



1900 Pico Boulevard Santa Monica, CA 90405  
310.434.4611

# Curriculum Committee Agenda

Wednesday, April 3, 2024, 3:00 p.m.  
Drescher Hall, Loft (3<sup>rd</sup> Floor, Room 300-E)

**Guests and members of the public may attend via Zoom:**  
Join Zoom Meeting: <https://smc-edu.zoom.us/j/85334158437>

**Meeting ID: 853 3415 8437**

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### Members:

Redelia Shaw, <i>Chair</i>	Javier Cambron	Aileen Huang	Scott Silverman
Dione Carter Hodges, <i>Vice Chair</i>	Evelyn Chantani	Alex Ibaraki	Bobby Simmons
Jason Beardsley	Lisa Collins	Sharlene Joachim	Briana Simmons
Mary Bober	Rachel Demski	Justin Liu (A.S.)	Lydia Strong
Fariba Bolandhemat	Susan Fila	Jesus Lopez	Audra Wells
Walter Butler	Christina Gabler	Jacqueline Monge	Associated Students Rep
Susan Caggiano	Walker Griffy	Estela Narrie	

### Interested Parties:

Stephanie Amerian	Nathaniel Donahue	Cecilia Jeong (A.S.)	Esau Tovar
Clare Battista	Kiersten Elliott	Matt Larcin	Guadalupe Salgado
Maria Bonin	Tracie Hunter	Stacy Neal	Olivia Vallejo
Department Chairs	Maral Hyeler	Patricia Ramos	Tammara Whitaker
Nick Chambers			

### 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 (March 20, 2024)..... 3

V. Chair’s Report

VI. Information Items

- 1. IB Exams Course Equivalencies Update
- 2. Cal-GETC Updates
- 3. SLO Project Updates
- 4. Global Citizenship

*(SLO Updates: META/WebISIS Alignment)*

- 5. COM ST 16 Fundamentals of Small Group Discussion
- 6. COM ST 20 Agitational and Protest Communication
- 7. COM ST 22 Introduction to Competitive Speech and Debate
- 8. COM ST 30 Introduction to Communication Theory
- 9. COM ST 31 Research Methods for Communication Studies
- 10. COM ST 35 Interpersonal Communication

VII. Action Items

*(Consent Agenda: Program Maps)*

- a. Sustainable Materials Management AS/Certificate of Achievement Program Map .....20

*(Courses: New)*

- b. EMERITUS OCC E14, Computer Based Presentations .....21
- c. MEDIA 38 Inside the Advertising Agency - Planning, Creating & Selling Advertisements.....24

*(Courses: Distance Education)*

- d. EMERITUS OCC E14, Computer Based Presentations .....22
- e. MEDIA 38 Inside the Advertising Agency - Planning, Creating & Selling Advertisements.....25

*(Courses: Substantial Changes)*

- f. COM ST 11 – Elements of Public Speaking (changed: course description, SLOs, course objectives, course content, methods of presentation, methods of evaluation, textbooks, sample assignments) .....27
- g. COM ST 12 Persuasion (changed: course description, SLOs, course objectives, course content, methods of presentation, methods of evaluation, textbooks, sample assignments).....29
- h. COM ST 21 Argumentation (changed: course description, SLOs, course objectives, course content, methods of presentation, textbooks, sample assignments) .....31
- i. ENGL 71 Introduction to Creative Writing (addition of advisory “Eligibility for ENGL 1”) .....33
- j. ENGL 72 Writing in Fiction (addition of advisory “Eligibility for ENGL 1”) .....37
- k. ENGL 73 Writing in Poetry (addition of advisory “Eligibility for ENGL 1”) .....41
- l. ENGL 74 Writing in Creative Nonfiction (addition of advisory “Eligibility for ENGL 1”) .....44

*(Programs: Revisions)*

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

VIII. New Business

IX. Old Business

- SMC GE Global Citizenship Discussion  
*No action will be taken on the SMC GE Global Citizenship at this meeting.*

X. Adjournment

*Please notify Redelia Shaw, Dione Carter Hodges, and Rachel Demski by email if you are unable to attend this meeting.*

**The next Curriculum Committee meeting is April 17, 2024.**



1900 Pico Boulevard Santa Monica, CA 90405  
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# Curriculum Committee Minutes

Wednesday, March 20, 2024, 3:00 p.m.  
Drescher Hall, Loft (3<sup>rd</sup> Floor, Room 300-E)  
Zoom (guests/members of the public)

**Members Present:**

Redelia Shaw, <i>Chair</i>	Evelyn Chantani	Aileen Huang	Estela Narrie
Mary Bober	Lisa Collins	Sharlene Joachim	Scott Silverman
Fariba Bolandhemat	Rachel Demski	Justin Liu (A.S.)	Bobby Simmons
Walter Butler	Susan Fila	Jesus Lopez	Briana Simmons
Susan Caggiano	Christina Gabler	Jacqueline Monge	Audra Wells
Javier Cambron	Walker Griffy		

**Members Absent:**

Dione Carter Hodges*	Jason Beardsley	Lydia Strong*	Alex Ibaraki
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*\*Attended via Zoom – voting members of the committee unable to attend in-person may join as a guest on zoom but cannot move or vote on action items.*

**Others Present:**

Lourdes Arevalo	Nancy Grass	Pete Morris	Olivia Vallejo
Delphine Broccard	Denise Kinsella	Dana Nasser	Steven Sedky
Sheila Cordova	Eric Minzenberg	Sara Nieves-Lucas	Sri Susilowati

*(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 3:04 pm. Motion to approve the agenda with no revisions.  
**Motion made by:** Estela Narrie; **Seconded by:** Walker Griffy  
The motion passed unanimously.

**II. Public Comments**

Eric Minzenberg, Denise Kinsella, Delphine Broccard, Pete Morris, and Sri Susilowati provided public comment in support of keeping the Global Citizenship requirement as part of the SMC GE update (due to the Title 5 changes modifying general education requirements)

**III. Announcements**

Upcoming Events announced:

Taco Tuesday - Arts, Media, and Entertainment Community Meet Up @ Performing Arts Center (PAC). Please join us at our upcoming Arts, Media and Entertainment Community Meet- Up (Taco Tuesday) taking place next Tuesday, March 26th from 4:30-6:30p at the Performing Arts Center campus (1310 11th St, Santa Monica, CA 90401) We look forward to welcoming you back this spring semester by providing an early dinner. Make sure to rsvp: [bit.ly/taco-tuesday-pac](https://bit.ly/taco-tuesday-pac) (see flyer on page 4)

A Conversation on Anti-Semitism with Holocaust Survivor Mary Bauer  
Tuesday March 26 1:00 – 2:15 Orientation Hall in SSC, [Zoom Webinar Available](#) (Passcode: 053482)  
Holocaust survivor Mary Bauer was born in Budapest, Hungary in 1927. As a teenager, she was imprisoned first in the Ravensbrück Concentration Camp, and then in Auschwitz Concentration Camp from

1944-1945, where she endured a death march. Mary will come to SMC to speak about her experiences, and about the dangers of Anti-Semitism. Mary is one of the few remaining survivors of the atrocities perpetrated by the Nazis, and her keen wisdom and insights are instructive and inspiring. Don't miss this opportunity to hear her!

The ASCCC 2024 Curriculum Institute is now open for registration. Visit the [ASCCC website](#) for additional information, and the link to register.

#### IV. Approval of Minutes

Motion to approve the minutes of March 6, 2024 with no revisions.

**Motion made by:** Estela Narrie; **Seconded by:** Audra Wells

The motion passed with the following vote: Y: 18; N: 0; A: 1 Scott Silverman

#### V. Chair's Report

There was no Senate meeting last week, due to Professional Development Day. Items passed at the March 6, 2024 curriculum committee meeting will go to the Senate on March 26.

#### VI. Information Items

##### 1. SLO Ambassador Project Update

Questions raised at today's meeting will be brought to Tech Review and updates/answers provided at the next Curriculum Committee meeting (April 1), including whether there will be new workflows created in META for the SLO/PLO mapping work being done, if the work will continue beyond one semester, and the scope of responsibility of the SLO ambassadors vs. the curriculum committee.

