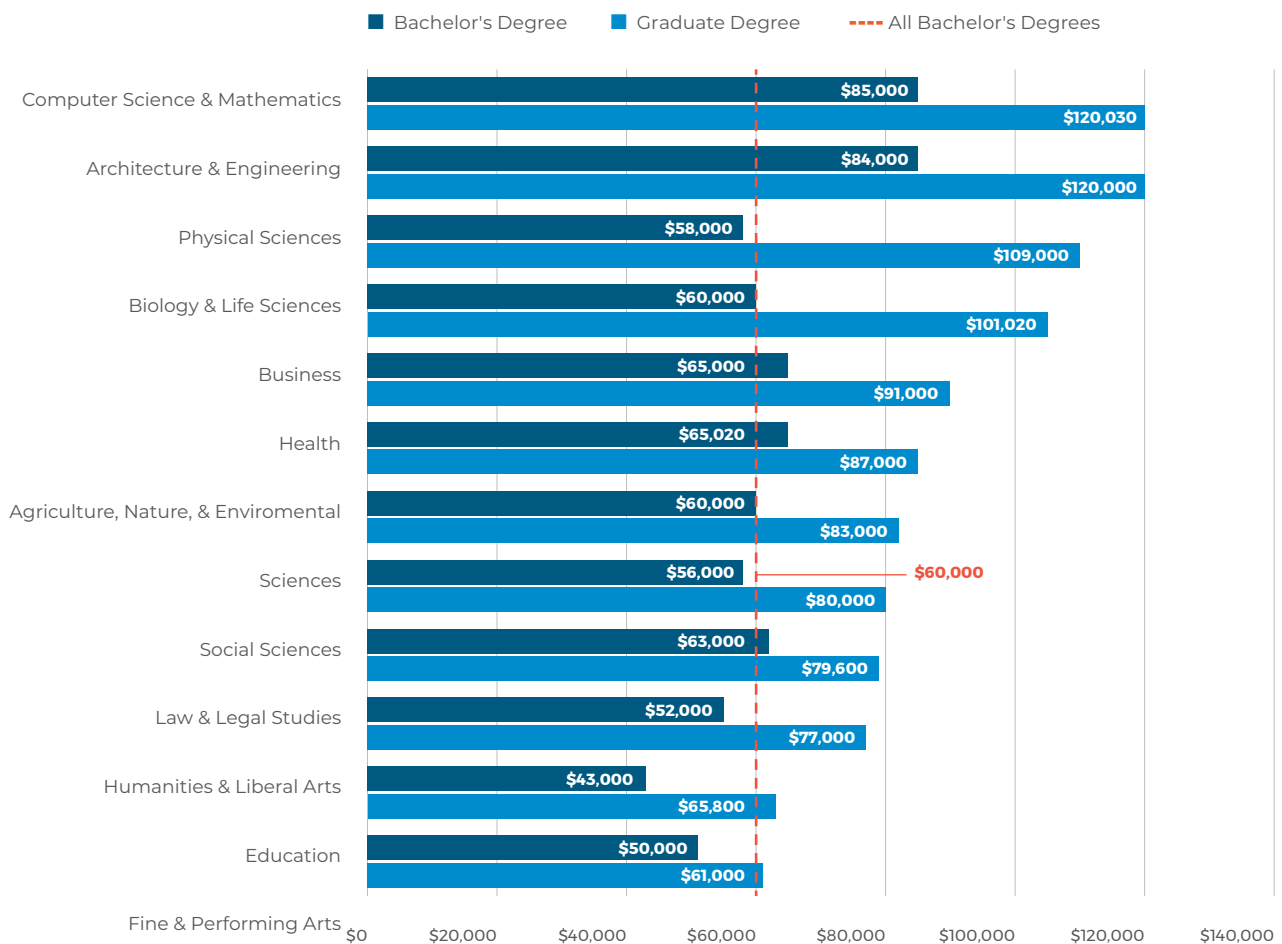


Areas of study within science, technology, engineering, and mathematics (STEM) fields tend to pay more than non-STEM fields. As shown in the figure below, top earning fields among bachelor and graduate degree-holders are Computer Science & Mathematics, Architecture & Engineering, and Biology & Life Sciences. Furthermore, bachelor's degree-holders in a STEM field can earn more than graduate degree-holders in a non-STEM field. For instance, bachelor's degree-holders in Computer Science & Mathematics or Architecture & Engineering can earn nearly \$25,000 more than graduate degree-holders in Fine & Performing Arts or Education.

The ocean economy offers an array of job opportunities—from water vessel captains and scuba instructors to underwater robotics engineers and offshore wind turbine technicians. Harnessing these jobs can help regions accelerate economic growth, sustainability, and workforce development—particularly as it relates to economic mobility.

EDUCATION

MEDIAN EARNINGS BY FIELD OF STUDY AND DEGREE, CALIFORNIA



Source: Milken Institute analysis of American Community Survey 1-Year Public Use Microdata Sample (2019)

Many of the industry’s highest-paying jobs are within STEM fields—most of which do not require education beyond a bachelor’s degree, as shown in the table below. The industry needs engineers to build underwater robotics and renewable energy systems, scientists to investigate wildlife in water-based ecosystems and develop ocean-sourced medicinal products, and data analysts to track and report research findings. Ocean economy STEM occupations that require at least an associate degree can pay more than the regional average wage across all industries, suggesting a relatively high return on investment for associate degree-holders in STEM fields.