##### 2. Cal-GETC Updates

Estela Narrie presented an overview of the Title 5 changes to the SMC GE pattern (including a mock-up of the new GE pattern), as well as the changes in transitioning from the IGETC/CSUGE to the new Cal-GETC. (see page 5-17 for the presentation)

There are still questions regarding which courses will be eligible for:

SMC GE: Area 1B Oral Communication and Critical Thinking

SMC GE: Area 6: Ethnic Studies

Cal-GETC Area 1C: Oral Communication

Cal-GETC Area 6: Ethnic Studies

The changes to the SMC GE do not bring them into exact alignment with the Cal-GETC, but counselors will advise students of which courses are eligible for both patterns/transfer vs. which courses meet local requirements only.

##### 3. Program Map Update (IGETC Changes)

As of Fall 2023, IGETC added Area 7 (Ethnic Studies), so the maps have been updated to account for Area 7 (removing 1 Area 4 class and adding Area 7). The maps always show the most-current requirements (however, students with catalog rights are still able to complete prior versions (of the degrees/certificates/GE patterns for which they have catalog rights.)

#### VII. Action Items

*There are no course/degree/certificate action items. This meeting will serve primarily as a discussion/inquiry for important curriculum business and changes, including the SLO Ambassador Project, Cal-GETC, SMC Global Citizenship, and the SMC GE Ethnic Studies area*

#### VIII. New Business

None

#### IX. Old Business

### **SMC GE Global Citizenship Discussion**

The committee discussed the timeline – holding a vote April 3 is not enough time for departmental discussions; the vote will be moved to May 1 or May 15. (*The May 29 meeting has been cancelled.*)

While the implementation of the new SMC GE pattern will be effective Fall 2025:

- Students will be enrolling in Fall 2025 courses during the Spring 2025 semester
- Databases/META/GE sheets/catalog/degree audit/WebSIS will need to be updated by Counseling/Admissions/IT/Rachel Demski, which takes work/time to implement once finalized
- Additionally, the changes will require approval by the Curriculum Committee, the Academic Senate, Board of Trustees, and revisions to the Board of Trustees Policies and Regulations

Committee members are encouraged to email Redelia/Dee Dee with any questions on data gathering (for Institutional Research) on information/data/rates of completion re: Global Citizenship

### **SMC GE Ethnic Studies Discussion**

ETH ST 6, 7, and 8 for the Cal-GETC; ETH ST 8 is under review for IGETC/CSUGE (submitted last December); ETH ST 1 was the only course approved for IGETC/CSUGE prior (ETH ST 6 and 7 were denied, and will be updated/revised for resubmission to the Cal-GETC in December.

ETH ST 1, 6, 7, and 8 should be applicable for the SMC GE Ethnic Studies area once implemented.

The Ethnic Studies Task Force recommends any departments interested in offering/cross-listing a course into the Ethnic Studies discipline meets with the task force for discussion/guidance, and that any course submitted for Ethnic Studies should meet the minimum qualifications.

### **X. Adjournment**

Motion to adjourn the meeting at 5:04 pm.

**Motion made by:** Aileen Huang; **Seconded by:** Estela Narrie

The motion passed unanimously.



# Arts, Media, and Entertainment Community Meet Up

Event Sponsored by SMC EpiCenter

## IT'S TACO

### Tuesday

Let's taco 'bout getting involved in the AME community. Spend the evening mingling with your peers, getting connected with student clubs, faculty, & counselors over some free tacos!



Tuesday, March 26,  
2024  
4:30-6:30p  
Performing Arts  
Center  
1310 11th St.  
Santa Monica, CA 90401

RSVP: [bit.ly/taco-tuesday-pac](https://bit.ly/taco-tuesday-pac)





# **AA/S GE, Cal- GETC & IB Exams**

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- Estela Narrie, Articulation Officer

# Agenda

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- AA GE
- Cal-GETC
- IB Exams





# Old AA/S GE

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2023-24

## Associate Degree General Education Requirements

<b>I: NATURAL SCIENCE:</b> At least 3 semester units selected from:	
<ul style="list-style-type: none"> <li>• ANATMY 1, 2</li> <li>• ANTHRO 1, 5, 9, 10, 11</li> <li>• AQUA 1<sup>GC</sup>, 3</li> <li>• ASTRON 1, 2, 3, 4, 5, 7, 8, 9, 10 (same as GEOL 10)</li> <li>• BIOL 2, 3, (4), 9<sup>GC</sup>, 10<sup>GC</sup>, 15<sup>GC</sup>, 15N, 21, 22, 23, 30, 31, 32, 33, 35</li> <li>• BOTANY 1, 3</li> <li>• CHEM 9<sup>GC</sup> (satisfies GC if completed Spring 2013 or later), 10, 11, 12, 19, 21, 22, 24, 31 (<b>Note:</b> CHEM 9 is a terminal GE course, CHEM 19 is intended for CSU nursing majors and CHEM 10 is for STEM majors)</li> </ul>	<ul style="list-style-type: none"> <li>• GEOG 1, 3, 5, 12 (same as GEOL 12)</li> <li>• GEOL 1, 3, 4, 5, 7, 10 (same as ASTRON 10), 12 (same as GEOG 12), 31, 32</li> <li>• MCRBIO 1</li> <li>• NUTR 1, 4 (satisfies area if completed prior to Winter 2017), (6)</li> <li>• PHYSCS 6, 7, 8, 9, 12, 14, 21, 22, 23, 24</li> <li>• PHYS 3</li> <li>• PSYCH 2</li> <li>• ZOOL 5, (17), (20)</li> </ul>

<b>II: SOCIAL SCIENCE:</b> 6 semester units, with at least 3 units selected from each group:	
<b>GROUP II A</b> (at least 3 semester units)	
<ul style="list-style-type: none"> <li>• ECON 15 (same as HIST 15)</li> <li>• ENVRN 14<sup>GC</sup> (same as HIST 14)</li> </ul>	<ul style="list-style-type: none"> <li>• HIST 10<sup>GC</sup>, 11, 12, 14<sup>GC</sup> (same as ENVRN 14), 15 (same as ECON 15), 27, 41, (45), (46)</li> <li>• POL SC 1</li> </ul>
<b>GROUP II B</b> (at least 3 semester units)	
<ul style="list-style-type: none"> <li>• AD JUS 1, 2</li> <li>• ANTHRO 2<sup>GC</sup>, 3, 4, 7, 14<sup>GC</sup>, 19<sup>GC</sup>, 20, 21<sup>GC</sup>, 22</li> <li>• ASTRON 6<sup>GC</sup></li> <li>• BILING (1)</li> <li>• BUS 1</li> <li>• COM ST 9, 30, 31, 35, 36<sup>GC</sup>, 37<sup>GC</sup></li> <li>• ECE 11<sup>GC</sup>, (18)<sup>GC</sup></li> <li>• ECON 1, 2, 4<sup>GC</sup> (same as ENVRN 4), 5<sup>GC</sup> (same as GLOBAL 5 and POL SC 5), 6, 8<sup>GC</sup> (same as WGS 8), 15 (same as HIST 15)</li> <li>• ENVRN 4<sup>GC</sup> (same as ECON 4), 7<sup>GC</sup> (same as GEOG 7), 22<sup>GC</sup> (same as POL SC 22), 32<sup>GC</sup> (same as HIST 32), 40<sup>GC</sup> (satisfies GC requirement if completed Fall 2011 or later) (same as PSYCH 40)</li> <li>• ETH ST 1, 6, 8, 9</li> <li>• GEOG 2, 7<sup>GC</sup> (same as ENVRN 7), 8 (same as URBAN 8), 11<sup>GC</sup> (same as GLOBAL 11), 14<sup>GC</sup></li> <li>• GLOBAL 3<sup>GC</sup> (same as MEDIA 3), 5<sup>GC</sup> (same as ECON 5 and POL SC 5), 10<sup>GC</sup>, 11<sup>GC</sup> (same as GEOG 11)</li> </ul>	<ul style="list-style-type: none"> <li>• HIST 1, 2, 3, 4, 5, 6<sup>GC</sup>, 10<sup>GC</sup>, 11, 12, 13, 14<sup>GC</sup> (same as ENVRN 14), 15 (same as ECON 15), 16, 19, 20, 21, 22, 24, 25<sup>GC</sup> (satisfies GC requirement if completed Fall 2014 or later), 26, 28, 29, 32<sup>GC</sup> (same as ENVRN 32), 33, 34<sup>GC</sup> (satisfies GC requirement if completed Fall 2014 or later), 38, 39<sup>GC</sup> (satisfies GC requirement if completed Fall 2014 or later), 41, 42, 43, (45), (46), 47, (48) (formerly same as PHILOS 48), 52, 53, 55, 62</li> <li>• MEDIA 1, 3<sup>GC</sup> (same as GLOBAL 3), 4, 10<sup>GC</sup></li> <li>• NUTR 7<sup>GC</sup></li> <li>• PHILOS 48 (formerly same as HIST 48), 51 (same as POL SC 51), 52 (same as POL SC 52)</li> <li>• POL SC 1, 2, 3, 5<sup>GC</sup> (same as ECON 5 and GLOBAL 5), 7, 8, 11, 14, 21<sup>GC</sup>, 22<sup>GC</sup> (same as ENVRN 22), 23, 24, 31, 47, 51 (same as PHILOS 51), 52 (same as PHILOS 52)</li> <li>• PSYCH 1, 3, 5, 6, 7, 8<sup>GC</sup>, 11, (12), 13, 14, (18)<sup>GC</sup>, 19, 25, 40<sup>GC</sup> (satisfies GC requirement if completed Fall 2011 or later) (same as ENVRN 40)</li> <li>• SOCIOL 1, 1s<sup>GC</sup>, 2, 2s<sup>GC</sup>, 4, 12, 30, 31, 32, 33, 34<sup>GC</sup></li> <li>• URBAN 8 (same as GEOG 8)</li> <li>• WGS 8<sup>GC</sup> (same as ECON 8), 10<sup>GC</sup> (formerly WOM ST 10), 20<sup>GC</sup> (formerly WOM ST 20), 30<sup>GC</sup> (formerly WOM ST 30), 40<sup>GC</sup></li> </ul>

<b>III: HUMANITIES:</b> At least 3 semester units selected from:	
<ul style="list-style-type: none"> <li>• ANIM 5 (formerly ET 61)</li> <li>• ASL 1<sup>GC</sup>, 2<sup>GC</sup></li> <li>• ARABIC 1<sup>GC</sup></li> <li>• ART 10A*, 10B*, 13, 20A*, 20B*, 40A*, 40B, 43A*, 43B</li> <li>• AHIS 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 5<sup>GC</sup>, 6<sup>GC</sup>, 11<sup>GC</sup>, 15, 17<sup>GC</sup>, 18<sup>GC</sup>, 21<sup>GC</sup>, 22<sup>GC</sup>, 52 (same as PHOTO 52), 71<sup>GC</sup>, 72<sup>GC</sup>, 80<sup>GC</sup></li> <li>• CHNESE 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8, 9<sup>GC</sup></li> <li>• COM ST 12, 14<sup>GC</sup></li> <li>• DANCE 2<sup>GC</sup>, 5, 6</li> <li>• ENGL 2, 3, 4, 5, 6, 7, 8, 9<sup>GC</sup>, 10<sup>GC</sup>, (11) (formerly same as FILM 11), 14, 15, 17, 18, 26 (same as HUM 26), 30A, 30B, 31, 32 (formerly same as HIST 30), 34, 38, 39, 40, 41, 45, 49<sup>GC</sup>, 50, 51 (same as REL ST 51), 52 (same as REL ST 52), 53, 54, 55 (formerly same as TH ART 7), 56, 57, 58, 59, 61, 62<sup>GC</sup></li> <li>• ET (61)</li> <li>• ENVRN 20<sup>GC</sup> (same as PHILOS 20)</li> <li>• FILM 1, 2, 5, 6, 7<sup>GC</sup>, 8, 9, 11 (formerly same as ENGL 11)</li> <li>• FRENCH 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8</li> <li>• GERMAN 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8</li> <li>• HEBREW 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8</li> </ul>	<ul style="list-style-type: none"> <li>• HIST (30) (formerly same as ENGL 32)</li> <li>• HUM 9A<sup>GC</sup>, 26 (same as ENGL 26)</li> <li>• INTARC (30), (41), (42), (60), (66)</li> <li>• ITAL 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8</li> <li>• JAPAN 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8, 9<sup>GC</sup></li> <li>• KOREAN 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8</li> <li>• LING 1<sup>GC</sup></li> <li>• MUSIC 1, 29<sup>GC</sup>, 30, 31, 32, 33<sup>GC</sup>, (34), (35), 36<sup>GC</sup>, 37<sup>GC</sup>, 39, 60A*, 60B*, 66 (same as MUSIC 1 and MUSIC 60A)</li> <li>• PERSIN 1<sup>GC</sup>, 2<sup>GC</sup></li> <li>• PHILOS 1, 2, 3, 4, 5, 6, 10, 11, 20<sup>GC</sup> (same as ENVRN 20), 22, 23, 24, 41, 48 (formerly same as HIST 48), 51 (same as POL SC 51), 52 (same as POL SC 52)</li> <li>• PHOTO 52 (same as AHIS 52)</li> <li>• POL SC 51 (same as PHILOS 51), 52 (same as PHILOS 52)</li> <li>• PORTGS 1<sup>GC</sup>, 2<sup>GC</sup></li> <li>• REL ST 51 (same as ENGL 51), 52 (same as ENGL 52)</li> <li>• RUSS 1<sup>GC</sup>, 2<sup>GC</sup>, 8</li> <li>• SPAN 1<sup>GC</sup>, 2<sup>GC</sup>, 3<sup>GC</sup>, 4<sup>GC</sup>, 8, 9<sup>GC</sup>, 11<sup>GC</sup>, 12<sup>GC</sup>, 20<sup>GC</sup></li> <li>• TH ART 2, 5, (7) (formerly same as ENGL 55), 41</li> <li>• TURKSH 1<sup>GC</sup></li> </ul>
*(May be 1, 1.5 or 2 unit course. Additional course may be required to meet minimum 3 unit Humanities requirement)	

<b>IV: LANGUAGE AND RATIONALITY:</b> 6 semester units, 3 units selected from each group; English and math requirement must be completed with a "C" or higher.	
A minimum grade of "C" or better or "P" when a Pass is equivalent to a "C" or better grade; or	
<b>GROUP A:</b> Upper-division courses in English may be used to satisfy competency requirements for the degree or Possession of an Associate degree, Bachelor's degree or higher from a regionally accredited College or University.	
<b>GROUP B:</b> Upper-division courses in Math may be used to satisfy competency requirements for the degree or Possession of an Associate degree, Bachelor's degree or higher from a regionally accredited College or University.	
<b>GROUP A:</b> Select 1 course from the following:	
• ENGL 1 <u>or</u> 1D <u>or</u> BUS 31	
<b>GROUP B:</b> Select 1 course from the following;	
<ul style="list-style-type: none"> <li>• ACCTG 1, 2, 45 (same as BUS 45) (satisfies area if completed Spring 2018 or later)</li> <li>• BUS 45 (same as ACCTG 45) (satisfies area if completed Spring 2018 or later)</li> <li>• COM ST 21, 31</li> <li>• CS 5, 6, 7, 15, 17, 18, 19, 20A, 20B, 30, 32, 33, 34A, 36, 37, 50, 51, 52, 53A, 53B, 54, 55, 56, 77B, 80, 81, 82, 83, 83R, 84, 85, 86, 87A, 87B</li> </ul>	<ul style="list-style-type: none"> <li>• HIST 47</li> <li>• MATH 1, 1B <u>or</u> 1C (if Math 18, 20, or 50 level satisfied), 2, 3, 4, 7, 8, 10 (formerly same as CS 10), 11, 13, 15, 18, 20, 21, 26, 28, 29, 32, 41, 49, 50, 54</li> <li>• PHILOS 7, 9</li> <li>• PSYCH 7</li> <li>• SOCIOL 4</li> </ul>

KEY TO SYMBOLS USED	
("same as ..." or "formerly same as ...")	Courses which are (or were previously) offered in more than one discipline (cross listed). Students may receive credit for only one of the cross listed courses. See course descriptions for details.
()	Course in parenthesis is no longer offered.
GC	Course satisfies SMC's Global Citizenship Degree Requirement

**V: GLOBAL CITIZENSHIP:** 3 semester units from the courses listed below or successful completion of an SMC Study Abroad experience if completed Spring 2008 or later (credit awarded through petition).