For many of these jobs, there is significant room for growth in the Los Angeles and San Diego metros, as indicated by the employment location quotients with values less than 1 in the table below (a location quotient greater than 1 indicates the occupation has a larger relative share of area employment than it does nationwide). Enhancing ocean economy workforce pipelines and career pathways at educational institutions will allow coastal Southern California to tap into the benefits the ocean economy has to offer.

WORKFORCE

SELECT OCEAN ECONOMY STEM OCCUPATIONAL EMPLOYMENT, WAGES, AND EDUCATIONAL REQUIREMENTS

Occupation	Typical Entry-Level Degree Requirement	LOS ANGELES MSA		SAN DIEGO MSA	
		2020 Emp. Location Quotient*	Avg. Annual Wage	2020 Emp. Location Quotient*	Avg. Annual Wage
Environmental Engineers	Bachelor's	1.07	\$108,310	2.28	\$96,020
Life, Physical, & Social Science Technicians, All Other	Associate's	1.41	\$58,560	1.25	\$67,960
Biological Scientists, All Other	Bachelor's	1.44	\$101,610	6.49	\$98,140
Marine Engineers & Naval Architects	Bachelor's	0.10	\$104,730	n/a	\$87,480
Bioengineers & Biomedical Engineers	Bachelor's	0.73	\$93,840	2.69	\$91,150
Mechanical Engineers	Bachelor's	0.82	\$113,690	1.10	\$100,020
Mechanical Engineering Technologists & Technicians	Associate's	0.86	\$73,110	0.66	\$54,360
Hydrologists	Bachelor's	0.31	\$105,350	3.28	\$107,020
Data Scientists & Mathematical Science Occupations, All Other	Bachelor's	0.66	\$117,550	0.99	\$119,030
Geological & Hydrologic Technicians	Associate's	0.42	\$73,480	n/a	\$60,370
Zoologists and Wildlife Biologists	Bachelor's	0.24	\$86,590	0.45	\$108,680
Total, All Occupations	-	-	\$63,660	-	\$64,300

Source: Bureau of Labor Statistics – Occupational Employment Statistics
 *Note: If location quotient > 1, occupation has a larger relative share of area employment than it does nationwide.

Blue Economy Policy Considerations

As a result of the COVID-19 pandemic, workers in California and across America lost their jobs at record-setting numbers. As current students, recent graduates, and the massive wave of recently unemployed workers all enter the labor force, state and local leaders in education, business, and policy must collaborate to effectively insulate and direct California's talent pipeline. This effort requires recognizing the context and geographies of our state, driving place-based economic development and job creation through innovation in our existing and developing industries. A particularly underutilized opportunity for growth lies in cultivating broader cross-sector partnerships in the blue economy through coordinated investments in talent and skills. In terms of realizing these goals, we recommend local and regional leaders consider the following:

- Establish a sector skills advisory committee that cultivates regional competitiveness: By dedicating an operational framework that harnesses existing collaboration and partnerships, regional leaders can bridge silos, leverage funding, and incentivize place-based investment toward concentrating talent development in the blue economy.
- Implement career technical education and employment (cte2) pathway programs through the California Community Colleges: Coordinate and promote the array of curriculum offerings in the region while leveraging the Strong Workforce Program to engage employers in the blue economy, as well as enhance core-competency based curricula aligned with critical workforce needs to support regional talent pipelines.
- To fully realize the value of the ocean economy, leaders across Los Angeles must not only further support the development of skills driven curriculum that sustains industry growth across the higher education institutions but work to structure the necessary regional coordination that incubates entrepreneurs, research & development, and business formation in this sector. This enhanced regional leadership dynamic can also educate stakeholders on how to best support this rapidly growing sector and convene educators and employers on how to best support for the emerging Ocean Economy.



Los Angeles Region Community College's Blue Economy Skills and Pathways

COMMUNITY COLLEGE	BLUE ECONOMY SKILLS	BLUE ECONOMY CAREER PATHWAYS
Cerritos College	Biology, Botany, Chemistry, Computer and Information Sciences, Aerospace, Mechanical and Electrical Engineering, Microbiology, Zoology, Geology, Physics, Welding, Engineering Tech, Automotive Tech	Welding, Earth Sciences, Botany, Microbiology, Zoology, Welding, Biology, Geology, Automotive Tech
Citrus College	Computer Science, Information Technology and Systems, Biology, Biotechnology, Earth Sciences	Biology, Biotechnology, Earth Sciences
Compton College	General Science, Mathematics, Physical Sciences, Physics	Physical Sciences
East Los Angeles College	Oceanography, Earth Sciences, Computer Science Information Technology, Chemistry, Engineering and Technologies, Biology, Microbiology	Oceanography, Earth Sciences, Biology, Microbiology
El Camino College	Biology, Chemistry, Computer Science, Construction Technology, Electronics and Computer Hardware Technology, Engineering Technology, Environmental Horticulture, Environmental Technology, Geology, Machine Tool Technology, Welding, Physical Science	Biology, Environmental Horticulture, Earth Sciences, Welding Technology, Machine Tool Technology, Geology, Life Sciences
Glendale Community College	Biology, Small Business and Entrepreneurship, Oceanography, Mathematics, Physics, Welding, Mechanical Engineering, Electrical Engineering, Welding	Oceanography, Welding, Small Business and Entrepreneurship, Biology
Los Angeles City College	Small Business and Entrepreneurship, Computer Sciences, Earth Sciences, Life Sciences	Small Business and Entrepreneurship, Earth Sciences, Life Sciences
Los Angeles Harbor College	Oceanography, Earth Science, Biology, Engineering, Geology, Microbiology	Oceanography, Earth Sciences, Geology, Biology, Microbiology
Los Angeles Mission College	Biology, Biotechnology, Chemistry, Robotics, Engineering, Computer Programming	Robotics, Robotics and PLC's, Fundamentals of Robotics, Biotechnology
Los Angeles Pierce College	Geographic Information Systems, Small Business and Entrepreneurship, Biology, Oceanography, Engineering, Environmental Science	Geographic Information Systems, Oceanography, Small Business and Entrepreneurship
Los Angeles Southwest College	Robotics, Biology, Chemistry, Engineering, Natural Sciences, Physics	Robotics, Robotics and PLC's, Fundamentals of Robotics, Earth Sciences, Biology, Natural Sciences
Los Angeles Trade Tech	Geographic Information Systems, Biotechnology and Manufacturing, Chemical Technology, Computer Information Systems, Electronics Communications, Physics, Renewable Energy, Small Business Admin, Welding	Geographic Information Systems, Biotechnology, Renewable Energy, Welding, Small Business and Entrepreneurship