NOTE: Many of these courses (noted with <sup>GC</sup> above) are also in GE areas I, IIA, IIB, and III and can be used to satisfy BOTH areas.)

<ul style="list-style-type: none"> <li>• AHIS 1, 2, 3, 5, 6, 11, 17, 18, 21, 22, 71, 72, 80</li> <li>• ANTRHO 2, 14, 19, 21</li> <li>• AQUA 1</li> <li>• ARABIC 1</li> <li>• ASL 1, 2</li> <li>• ASTRON 6</li> <li>• BIOL 9, 10, 15</li> <li>• BUS 51</li> <li>• CHEM 9 (satisfies GC requirement if completed Spring 2013 or later)</li> <li>• CHNESE 1, 2, 3, 4, 9</li> <li>• COMM (10*) (see MEDIA)</li> <li>• COM ST 14, 20, 36, 37, 310</li> <li>• DANCE 2, 57A</li> <li>• ECE 11, (18), 19</li> <li>• ECON 4 (same as ENVRN 4), 5 (same as GLOBAL 5 and POL SC 5), 8 (same as WGS 8)</li> <li>• ENGL 9, 10, 49, 62</li> <li>• ENVRN 4 (same as ECON 4), 7 (same as GEOG 7), 14 (same as HIST 14), 20 (same as PHILOS 20), 22 (same as POL SC 22), 32 (same as HIST 32), 40 (satisfies GC requirement if completed Fall 2011 or later) (same as PSYCH 40)</li> <li>• ETH ST 6</li> <li>• FILM 7</li> <li>• FRENCH 1, 2, 3, 4, 9, 20 (satisfies GC requirement if completed Spring 2023 or later)</li> <li>• GEOG 7 (same as ENVRN 7), 9 (same as GEOL 9), 11 (same as GLOBAL 11), 14</li> <li>• GEOL 9 (same as GEOG 9)</li> <li>• GERMAN 1, 2, 3, 4</li> <li>• GLOBAL 3 (same as MEDIA 3), 5 (same as ECON 5 and POL SC 5), 10, 11 (same as GEOG 11)</li> </ul>	<ul style="list-style-type: none"> <li>• HEALTH 60 (same as NURSNG 60)</li> <li>• HEBREW 1, 2, 3, 4</li> <li>• HIST 6, 10*, 14 (same as ENVRN 14), 25 (satisfies GC requirement if completed Fall 2014 or later), 32 (same as ENVRN 32), 34 (satisfies GC requirement if completed Fall 2014 or later), 39 (satisfies GC requirement if completed Fall 2014 or later)</li> <li>• HUM 9A</li> <li>• IARC 56 (formerly INTARC 71)</li> <li>• ITAL 1, 2, 3, 4</li> <li>• JAPAN 1, 2, 3, 4, 9</li> <li>• KOREAN 1, 2, 3, 4, 9</li> <li>• LING 1</li> <li>• MEDIA 3 (same as GLOBAL 3), 10* (formerly COMM 10)</li> <li>• MUSIC 29, 33*, 36, 37*</li> <li>• NURSNG 60 (same as Health 60)</li> <li>• NUTR 7</li> <li>• PERSIN 1, 2</li> <li>• PHILOS 20 (same as ENVRN 20)</li> <li>• POL SC 5 (same as ECON 5 &amp; GLOBAL 5), 21, 22 (same as ENVRN 22)</li> <li>• PORTGS 1, 2</li> <li>• PSYCH 8, (18), 40 (satisfies GC requirement if completed Fall 2011 or later) (same as ENVRN 40)</li> <li>• RRM 1</li> <li>• RUSS 1, 2</li> <li>• SOCIOL 1s, 2s, 34</li> <li>• SPAN 1, 2, 3, 4, 9, 11, 12, 20, 25</li> <li>• TURKSH 1</li> <li>• WGS 8 (same as ECON 8), 10 (formerly WOM ST 10), 20 (formerly WOM ST 20), 30 (formerly WOM ST 30), 40 (formerly WOM ST 40)</li> </ul>
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\* HIST 10, MEDIA 10, MUSIC 33, and 37 (satisfies area if completed Fall 2013 or later) meet the UC Berkeley American Cultures graduation requirement.



# **New AA/S GE**

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2025-26



**AREA 1A: ENGLISH COMPOSITION; Select 3 semester/4 quarter units**

- ENGL 1 *or* 1D *or* BUS 31

**AREA 1B: ORAL COMMUNICATION AND CRITICAL THINKING**

**NEED TO DETERMINE WHICH COURSE WE WANT TO ADD TO THIS AREA**

**AREA 2: MATHEMATICAL CONCEPTS AND QUANTITATIVE REASONING; Select 3 semester/4 quarter units**

- ACCTG 1, 2, 45 (same as BUS 45) (satisfies area if completed Spring 2018 or later)
- BUS 45 (same as ACCTG 45) (satisfies area if completed Spring 2018 or later)
- COM ST 21, 31
- CS 5, 6, 7, 15, 17, 18, 19, 20A, 20B, 30, 32, 33, 34A, 36, 37, 50, 51, 52, 53A, 53B, 54, 55, 56, 77B, 80, 81, 82, 83, 83R, 84, 85, 86, 87A, 87B
- HIST 47
- MATH 1, 1B *or* 1C (if Math 18, 20, or 50 level satisfied), 2, 3, 4, 7, 8, 10 (formerly same as CS 10), 11, 13, 15, 18, 20, 21, 26, 28, 29, 32, 41, 49, 50, 54
- PHILOS 7, 9
- PSYCH 7
- SOCIOL 4

**AREA 3: ARTS AND HUMANITIES; Select 3 semester/4 quarter units**

- ANIM 5 (formerly ET 61)
- ASL 1, 2
- ARABIC 1
- ART 10A\*, 10B\*, 13, 20A\*, 20B\*, 40A\*, 40B, 43A\*, 43B
- AHIS 1, 2, 3, 5, 6, 11, 15, 17, 18, 21, 22, 52 (same as PHOTO 52), 71, 72, 80
- CHNESE 1, 2, 3, 4, 8, 9
- COM ST 12, 14
- DANCE 2, 5, 6
- ENGL 2, 3, 4, 5, 6, 7, 8, 9, 10, (11) (formerly same as FILM 11), 14, 15, 17, 18, 26 (same as HUM 26), 30A, 30B, 31, 32 (formerly same as HIST 30), 34, 38, 39, 40, 41, 45, 49, 50, 51 (same as REL ST 51), 52 (same as REL ST 52), 53, 54, 55 (formerly same as TH ART 7), 56, 57, 58, 59, 61, 62
- ET (61)
- ENVRN 20<sup>G</sup> same as PHILOS 20)
- FILM 1, 2, 5, 6, 7, 8, 9, 11 (formerly same as ENGL 11)
- FRENCH 1, 2, 3, 4, 8
- GERMAN 1, 2, 3, 4, 8
- HEBREW 1, 2, 3, 4, 8
- HIST (30) (formerly same as ENGL 32)
- HUM 9A, 26 (same as ENGL 26)
- INTARC (30), (41), (42), (60), (66)
- ITAL 1, 2, 3, 4, 8
- JAPAN 1, 2, 3, 4, 8, 9
- KOREAN 1, 2, 3, 4, 8
- LING 1
- MUSIC 1, 29, 30, 31, 32, 33, (34), (35), 36, 37, 39, 60A\*, 60B\*, 66 (same as MUSIC 1 and MUSIC 60A)
- PERSIN 1, 2
- PHILOS 1, 2, 3, 4, 5, 6, 10, 11, 20 (same as ENVRN 20), 22, 23, 24, 41, 48 (formerly same as HIST 48), 51 (same as POL SC 51), 52 (same as POL SC 52)
- PHOTO 52 (same as AHIS 52)
- POL SC 51 (same as PHILOS 51), 52 (same as PHILOS 52)
- PORTGS 1, 2
- REL ST 51 (same as ENGL 51), 52 (same as ENGL 52)
- RUSS 1, 2, 8
- SPAN 1, 2, 3, 4, 8, 9, 11, 12, 20
- TH ART 2, 5, (7) (formerly same as ENGL 55), 41
- TURKSH 1

\* (May be 1, 1.5 or 2 unit course. Additional course may be required to meet minimum 3 unit Humanities requirement)

**AREA 4: SOCIAL AND BEHAVIORAL SCIENCES; Select at least 3 semester/4 quarter units**

- ADJUS 1, 2
- ANTHRO 2, 3, 4, 7, 14, 19, 20, 21, 22
- ASTRON 6
- BILING (1)
- BUS 1
- COM ST 9, 30, 31, 35, 36, 37
- ECE 11, (18)
- ECON 1, 2, 4 (same as ENVRN 4), 5 (same as GLOBAL 5 and POL SC 5), 6, 8 (same as WGS 8), 15 (same as HIST 15)
- ENVRN 4 (same as ECON 4), 7 (same as GEOG 7), 22 (same as POL SC 22), 32 (same as HIST 32), 40 (satisfies GC requirement if completed Fall 2011 or later) (same as PSYCH 40)
- ETH ST 1, 6, 8, 9
- GEOG 2, 7 (same as ENVRN 7), 8 (same as URBAN 8), 11 (same as GLOBAL 11), 14
- GLOBAL 3 (same as MEDIA 3), 5 (same as ECON 5 and POL SC 5), 10, 11 (same as GEOG 11)
- HIST 1, 2, 3, 4, 5, 6, 10, 11, 12, 13, 14 (same as ENVRN 14), 15 (same as ECON 15), 16, 19, 20, 21, 22, 24, 25, 26, 28, 29, 32 (same as ENVRN 32), 33, 34, 38, 39, 41, 42, 43, (45), (46), 47, (48) (formerly same as PHILOS 48), 52, 53, 55, 62
- MEDIA 1, 3 (same as GLOBAL 3), 4, 10
- NUTR 7
- PHILOS 48 (formerly same as HIST 48), 51 (same as POL SC 51), 52 (same as POL SC 52)
- POL SC 1, 2, 3, 5 (same as ECON 5 and GLOBAL 5), 7, 8, 11, 14, 21, 22 (same as ENVRN 22), 23, 24, 31, 47, 51 (same as PHILOS 51), 52 (same as PHILOS 52)
- PSYCH 1, 3, 5, 6, 7, 8, 11, (12), 13, 14, (18), 19, 25, 40 (satisfies GC requirement if completed Fall 2011 or later) (same as ENVRN 40)
- SOCIOL 1, 1s, 2, 2s, 4, 12, 30, 31, 32, 33, 34
- URBAN 8 (same as GEOG 8)
- WGS 8 (same as ECON 8), 10 (formerly WOM ST 10), 20 (formerly WOM ST 20), 30 (formerly WOM ST 30), 40<sup>GC</sup>

**AREA 5: NATURAL SCIENCES; Select at least 3 semester/4 quarter units**

- ANATMY 1, 2
- ANTHRO 1, 5, 9, 10, 11
- AQUA 1, 3
- ASTRON 1, 2, 3, 4, 5, 7, 8, 9, 10 (same as GEOL 10)
- BIOL 2, 3, (4), 9, 10, 15, 15N, 21, 22, 23, 30, 31, 32, 33, 35
- BOTANY 1, 3
- CHEM 9, 10, 11, 12, 19, 21, 22, 24, 31 (Note: CHEM 9 is a terminal GE course, CHEM 19 is intended for CSU nursing majors and CHEM 10 is for STEM majors)
- GEOG 1, 3, 5, 12 (same as GEOL 12)
- GEOL 1, 3, 4, 5, 7, 10 (same as ASTRON 10), 12 (same as GEOG 12), 31, 32
- MCRBIO 1
- NUTR 1, 4 (satisfies area if completed prior to Winter 2017), (6)
- PHYSCS 6, 7, 8, 9, 12, 14, 21, 22, 23, 24
- PHYS 3
- PSYCH 2
- ZOOL 5, (17), (20)

**AREA 6: ETHNIC STUDIES; Select 3 semester/4 quarter units**

- ETH ST 1 **THIS COURSE WAS THE ONLY ONE APPROVED BY CSU FOR ETH ST. WE NEED TO DECIDE IF WE WANT TO INCLUDE ALL OUR ETH ST COURSES AND OTHERS**

**KEY TO SYMBOLS USED**

("same as ..." or "formerly same as ...")	Courses which are (or were previously) offered in more than one discipline (cross listed). Students may receive credit for only one of the cross listed courses. See course descriptions for details.
( )	Course in parenthesis is no longer offered.



# **IGETC & Cal-GETC**

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# Areas of Distribution for IGETC The Intersegmental General Education Transfer

- **AREA 1 - ENGLISH COMMUNICATION**
- **1A: English Composition** (One course: 3 semester or 4 quarter units)
- **1B: Critical Thinking - English Composition** (One course: 3 semester or 4 quarter units)
- **1C: Oral Communication** (CSU requirement only) (One course: 3 semester or 4 quarter units)
- **2A - MATHEMATICAL CONCEPTS & QUANTITATIVE REASONING** (One course: 3 semester or 4 quarter units)
- **AREA 3 - ARTS AND HUMANITIES** (Three courses: At least one from the Arts and one from the Humanities. 9 semester or 12 quarter units) **EFFECTIVE WITH THE 2024-2025 IGETC ONLY TWO COURSES REQUIRED: ONE IN THE ARTS AND ONE IN THE HUMANITIES**
- **3A: ARTS**
- **3B: HUMANITIES**
- **AREA 4 - SOCIAL and BEHAVIORAL SCIENCES** (Three courses: At least two academic disciplines. 9 semester or 12 quarter units) **EFFECTIVE WITH THE 2024-2025 IGETC ONLY TWO COURSES ARE REQUIRED IN TWO DIFFERENT DISCIPLINES**
- **AREA 5 - PHYSICAL and BIOLOGICAL SCIENCES** (Two courses: One from the Physical Science and one from the Biological Science. One of the two courses must include a laboratory. 7 semester units or 9 quarter units)
- **5A: PHYSICAL SCIENCE**
- **5B: BIOLOGICAL SCIENCE**
- **5C: LAB**
- **AREA 6 - LANGUAGE OTHER THAN ENGLISH** (UC Only Requirement) (Proficiency equivalent to two years of high school study in the same language.)
- **AREA 7- ETHNIC STUDIES** (3 semester/4 quarter units)—**EFFECTIVE WITH THE 2024-2025 IGETC**

# Cal-GETC History

## AB 928

- The Assembly Bill No. 928 Student Transfer Achievement Reform Act of 2021 established, until July 1, 2025, the Associate Degree for Transfer Intersegmental Implementation Committee ("AB 928 Committee") to serve as the primary entity charged with the oversight of the Associate Degree for Transfer ("ADT").
- Assembly Bill No. 928 (AB 928) states the following (bold emphases added):
- "The Associate Degree for Transfer Intersegmental Implementation Committee is hereby established for the following purposes:
- (1) To serve as the primary entity charged with the oversight of the associate degree for transfer for the **sole purpose of strengthening the pathway for students and to ensure it becomes the primary transfer pathway in California between campuses** of the California Community Colleges and the University of California, the California State University, and participating independent institutions of higher education defined in subdivision (b) of Section 66010, so that more students can avail themselves of the pathway's benefits. The oversight shall include, but is not limited to, all of the following:
  - (A) Ensuring a **reduction in the number of excess units** accumulated by California Community College students before transferring to four-year postsecondary educational institutions.
  - (B) **Eliminating repetition** of courses at four-year postsecondary educational institutions taken by California Community College students who successfully transfer into four-year postsecondary educational institutions.
  - (C) **Increasing the number of California Community College students who transfer** into a four-year postsecondary educational institution through an ADT pathway.
- (2) **To enhance coordination and communication** between four-year postsecondary educational institutions and the California Community Colleges by providing a venue by which they can regularly meet and address issues that are impeding the purpose described in paragraph (1).
- (3) To provide the Legislature and the Governor with recommendations to support the purpose described in paragraph (1)."
- **Will put everyone on an ADT Pathway, unless a student opts out.**
- **Transfer students will have to adhere to Cal-GETC standards unless they have catalog rights.**
- **CAL-GETC STANDARDS DOCUMENT:** [https://icas-ca.org/wp-content/uploads/2024/01/Cal-GETC\\_Standards\\_1v1\\_2023.pdf](https://icas-ca.org/wp-content/uploads/2024/01/Cal-GETC_Standards_1v1_2023.pdf)