PATHWAYS

COMMUNITY COLLEGE	BLUE ECONOMY SKILLS	BLUE ECONOMY CAREER PATHWAYS
Los Angeles Valley College	Applied Technology, Biological Sciences, Business Admin, Chemistry, Physics, Engineering, Computer Applications and Information Systems, Robotics, Welding	Robotics, Robotics and PLC's, Fundamentals of Robotics, Welding Automation, Small Business and Entrepreneurship
Long Beach City College	Robotics, Oceanography, Earth Science, Life Sciences, Marine Biology, Computer Science, Engineering, Engineering Technology, Geology, Horticulture, Mathematics, Physical Sciences	Robotics, Robotics and PLC's, Fundamentals of Robotics, Oceanography, Marine Biology, Horticulture, Earth Science, Physical Sciences
Mt. San Antonio College	Oceanography, Earth Science, Agricultural Technology, Aviation Science, Biology, Automation, Business Admin, Computer Programming, Digital Systems Technology, Electronics Technology, Environmental Studies, Engineering, Geology, Geotech, Industrial Engineering, Natural Sciences, Ornamental Horticulture, Unmanned Aircraft Systems, Welding	Oceanography, Earth Sciences, Agricultural Tech, Aviation Science, Biology, Automation, Small Business and Entrepreneurship, Ornamental Horticulture, Unmanned Aircraft systems Welding, Environmental Studies, Geology, Geotech, Natural Sciences
Pasadena City College	Aquaponics, Geographic Information System, Biological Technology, Business Admin, Computer Information Systems, Electrical Technology, Welding, Geology, Microbiology	Aquaponics, Geographic Information Systems, Small Business and Entrepreneurship, Welding, Earth Sciences, Microbiology
Rio Hondo College	Geographic Information Systems, Alternative Technology, Automotive Technology, Biology, Electronics, Engineering Design, Environmental Science, Geology, Heavy Equipment Technology, Physics, Welding Technology	Geographic Information Systems, Earth Sciences, Welding, Heavy Equipment Technology, Biology, Environmental Science, Geology
Santa Monica College	Aquaculture, Information Systems, Earth Sciences, Oceanography, Biology, Microbiology	Aquaculture, Earth Sciences, Biology, Microbiology, Oceanography, Geographic Information Systems, Entrepreneurship
West Los Angeles College	Biology, Bio Tech, Climate Change and Environmental Studies, Earth Science, Microbiology, Oceanography	Biology, Biotechnology, Earth Sciences, Microbiology, Oceanography, Environmental Studies

OTHER COLLEGE BLUE ECONOMY CAREER PATHWAYS

COLLEGES

BLUE ECONOMY CAREER PATHWAY

Fullerton College →

Hydroponics/Aquaponics

Orange Coast College →

Aquarium Science

Cypress College →

Marine Engineering, Naval Architecture

Cal State Long Beach →

Marine Terminal Operations

Overview

Overview of the CCW Regional Program Advisory — Ocean Economy, December 2021

CCW has hosted over twenty Regional Program Advisory meetings in the last three years for LA region community college career education faculty to meet with employers and learn about the latest industry trends, new technologies being used, current or anticipated employment opportunities, hiring processes, work-based learning opportunities, and the requisite skills, knowledge and abilities that students are expected to have to be eligible and competitive for employment with a certificate or degree. Employers also provide valuable input and feedback on the career education program curriculum that colleges present to ensure that curriculum is up to date and aligned with industry needs and standards.

Engagement of employers by faculty lead to on-going partnerships that have resulted in new and more work-based learning and job opportunities for students in a field aligned with their course of study. LAEDC, in collaboration with its large, diverse and committed member companies from throughout all of LA County, has successfully engaged many of the hardest to reach companies, as well as the newest and growing employers to connect with LA region community colleges. Faculty from all 19 community colleges in the LA region have attended one or more Regional Program Advisory meeting, with 96% of attendees reporting it will impact their curriculum, thanks to employer insights and feedback.