# Cal-GETC Subject Areas Descriptions per Subject

- **Area 1** – English Communication One course from each 1A, 1B, and 1C subject area.
- **Area 1A:** English Composition- 1 course (3 semester or 4 quarter units)
- **Area 1B:** Critical Thinking and Composition- 1 course (3 semester or 4 quarter units)
- **Area 1C:** Oral Communication- 1 course (3 semester or 4 quarter units) 3 courses (9 semester or 12 quarter units; 3 semester or 4 quarter units for each of 1A, 1B, and 1C)
- **Area 2** – Mathematical Concepts and Quantitative Reasoning One course (3 semester or 4 quarter unit)
- **Area 3** – Arts and Humanities One course from each 3A and 3B subject area.
- **Area 3A:** Arts- 1 course (3 semester or 4 quarter units)
- **Area 3B:** Humanities- 1 course (3 semester or 4 quarter units)
- **Area 4** – Social and Behavioral Sciences Two courses from two academic disciplines or in an interdisciplinary sequence. 2 courses (6 semester or 8 quarter units)
- **Area 5** – Physical and Biological Sciences One course from each 5A and 5B subject area. One of the two courses must include a laboratory.
- **Area 5A:** Physical Science- 1 course (3 semester or 4 quarter units)
- **Area 5B:** Biological Science- 1 course (3 semester or 4 quarter units)
- **Area 5C:** Laboratory- (1 semester or 1 quarter unit) 2 courses (7 semester or 9 quarter units)
- **Area 6** – Ethnic Studies One course in ethnic studies or in a similar field provided that the course is cross-listed with ethnic studies. 1 course (3 semester or 4 quarter units)
- **TOTAL 11 courses (34 semester or 45 quarter units)**



# **IB Exam**

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**CREDIT BY EXAM: INTERNATIONAL BACCALAUREATE (IB) EXAMS**

NOTE: All exams must be Higher Level (HL)

A score of 5, 6, or 7 on Higher Level (HL) exams is required to grant credit for IGETC certification.

An acceptable IB score for IGETC equates to either 3 semester/4 quarter units for certification purposes.

For transfer purposes, UC will grant 5.3 semester/8 quarter units for each IB exam completed with a score of 5, 6, or 7 on HL exams.

CSU also grants unit credit for transfer purposes of IB HL exams.

Students who have earned credit for an IB exam should not take a comparable college course because transfer credit will NOT be granted for both.

Students may earn credit for International Baccalaureate (IB) exams with scores listed below for Higher Level (HL) exams.

IB credit can be used to meet the SMC GE requirements. An acceptable IB score is equivalent to 3 semester units or 4 quarter units.

UC and CSU campuses may award more units in transfer.

IB credit granted at SMC may differ from course credit and units granted by a transfer institution.

INTERNATIONAL BACCALAUREATE (IB) EXAM	MINIMUM SCORE FOR SMC AND CSU	SMC GE AREA	UNITS TOWARD SMC DEGREE	CSU SEMESTER CREDITS EARNED	CSU GE CREDITS	CSU GE AREA	MINIMUM SCORE FOR IGETC	IGETC AREA	IGETC UNITS
IB Biology	5	I	3	6	3	B2	5	5B (w/o lab)	3
IB Chemistry	5	I	3	6	3	B1	5	5A (w/o lab)	3
IB Economics	5	II B	3	6	3	D2	5	4B	3
IB Geography	5	II B	3	6	3	D5	5	4E	3
IB History (any region)	5	II B	3	6	3	C2 <u>or</u> D6	5	3B <u>or</u> 4F	3
IB History (U.S.)	5	II A <u>or</u> II B	3	N/A	N/A	N/A	N/A	N/A	N/A
IB Language A – Literature (any language except English)	4	HUM	3	6	3	C2	5	3B <u>and</u> 6A	3
IB Language A – Language and Literature (any language except English)	4	HUM	3	6	3	C2	5	3B <u>and</u> 6A	3
IB Language A1 – Literature (any language)	4	HUM	3	6	3	C2 (if completed prior to Fall 2013)	5	3B	3
IB Language A2 – Language and Literature (any language)	4	HUM	3	6	3	C2 (if completed prior to Fall 2013)	5	3B	3
IB Language A1 (any language)	4	III	3	6	3	C2 (if completed prior to Fall 2013)	5	3B	3

IB Language A2 (any language)	4	III	3	6	3	C2 (if completed prior to Fall 2013)	5	3B	3
IB Language B (any language)	4	III	3	6	0	N/A	5	6A	3
IB Mathematics	4	IV B	3	6	3	B4	5	2	3
IB Mathematics: Analysis and Approaches	4	4B	3	6	3	B4	3	2A	3
IB Mathematics: Applications and Interpretation	4	4B	3	6	3	B4	N/A	N/A	N/A
IB Physics	5	I	3	6	3	B1	5	5A (w/o)	3
IB Psychology	5	II B	3	3	3	D9	5	4I	3
IB Theatre	4	III	3	6	3	C1	5	N/A	N/A

Sustainable Materials Management AS / CoA							SMC GE					REVIEWER COMMENTS/NOTES: Also include HERE any recommendations made by mapping team for RE, GE, or EL 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)	Intercession Option? - YES -- (MAX of 8 units)			
SEMESTER 1	SMM 1	1	PR		YES	3	9					
	SMM 2	2	PR			3	9					
	SMM 3	3	PR			3	9					
	SMM 4	4	PR			3	9					
	COUNS 20		EL			3	9		YES			
<b>TOTAL Semester 1</b>						<b>15</b>	<b>45</b>					
SEMESTER 2	RE	1	RE			3	9				Choose from: GROUP A	
	RE	2	RE/GE	II B / GC		3	9				Choose from: GROUP B	
	GE		GE	IV B		3	9					
	EL		EL			3	9		YES			
	ENGL 1		GE	IV A		3	9		YES			
<b>TOTAL Semester 2</b>						<b>15</b>	<b>45</b>					
SEMESTER 3	GE		GE	I / GC		3	9				Consider BIOL 9 for RE and GE / GC (if GROUP B not completed yet)	
	GE		GE	II A / GC		3	9		YES			
	EL		EL			3	9		YES			
	EL		EL			3	9					
	EL		EL			3	9					
<b>TOTAL Semester 3</b>						<b>15</b>	<b>45</b>					
SEMESTER 4	EL		EL			3	9		YES			
	GE		GE	III / GC		3	9				Consider ENGL 2 for transfer options	
	EL		EL			3	9		YES			
	EL		EL			3	9					
	EL		EL			3	9					
<b>TOTAL Semester 4</b>						<b>15</b>	<b>45</b>					

**OVERALL COMMENTS:**

This plan provides the opportunity to obtain to obtain Recycling & Zero Waste Department Certificate, in the first semester; the CoFA in SMM in the first year; and SMM AS option in 2 years (with an opportunity to plan for transfer). Consider transfer schools/requirements to utilize elective opportunities.