In December 2021, the Center for Competitive Workforce, in collaboration with LAEDC, the LA Center of Excellence and Milken Institute hosted a regional program advisory meeting with 19 faculty and Deans from ELAC, El Camino, L.A. Harbor, Long Beach City College, L.A. Mission, Mt. SAC, Rio Hondo and Santa Monica College, and five employers and industry leaders (listed below) to better understand this emerging sector, develop and build new college- employer-industry relationships, and explore the opportunities for modified or new curriculum and training to build a sustainable talent pipeline from the community colleges in the LA region that will meet the expected needs of the fast-growing Blue or Ocean Economy:

- **Ann Carpenter,**
Chief Executive Officer at BraidTheory
- **Nathan Churches,**
Co-Founder at Holdfast Aquaculture
- **Nick Hajek,**
Aquaculture Engineer at Pacific Mariculture
- **Meredith Brooks,**
Grants and Special Projects Manager at AltaSea
- **Tom Grimm,**
Chief Executive Officer, and President
at Carlsbad Aquafarms

In addition, thank you to The Los Angeles Region Center of Excellence Center, Santa Monica College, the lead college for this effort, along with Ferris Kawar, who provided the Community College Perspective on Building a Program.



The Center for a Competitive Workforce was funded by the California Community Colleges Chancellor's Office under the Strong Workforce Program (SWP). As of April 2022, CCW is a regional employer engagement initiative of the Los Angeles Regional Consortium, under the leadership of Pasadena City College.

LEARN MORE AT:

LosAngelesRC.org and
CompetitiveWorkforce.LA



The Los Angeles County Economic Development Corporation (LAEDC) was founded in 1981 as a nonprofit, public-benefit organization to harness the power of private sector in collaboration with L.A. County, to guide economic development and create more widely shared prosperity. LAEDC collaborates with all stakeholders in the region including education, business, and government.

LEARN MORE AT:

LAEDC.org



The Centers of Excellence for Labor Market Research (COE) are the leading source of labor market research for the California Community Colleges. With nine regional offices, the COE provide quality labor market data and information to help colleges respond to workforce needs.

LEARN MORE AT:

coeccc.net





CENTER FOR A COMPETITIVE WORKFORCE



FOR MORE INFORMATION

www.CompetitiveWorkforce.LA



Santa Monica College
Program Of Study
New Degree/Certificate: English Associate in Arts for Transfer (AA-T)

The Associate in Arts for Transfer degree in English (AA-T) prepares students for professional and transfer institution success. Beyond learning to navigate a constantly changing world, students will enter the job market as sought-after communicators and critical thinkers. Empowered to use language skillfully, students pursuing the English AA-T learn to communicate in nuanced ways beyond socioeconomic and political differences and across boundaries of gender, race, and ethnicity.

The program guides students through a racially, ethnically, and culturally diverse range of literary expression including foundational, emerging, and global voices. Students begin the program with core courses in the discipline to build writing and critical analysis skills. Next, students complete survey courses to develop a broad understanding of a variety of styles, movements, and genres. In addition, students complete elective courses to pursue their interests in classic and contemporary fiction, poetry, prose, drama, film and literature, and creative writing.

Students must complete the following Associate Degree for Transfer requirements:

- Completion of 60 semester units or 90 quarter units of degree-applicable courses,
- Minimum overall grade point average of 2.0,
- Minimum grade of “C” (or “P”) for each course in the major, and
- Completion of IGETC and/or CSU GE-Breadth.

Program Learning Outcomes:

Upon completion of the program, students will demonstrate, through written, oral, and collaborative academic work, the skills to: 1) Evaluate and critically examine a variety of texts from ethnically and culturally diverse literary traditions, including foundational texts of British and American literature and works in translation; 2) Demonstrate a sensitivity to and an analytical grasp of the nuances of literary language, and an appreciation for multiple literary genres; 3) Identify the ways historical, psychological, sociopolitical, and philosophical contexts influence how literary texts are written and received; 4) Demonstrate critical reading, writing, research, and citation skills relevant to academic study and effective, meaningful self-expression.

Required Core

Units: 6.0

ENGL 2 ^{DE} Critical Analysis and Intermediate Composition	3.0

ENGL 10 Race and Ethnicity in Literature of the U.S.	3.0
OR	
ENGL 18 ^{DE} Children's Literature	3.0
OR	
ENGL 34 ^{DE} Afro-American Literature	3.0
OR	
ENGL 41 ^{DE} Introduction to Asian American Literature	3.0
OR	
ENGL 53 Latino Literature in the United States	3.0
OR	
ENGL 54 Native American Literature	3.0
OR	
ENGL 59 ^{DE} Lesbian and Gay Literature	3.0

List A - Select two courses

Units: 6.0

ENGL 3 ^{DE} World Literature 1	3.0
ENGL 4 ^{DE} World Literature 2	3.0
ENGL 5 ^{DE} British Literature 1	3.0
ENGL 6 ^{DE} British Literature 2	3.0
ENGL 7 ^{DE} American Literature 1	3.0
ENGL 8 ^{DE} American Literature 2	3.0

List B: Choose one course from Required Core or List A not already taken to fulfill a Program requirement, or one course from List B below.

Units: 3.0

ENGL 9 ^{DE} Literature of California	3.0
ENGL 14 ^{DE} Contemporary American Literature	3.0
ENGL 15 ^{DE} Shakespeare	3.0
ENGL 17 Contemporary British Literature	3.0
ENGL 32 History and Literature of Contemporary Africa	3.0
ENGL 38 ^{DE} Literature of the Absurd	3.0
ENGL 39 ^{DE} Images of Women in Literature	3.0
ENGL 40 ^{DE} Asian Literature	3.0
ENGL 45 ^{DE} Asian Film, Literature, and Society	3.0
ENGL 50 ^{DE} Mythology	3.0
ENGL 58 Literature of Mexico	3.0
ENGL 71 Introduction to Creative Writing	3.0

List C: Choose one course from Required Core, List A, or List B not already taken to fulfill a Program requirement, or any course from List C below.