Noncredit Pathway: The NC-SST certificate programs are for individuals and students desiring to learn and earn in the new circular economy. There are three (3) free, noncredit certificates offered by the Earth Sciences Department: Organics Aide, Sustainability Services Technician, and Sustainability Assistant. You can kick-start a job in the burgeoning field of sustainable processes, systems and policies and be a step ahead in the job market by completing anyone of the three (3) certificates. Or, they can be entry to the credit curriculum. For enrollment information, contact Noncredit Registration at (310) 434-3399 or [noncreditregistration@smc.edu](mailto:noncreditregistration@smc.edu).



## New Course: EMERITUS – OCC E14, Computer Based Presentations

<b>Units:</b>	0.00
<b>Total Instructional Hours (usually 18 per unit):</b>	32.04
<b>Hours per week (full semester equivalent) in Lecture:</b>	1.78
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	64.08
<b>Degree Applicability:</b>	Noncredit
<b>Proposed Start:</b>	Fall 2024
<b>TOP/SAM Code:</b>	089900 - Other Education / D - Possibly Occupational
<b>Grading:</b>	Noncredit (No Progress Indicators)
<b>Repeatability:</b>	Yes
<b>Library:</b>	Library has adequate materials to support course
<b>Minimum Qualification:</b>	Older Adults: Noncredit

### Rationale

This is a new course to teach students the benefits and how-to's of using PowerPoint and similar programs.

### I. Catalog Description

This course will teach Emeritus students the skill of creating computer-based presentations (e.g., PowerPoint, Google Slides, etc.). Students will learn to create, save, and retrieve computer-based presentations. During the learning process, the students will gain personal and business management skills. In addition, the creation of computer-based presentations will promote self-expression.

### 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. n/a, n/a, n/a © 2023

### III. Course Objectives

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

1. Create, edit, and save a basic computer-based presentation, including text and graphics.
2. Deliver a basic computer-based presentation that conveys the key points of their chosen message using text and graphics.

### IV. Methods of Presentation:

Distance Education, Lecture and Discussion

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
10.000%	PowerPoint vs. Google Slides.
10.000%	Introduction to slide deck themes and designs.
10.000%	Basics of animations and transitions.
10.000%	Standard formatting and important formatting features.
10.000%	How to insert photos and videos into slides.
10.000%	Keys to success in presentation mode.
20.000%	In-class practice.
20.000%	In-class presentation.
100.000%	Total

### VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
100%	Other: There are no grades for Emeritus classes.
100%	Total

#### VII. Sample Assignments:

**Add your own slide to the class Google Slides document:** Add your own slide to the Class Google Slides document. You should add a photo and at least three bullet points about yourself. Then, view the other slides and add comments.

**PowerPoint:** Create a ten-slide presentation with at least two different types of animations.

#### VIII. Student Learning Outcomes:

1. Apply the computer skills taught in this class.
2. Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

### E OCC E14 Distance Education Application

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

#### 1a. Instructor - Student Interaction:

The instructor will email information to registered and wait-listed students at least forty-eight hours prior to the first class meeting. The email will include information on how to access the class and course materials and any steps students should take to have the best learning experience possible. During remote class (at the beginning and then periodically as new students enroll), the instructor will provide students with more detailed information on class content and mode(s) of instruction and set general expectations for that term. Throughout the course, the instructor will provide ongoing group and individual feedback, comments, and suggestions to assist students in mastering course material. The instructor will utilize class meetings, email, and other available virtual communication tools, as appropriate, to send reminders and updates, encourage discussion, and respond to student inquiries. For an asynchronous offering of this class, the instructor will post initial prompts and responses to students' individual posts on the threaded discussion board (via available Learning Management Systems) and otherwise engage in asynchronous learning management systems delivery of course content.

#### 1b. Student - Student Interaction:

Student-to-student interactions during class time will be through instructor-guided discussion. In addition, breakout rooms may be provided so that students can have small group discussions. Student-to-student interactions outside this class are completely optional, as the curriculum does not require them. Students are free to communicate with each other via email or phone if questions arise or for social interaction to amplify the classroom community. Student-to-student interaction will occur via the available learning management systems for an asynchronous offering of this class. The instructor will post initial prompts and responses to students' individual posts on the threaded discussion board and otherwise engage in asynchronous learning management systems delivery of course content.

#### 1c. Student - Content Interaction:

Since Emeritus is a noncredit program for Older Adults, there are no graded assignments for Emeritus classes. Because classes do not have prerequisites, student skill levels can vary greatly. Course material is delivered through a variety of means, ranging from lecture and discussion, to instructor provided text, links, videos or images, as-needed. Students interact with content during class time, and in doing their own preparation before class. For an asynchronous offering of this class, the instructor will post content on the learning management system that is in use for the class.

#### 1d. Distance Ed Interactions:

<b>Online class activities that promote class interaction and engagement</b>	<b>Brief Description</b>	<b>% of Online Course Hours</b>
Online Lecture	Content Delivery - Through Lecture mostly, or guest speakers/performances.	35.00%
Other (describe)	Students will practice the computer skills presented by the instructor through the completion of specified tasks.	60.00%
Discussion	Class discussion and Q&A.	5.00%

#### 2. Organization of Content:

Course content for DE delivery will be very much the same as when delivered in person, especially for synchronous instruction. Course content will be organized into modules for remote delivery of instruction. For asynchronous instruction, the instructor will adapt each module as necessary to fit their instructional modality of choice.

**3. Assessments:**

<b>% of grade</b>	<b>Activity</b>	<b>Assessment Method</b>
100.00%	There are no grades for Emeritus classes.	There are no grades for Emeritus classes.

**4. Instructor's Technical Qualifications:**

Instructors will use videoconferencing software and the campus learning management system. Emeritus has provided support to instructors as they set up their videoconferencing classrooms, walked them through the process, and emailed the link to enrolled students. The instructor will ensure all course materials are accessible to all students and connect with resources on and off campus as necessary.

**5. Student Support Services:**

There are a variety of support services available to Emeritus students, many through the Emeritus department website ([www.smc.edu/Emeritus](http://www.smc.edu/Emeritus)) or on the main [www.smc.edu](http://www.smc.edu) site. These include referrals to Campus Police, Center for Students with Disabilities, Campus Health, and Student IT Help.

**6. Accessibility Requirements:**

Instructors have been directed to include captions for any videos shared. Likewise, they will comply with other accessibility guidelines for content shared, such as videos, photos, alternative text, and headings. Emeritus instructors are used to accommodating accessibility concerns proactively and those raised by students.

**7. Representative Online Lesson or Activity:**

"Slide Deck Design and Themes"

Description: This online lesson/activity aims to engage students in the importance of slide deck design and themes, as a lot of formatting work to one theme can frequently be required again if one changes the slide deck theme later. While students cannot be expected to pick the best slide deck theme without practice, the merits of creating 1–2 slides on the selected theme and then weighing whether to change themes before completing the rest of the slides will be discussed, as will techniques to make this both more efficient and less stressful.

Introduction (Multimedia Presentation):

Through a walk-through of PowerPoint, the class will go through a slide deck theme step-by-step. Students will be taught how to select or change a theme, how to insert new slides of different designs within that theme, how to adjust text boxes and format pictures to best fit within the slide designs, and what the impacts are of changing the theme, or slide design later on.

Students will then open PowerPoint and create a new slide deck, select a theme, and create several slides. Students can upload their slide deck to the learning management system (LMS) for others to review, though the best practice is for them to screen share and display the slides they have made.

Due to the instructor's likely inability to see what the student is doing on their own device, participant screen sharing will be encouraged. The slide deck and instructional aides will be made available for class during and after class. Students can likewise use the LMS to upload their slide deck.

Once the lecture has finished, questions to ask and discuss:

- 1) How was the slide deck theme you chose related to the content you intended to present?
- 2) What were some of the limitations of the theme you chose?
- 3) How comfortable do they feel in creating a slide deck using a theme that helps elevate their message in a future presentation?