Units: 3.0

ENGL 26 ^{DE} Introduction to the Humanities (<i>same as: HUM 26</i>)	3.0
ENGL 31 ^{DE} Advanced Composition	3.0
ENGL 49 ^{DE} Asian Mythology	3.0
ENGL 51 ^{DE} Literature of the Bible: Old Testament (<i>same as: REL ST 51</i>)	3.0
ENGL 52 ^{DE} Literature of the Bible: New Testament (<i>same as: REL ST 52</i>)	3.0
ENGL 55 Modern Drama	3.0
ENGL 56 20th Century European Literature	3.0
ENGL 57 ^{DE} Latin-American Literature	3.0
ENGL 58 Literature of Mexico	3.0
ENGL 60 English Seminar	3.0
ENGL 61 ^{DE} Introduction to the Fairy Tale	3.0
ENGL 62 ^{DE} Crime Fiction in a Global Context	3.0
ENGL 63 Science Fiction: Worlds Within Worlds	3.0
ENGL 64 ^{DE} Graphic Literature	3.0
ENGL 70 Technical Communication	3.0
ENGL 72 Writing in Fiction	3.0
ENGL 73 Writing in Poetry	3.0
ENGL 74 Writing in Creative Nonfiction	3.0

Total: 18.0

Transfer Model Curriculum (TMC) Template for English

CCC Major or Area of Emphasis: English

TOP Code: 150100

CSU Major(s): English; English Literature; Creative Writing

Total Units: 18 (all units are minimum semester units)

Template #1007

Rev. 9: 10/4/21

In the four columns to the right under the **College Program Requirements**, enter the college's course identifier, title and the number of units comparable to the course indicated for the TMC. If the course may be double-counted with either CSU-GE or IGETC, enter the GE Area to which the course is articulated. To review the GE Areas and associated unit requirements, please go to Chancellor's Office Academic Affairs page, RESOURCE section located at:

<https://www.cccco.edu/About-Us/Chancellors-Office/Divisions/Educational-Services-and-Support/What-we-do/Curriculum-and-Instruction-Unit/Templates-For-Approved-Transfer-Model-Curriculum>

or the ASSIST website:

<https://www.assist.org/>.

The units indicated in the template are the **minimum** semester units required for the prescribed course or list. All courses must be CSU transferable. **All courses with an identified C-ID Descriptor must be submitted to C-ID prior to submission of the Associate Degree for Transfer (ADT) proposal to the Chancellor's Office.**

Where no **C-ID Descriptor** is indicated, discipline faculty should compare their existing course to the example course(s) provided in the TMC at:

<http://www.c-id.net/degreereview.html>

Attach the appropriate ASSIST documentation as follows:

- *Articulation Agreement by Major (AAM)* demonstrating lower division preparation in the major at a CSU;
- *CSU Baccalaureate Level Course List by Department (BCT)* for the transfer courses; and/or,
- *CSU GE Certification Course List by Area (GECC)*.

The acronyms **AAM**, **BCT**, and **GECC** will appear in **C-ID Descriptor** column directly next to the course to indicate which report will need to be attached to the proposal to support the course's inclusion in the transfer degree. To access ASSIST, please go to <http://www.assist.org>.

Associate in Arts in English for Transfer Degree						
College Name: Santa Monica College						
TRANSFER MODEL CURRICULUM (TMC)		COLLEGE PROGRAM REQUIREMENTS				
Course Title (units)	C-ID Descriptor	Course ID	Course Title	Units	GE Area	
					CSU	IGETC
REQUIRED CORE: (4-6 units) Select 1 of 2 options						
Option 1: Select two (6 units)						
Argumentative Writing and Critical Thinking (3)	ENGL 105	ENGL 2	Critical Analysis and Intermediate Composition	3.0	A3, C2	1B, 3B
Introduction to Literature (3)	ENGL 120	ENGL 10 OR ENGL 18 OR ENGL 34 OR ENGL 41 OR ENGL 53 OR ENGL 54 OR ENGL 59	Race and Ethnicity in Literature of the U.S. OR Children's Literature OR Afro-American Literature OR Introduction to Asian American Literature OR Latino Literature in the United States OR Indigenous Literatures of North America OR Lesbian and Gay Literature	3.0 3.0 3.0 3.0 3.0 3.0 3.0	C2 C2 C2 C2 C2 C2 C2	3B 3B 3B 3B 3B 3B 3B

OR		COLLEGE PROGRAM REQUIREMENTS				
TRANSFER MODEL CURRICULUM (TMC)						
Course Title (units)	C-ID Descriptor	Course ID	Course Title	Units	GE Area	
					CSU	IGETC
Option 2: Select one (4 units)						
Argumentative Writing and Critical Thinking Through Literature (4)	ENGL 110					
LIST A: Select two (6 units)						
Survey of American Literature I (3)	ENGL 130	ENGL 7	American Literature 1	3.0	C2	3B
Survey of American Literature II (3)	ENGL 135	ENGL 8	American Literature 2	3.0	C2	3B
Survey of British Literature I (3)	ENGL 160	ENGL 5	British Literature 1	3.0	C2	3B
Survey of British Literature II (3)	ENGL 165	ENGL 6	British Literature 2	3.0	C2	3B

TRANSFER MODEL CURRICULUM (TMC)		COLLEGE PROGRAM REQUIREMENTS				
Course Title (units)	C-ID Descriptor	Course ID	Course Title	Units	GE Area	
					CSU	IGETC
Survey of World Literature I (3)	ENGL 140	ENGL 3	World Literature 1	3.0	C2	3B
Survey of World Literature II (3)	ENGL 145	ENGL 4	World Literature 2	3.0	C2	3B
Survey of Literature in English I (4)	ENGL 150					
Survey of Literature in English II (4)	ENGL 152					
Survey of Literature in English III (4)	ENGL 155					
LIST B: Select courses based on option chosen in REQUIRED CORE: Option 1: 3 units Option 2: 6 units Any LIST A course not already used.						

TRANSFER MODEL CURRICULUM (TMC)		COLLEGE PROGRAM REQUIREMENTS						
Course Title (units)	C-ID Descriptor	Course ID	Course Title	Units	GE Area			
					CSU	IGETC		
Any English course articulated as lower division preparation in the English major at a CSU.	AAM	ENGL 9	Literature of California	3.0	C2	3B		
		ENGL 14	Contemporary American Literature	3.0	C2	3B		
		ENGL 15	Shakespeare	3.0	C2	3B		
		ENGL 17	Contemporary British Literature	3.0	C2	3B		
		ENGL 32	History and Literature of Contemporary Africa	3.0	C2	3B		
		ENGL 38	Literature of the Absurd	3.0	C2	3B		
		ENGL 39	Images of Women in Literature	3.0	C2	3B		
		ENGL 40	Asian Literature	3.0	C2	3B		
		ENGL 45	Asian Film, Literature, and Society	3.0	C2	3B		
		ENGL 50	Mythology	3.0	C2	3B		
		ENGL 58	Literature of Mexico	3.0	C2	3B		
		Introduction to Creative Writing (3)	ENGL 200	ENGL 71	Introduction to Creative Writing	3.0		
		Children's Literature (3)	ENGL 180					
LIST C: Select one (3 units)								
Any LIST A or B course not already used.								
Any CSU transferable English course.		BCT	ENGL 26/HUM 26	Introduction to the Humanities	3.0	C2	3B	
			ENGL 31	Advanced Composition	3.0			
			ENGL 49	Asian Mythology	3.0	C2	3B	
			ENGL 51/REL ST 51	Literature of the Bible: Old Testament	3.0	C2	3B	
			ENGL 52/REL ST 52	Literature of the Bible: New Testament	3.0	C2	3B	
			ENGL 55	Modern Drama	3.0	C2	3B	
			ENGL 56	20th Century European Literature	3.0	C2	3B	
			ENGL 57	Latin-American Literature	3.0	C2	3B	
			ENGL 58	Literature of Mexico	3.0	C2	3B	
			ENGL 60	English Seminar	3.0			
			ENGL 61	Introduction to the Fairy Tale	3.0	C2	3B	
			ENGL 62	Crime Fiction in a Global Context	3.0	C2	3B	
			ENGL 63	Science Fiction: Worlds Within Worlds	3.0			
			ENGL 64	Graphic Literature	3.0		3B	
			ENGL 70	Technical Communication	3.0			
			ENGL 72	Writing in Fiction	3.0			
			ENGL 73	Writing in Poetry	3.0			
		ENGL 74	Writing in Creative Nonfiction	3.0				
Any language course other than English that is articulated to fulfill CSU-GE Area C or IGETC Area 3B.	GECC							

TRANSFER MODEL CURRICULUM (TMC)		COLLEGE PROGRAM REQUIREMENTS				
Course Title (units)	C-ID Descriptor	Course ID	Course Title	Units	GE Area	
					CSU	IGETC
Any CSU transferable literature course offered in another department.	BCT					
Introduction to Reporting Newswriting (3) OR Introduction to Journalism (3)	JOUR 110 OR BCT					
Business Communication (3)	BUS 115					
Oral Interpretation of Literature (3)	COMM 170					
Introductory Humanities (3)	BCT					
Introduction to Theatre (3)	THTR 111					
Introductory to Linguistics Anthropology (3)	ANTH 130					
Total Units for the Major:	18	Total Units for the Major:		18		
				Total Units that may be double-counted <i>(The transfer GE Area limits must <u>not</u> be exceeded)</i>	9	9
				General Education (CSU-GE or IGETC) Units	39	37
				Elective (CSU Transferable) Units	12	14
				Total Degree Units (maximum)	60	

Articulation Agreement by Major

Effective during the 2022-2023 Academic Year

To: California State University, East Bay
2022-2023 General Catalog, Semester

From: Santa Monica College
2022-2023 General Catalog, Semester

English, B.A.: English Language and Literacies Concentration

PLEASE NOTE: ASSIST does not replace the assistance of meeting with an adviser. Please contact AACE at (510) 885-3621 for an advising appointment. The most accurate and up to date transfer information for CSU East Bay is available at this link: [CSUEB Equivalencies](#)

All California Community College transfer students are encouraged to complete their CSU General Education pattern at their Community College prior to enrollment at CSU, East Bay.

ENGLISH, B.A. PROGRAM (120 UNITS)

Program Description

The university offers the B.A. degree in English with three distinct concentrations: literature, creative writing, and English language and literacies. The student seeking a degree must observe the general university requirements stated elsewhere in this catalog as well as the specific departmental requirements stated here.