## New Course: MEDIA STUDIES 38, Inside the Advertising Agency - Planning, Creating & Selling Advertisements

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Proposed Start:</b>	Fall 2025
<b>TOP/SAM Code:</b>	050910 - Advertising / C - Clearly Occupational
<b>Grading:</b>	Letter Grade or P/NP
<b>Repeatability:</b>	No
<b>Library:</b>	Library has adequate materials to support course
<b>Minimum Qualification:</b>	Mass Communication
<b>Program Impact:</b>	Forthcoming degree or certificate: Media Management and Sales

### Rationale

The Labor Market Information (LMI) report indicates opportunities for advertising professions. It will be part of the new Media Management and Sales certificate/degree curriculum. The target population includes students who wish to better understand or work in advertising. This class also targets skill builders who are working professionals aiming to improve their career prospects in persuasion. Over the next five years, 752 middle-skill advertising jobs are projected to be available annually in the region due to new job growth and replacements, which is more than the three-year average of 373 associate degrees and/or certificate awards conferred by educational institutions in the region. Living Wage Criteria – Within Los Angeles County, advertising occupations (advertising and promotions managers and advertising sales agents) have entry-level wages above the self-sufficiency standard hourly wage (\$18.10/hour).

### I. Catalog Description

Theory and practice of media advertising strategies employed in planning, buying, and selling to target markets. Successful sales management, market research, and media ethics are covered in this course. Students collaborate on campaigns in an advertising, agency-like setting to price, target, sell, and create advertising for college student media, which includes The Corsair, SMC Radio, and Television Online.

### 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. Influence, Expanded edition, Cialdini, Robert, Harper Business © 2021, ISBN: 978-0062937650

### III. Course Objectives

Upon completion of this course, the student will be able to:  
 Identify foundational communication and media theories.  
 Understand the advertising landscape.  
 Analyze advertising campaigns.  
 Practice pitching and selling techniques.  
 Collaborate within a team environment.  
 Create and launch an advertising media campaign.

### IV. Methods of Presentation:

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

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
4.000%	Working within an advertising agency

15.000%	Advertising Sales/Persuasion Strategies
6.000%	How Media & Advertising Work Together
7.000%	Understanding the Consumer Marketplace
6.000%	Designing the Rate Card
6.000%	Interpreting Sales Data
6.000%	Defining Target Audiences
6.000%	Audience Measurement
6.000%	Media Terms and Calculations
5.000%	Planning and buying for Television
7.000%	Planning and Buying for Audio, Print and Out-of-Home
6.000%	Planning and buying for digital media
5.000%	Planning and buying beyond
15.000%	Creating and pitching targeted ad campaigns
100.000%	Total

#### VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
30%	Written assignments: Ad creation, rate card development, etc.
30%	Class Participation: In-class discussions and activities.
20%	Exams/Tests
20%	Group Projects: Agency interaction between skillsets.
100%	Total

#### VII. **Sample Assignments:**

**Selling advertising:** Employ persuasion strategies in interactions with local businesses for the purpose of selling advertising targeted to a college student market.

**Pitch Deck creation:** Students will develop an integrated campaign (including cross promotion, cross format, etc. media) and develop/rehearse/deliver a sales pitch to potential clients.

#### VIII. **Student Learning Outcomes:**

1. Recognize the fundamental communication and media theories applied in advertising agency operations and demonstrate practical abilities through real-life case studies.
2. Create, pitch, sell, and launch advertising campaigns for SMC campus student media, including Publicity/PR, The Corsair, SMC Radio, and Television Online.

### **MEDIA 38 Distance Education Application**

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

#### **1a. Instructor - Student Interaction:**

Interact with students weekly or on a per/assignment basis, including frequent announcements, gradebook feedback and comments on students' work, virtual office discussion, and participation in the threaded discussion boards.

#### **1b. Student - Student Interaction:**

Students will use (a)synchronous discussion forums and email for communication and collaboration activities, depending upon assignment requirements.

#### **1c. Student - Content Interaction:**

Students will interact with content via discussion boards, lecture materials (notes/videos), self-check quizzes, and learning objectives linked to coursework and writing assignments.

**1d. Distance Ed Interactions:**

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Discussion Boards	A discussion board will also be created for general questions; this includes class communication and instructor feedback.	20.00%
Peer Feedback	Peer feedback required on all written discussions.	20.00%
Written assignments	Selling advertising to local businesses.	20.00%
Online Lecture	Lecture Topics will be written files that are compliant for accessibility or video presentations that are captioned or a combination of both.	20.00%
Discussion	Discussions happen in virtual (a)synchronous class to check comprehension, present a forum for dialogue, and allow for deeper analysis and evaluation of course content.	20.00%

**2. Organization of Content:**

Content will be organized via weekly modules with clearly stated objectives that each represent/cover a different topic on the syllabus. The instructor will lecture, demonstrate, and provide inspirational images or videos for students to use for project development. Rubrics clarify instructor requirements for assignments. The online course system is sufficient for this. Content is organized according to major content headings in the syllabus. Each module clearly states the objectives and the assignments are consistent with the topic for that week. Due dates are given at the beginning of class to allow time for scheduling to complete the project. Assignments are given spaced throughout the semester. Materials needed for all projects are given at the beginning of the semester, so students have ample time to purchase what is needed and be transparent about the cost. Low-cost alternative solutions are provided or considered.

**3. Assessments:**

% of grade	Activity	Assessment Method
20.00%	Written Assignments	Multiple advertising copywriting assignments.
20.00%	Participation	It is assessed by submission of assignments and discussions in (a)synchronous learning management system. Student online interaction with the instructor and peers. Student sales call log.
20.00%	Formative Assessments	Multiple attempt quizzes that allow students to assess their grasp of the assigned material.
25.00%	Exams	Cumulative, evaluative assessments. (Midterm and Final exam)
15.00%	Final Project	Long term, scaffolded assignment - worked on throughout the semester and submitted as a final project.

**4. Instructor's Technical Qualifications:**

The instructor will build the course and communication tools like discussion boards using the college's learning management system, which is required for online delivery. They should also be aware of the technical support available for faculty and ensure the material and course content are accessible.

**5. Student Support Services:**

The instructor will also provide links to all student support resources, including online tutoring, tutorials for online classes, and technical support.

**6. Accessibility Requirements:**

All content will be accessible - including captioned videos and text-reader-optimized content. Images will use descriptive alternative text where appropriate; content pages include heading styles accurate captioning for videos, and content will provide sufficient color contrast, font size, and font size. All content will be reviewed to ensure compliance is met. Videos and slide shows shall be reviewed for accessibility through a compliance review.

**7. Representative Online Lesson or Activity:**

Objective: Selling advertising space to local businesses for placement in The Corsair and SMC Radio and Television Online.

Students will learn various persuasion/sales strategies, including developing rate cards, approaching local businesses, creating and placing ads, and billing methods.



## Substantial Change: COMMUNICATION STUDIES 11, Elements of Public Speaking

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>C-ID:</b>	COMM 110
<b>Transferability:</b>	Transfers to CSU, UC
<b>Cal-GETC Area:</b>	1C: Oral Communication (pending)
<b>IGETC Area:</b>	1C: Oral Communication
<b>CSU GE Area:</b>	A1 - Oral Communication
<b>SMC GE Area:</b>	None
<b>Degree Applicability:</b>	Credit - Degree Applicable

### Rationale

We updated the description, examples of textbooks, course objectives, SLOs, methods of evaluation, methods of presentation, course content, and sample assignments. This was done in an effort for the class to meet the CAL-GETC Oral Communication Requirements.

### I. Catalog Description

Whether applying for your dream job, creating videos for social media, proposing a toast to a loved one, or advocating for the rights of your community, public speaking skills are essential. Research shows that those who speak effectively to culturally diverse audiences benefit in their personal, public, and professional lives. This course will help you find and exercise your voice through the theory and practice of public speaking. You will learn the mechanics behind preparing for, writing, and delivering great speeches and will have the opportunity to inform, motivate, entertain, or persuade culturally diverse audiences in a supportive environment.

### 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. Speak out, Call In: Speaking as Advocacy, Mapes, Opentext (OER) © 2019
2. Public Speaking Project, Schreiber and Hartranft, Libretexts © 2022
3. Exploring Public Speaking, Barton and Tucker, Opentextbooks (OER) © 2019

### III. Course Objectives

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

1. Present well-planned and rehearsed (not memorized) extemporaneous informative and persuasive speeches to a live audience.
2