Degree Requirements

- The B.A. degree requires a total of 120 units.
 - The major consists of 52 units (students must complete with a grade point average of 3.0 or better);
 - General Education (GE) & Graduation Requirements (GR) consists of 57 units;
 - Free electives may consist of 11 units (actual number of free elective units may depend on GE/GR units).

Note: It may be possible to double count units within the graduation requirement. It may also be possible that a course satisfies both a graduation requirement and a major requirement. Students should contact their transfer advisors for information.

LOWER DIVISION CORE (TAKE ONE ADDITIONAL LOWER- OR UPPER-DIVISION ENGLISH MAJOR ELECTIVE COURSE OF YOUR CHOICE FOR FOUR UNITS.)

ENGL 204 - Writing About Literature (4.00)	← No Course Articulated
ENGL 205 - BEGINNING WORKSHOP IN FICTION (4.00)	← ENGL 30A - Beginning Creative Writing (3.00) --- Or --- ENGL 30B - Advanced Creative Writing (3.00)
ENGL 206 - Beginning Workshop in Poetry (4.00)	← ENGL 30A - Beginning Creative Writing (3.00) --- Or --- ENGL 30B - Advanced Creative Writing (3.00)

Consult an adviser
Depending on the area of concentration
Lower division electives

ENGL XXX - LOWER DIVISION ENGLISH ELECTIVE (2.00 - 11.00)	← ENGL 3 - World Literature 1 (3.00) --- Or --- ENGL 4 - World Literature 2 (3.00) --- Or --- ENGL 5 - English Literature 1 (3.00) --- Or --- ENGL 6 - English Literature 2 (3.00) --- Or --- ENGL 7 - American Literature 1 (3.00) --- Or --- ENGL 8 - American Literature 2 (3.00) --- Or --- ENGL 9 - Literature of California (3.00) --- Or --- ENGL 10 - Ethnic Literature of the United States (3.00) --- Or ---
--	---

ENGL 14 - Contemporary American Literature (3.00)

--- Or ---

ENGL 15 - Shakespeare (3.00)

--- Or ---

ENGL 17 - Contemporary British Literature (3.00)

--- Or ---

ENGL 18 - Children's Literature (3.00)

--- Or ---

ENGL 26 - Introduction to the Humanities (3.00)

Same-As: HUM 26

--- Or ---

ENGL 27 - Latin American Literature (3.00)

--- Or ---

HIST 30 - History and Literature of Contemporary Africa (3.00)

Same-As: ENGL 32

--- Or ---

ENGL 34 - Afro-American Literature (3.00)

--- Or ---

ENGL 38 - Literature of the Absurd (3.00)

--- Or ---

ENGL 39 - Images of Women in Literature (3.00)

--- Or ---

ENGL 40 - Asian Literature (3.00)

--- Or ---

ENGL 41 - Introduction to Asian American Literature (3.00)

--- Or ---

ENGL 45 - Asian Film, Literature, and Society (3.00)

--- Or ---

ENGL 49 - Asian Mythology (3.00)

--- Or ---

ENGL 50 - Mythology (3.00)

--- Or ---

REL ST 51 - Literature of the Bible: Old Testament (3.00)

Same-As: ENGL 51

--- Or ---

REL ST 52 - Literature of the Bible: New Testament (3.00)

Same-As: ENGL 52

--- Or ---

ENGL 53 - Latino Literature in the United States (3.00)

--- Or ---

ENGL 54 - Native American Literature (3.00)

--- Or ---

ENGL 55 - Modern Drama (3.00)

--- Or ---

ENGL 56 - Twentieth Century European Literature (3.00)

--- Or ---

ENGL 57 - Latin American Literature (3.00)

--- Or ---

ENGL 58 - Literature of Mexico (3.00)

--- Or ---

ENGL 59 - Lesbian and Gay Literature (3.00)

--- Or ---

ENGL 61 - Introduction to the Fairy Tale (3.00)

--- Or ---

ENGL 62 - Crime Fiction in a Global Context (3.00)

END OF AGREEMENT

i ASSIST is best used in combination with seeing a counselor on your campus. It is intended to help students and counselors work together to establish an appropriate path toward transferring from a public California community college to a public California university.

CSU Baccalaureate Level Course List (English)

Santa Monica College

Academic Year 2022-2023

English

Course	Title	Semester Units
ENGL 1 IGETC: 1A; CSU GE: A2	Reading and Composition I	3.00
ENGL 1D IGETC: 1A; CSU GE: A2	Reading and Composition 1--Diversity	3.00
ENGL 2 IGETC: 1B, 3B; CSU GE: A3, C2	Critical Analysis and Intermediate Composition	3.00
ENGL 3 IGETC: 3B; CSU GE: C2	World Literature 1	3.00
ENGL 4 IGETC: 3B; CSU GE: C2	World Literature 2	3.00
ENGL 5 IGETC: 3B; CSU GE: C2	English Literature 1	3.00
ENGL 6 IGETC: 3B; CSU GE: C2	English Literature 2	3.00
ENGL 7 IGETC: 3B; CSU GE: C2	American Literature 1	3.00
ENGL 8 IGETC: 3B; CSU GE: C2	American Literature 2	3.00
ENGL 9 IGETC: 3B; CSU GE: C2	Literature of California	3.00
ENGL 10 IGETC: 3B; CSU GE: C2	Ethnic Literature of the United States	3.00
ENGL 14 IGETC: 3B; CSU GE: C2	Contemporary American Literature	3.00
ENGL 15 IGETC: 3B; CSU GE: C2	Shakespeare	3.00
ENGL 17 IGETC: 3B; CSU GE: C2	Contemporary British Literature	3.00
ENGL 18 IGETC: 3B; CSU GE: C2	Children's Literature	3.00
ENGL 26 Same as: HUM 26 IGETC: 3B; CSU GE: C1, C2	Introduction to the Humanities	3.00
ENGL 27	Latin American Literature	3.00
ENGL 30A	Beginning Creative Writing	3.00
ENGL 30B	Advanced Creative Writing	3.00

CSU Baccalaureate Level Course List - English

Santa Monica College

Academic Year 2022-2023

Course	Title	Semester Units
ENGL 31 CSU GE: A3, E	Advanced Composition	3.00
ENGL 32 Same as: HIST 30 CSU GE: C2, D6	History and Literature of Contemporary Africa	3.00
ENGL 34 IGETC: 3B; CSU GE: C2	Afro-American Literature	3.00
ENGL 38 IGETC: 3B; CSU GE: C2	Literature of the Absurd	3.00
ENGL 39 IGETC: 3B; CSU GE: C2	Images of Women in Literature	3.00
ENGL 40 IGETC: 3B; CSU GE: C2	Asian Literature	3.00
ENGL 41 IGETC: 3B; CSU GE: C2	Introduction to Asian American Literature	3.00
ENGL 45 IGETC: 3B; CSU GE: C2	Asian Film, Literature, and Society	3.00
ENGL 48	Speed Reading & College Vocab.	3.00
ENGL 49 IGETC: 3B; CSU GE: C2	Asian Mythology	3.00
ENGL 50 IGETC: 3B; CSU GE: C2	Mythology	3.00
ENGL 51 Same as: REL ST 51 IGETC: 3B; CSU GE: C2	Literature of the Bible: Old Testament	3.00
ENGL 52 Same as: REL ST 52 IGETC: 3B; CSU GE: C2	Literature of the Bible: New Testament	3.00
ENGL 53 IGETC: 3B; CSU GE: C2	Latino Literature in the United States	3.00
ENGL 54 IGETC: 3B; CSU GE: C2	Native American Literature	3.00
ENGL 55 IGETC: 3A, 3B; CSU GE: C1, C2	Modern Drama	3.00
ENGL 56 IGETC: 3B; CSU GE: C2	Twentieth Century European Literature	3.00
ENGL 57 IGETC: 3B; CSU GE: C2	Latin American Literature	3.00
ENGL 58 IGETC: 3B; CSU GE: C2	Literature of Mexico	3.00
ENGL 59 IGETC: 3B; CSU GE: C2	Lesbian and Gay Literature	3.00
ENGL 60	English Seminar	3.00
ENGL 61	Introduction to the Fairy Tale	3.00



CSU Baccalaureate Level Course List - English

Santa Monica College

Academic Year 2022-2023

Course	Title	Semester Units
IGETC: 3B; CSU GE: C2		
ENGL 62	Crime Fiction in a Global Context	3.00
IGETC: 3B; CSU GE: C2		
ENGL 64	Graphic Literature	3.00
IGETC: 3B; CSU GE: C2		
ENGL 70	Technical Communications	3.00
ENGL 300	Advanced Writing and Critical Thinking in the Disciplines	3.00

END OF LIST

Ethnic Studies / AA / CoA						SMC GE					REVIEWER COMMENTS/NOTES: Also include HERE any recommendations made by mapping team for RE, GE, or EL identified in the original map OVERALL COMMENTS CAN BE MADE IN TEXT BOX AT BOTTOM OF SPREADSHEET
Official Course Prefix and # (if RE: identify only the "category"; If GE, or EL: indicate as such)	Priority order of PR or RE course(s) within each semester (used to develop a part-time student ed plan)	Type of course PR: Program Requirement RE: Restricted Elective of Program GE: General Education EL: Elective (not in program) PREREQ ADVISORY	Satisfies GE Area and/or GC (specify area)	"Gateway" course? (based on definition)	# of Units	TOTAL weekly hours (full semester)	Course Advisory (must be in map prior); do NOT include "eligibility for English 1"	Course Prerequisites (P), Corequisite (C) (must be included in proper sequence)	Interession Option? - YES -- (MAX of 8 units)		
SEMESTER 1	ETH ST 1	1	PR / GE	II B / GC	YES	3	9				
	ENGL 1		GE	IV A		3	9				
	MATH		GE	IV B		3	9				
	COUNS 20		EL			3	9			YES	
	EL		EL			3	9			YES	
TOTAL Semester 1						15	45				
SEMESTER 2	ENGL 10 or HIST 10 or SOCIOL 34	1	RE			3	9				
	Intra-Ethnic Studies Course	2	RE			3	9			YES	
	ETH ST 6 or ETH ST 7	3	RE			3	9				
	GE		GE	I		3	9				
	GE		GE	III		3	9			YES	Recommend ENGL 2 for transfer options
TOTAL Semester 2						15	45				
SEMESTER 3	Inter-Ethnic Studies Course	1	RE			3	9				
	Intra-Ethnic Studies Course	2	RE			3	9				
	GE		GE	II A		3	9				Recommend HIST 10 if not taken
	EL		EL			3	9			YES	
	EL		EL			3	9			YES	
TOTAL Semester 3						15	45				
SEMESTER 4	EL		EL			3	9				
	EL		EL			3	9				
	EL		EL			3	9				
	EL		EL			3	9			YES	
	EL		EL			3	9			YES	
TOTAL Semester 4						15	45				

OVERALL COMMENTS: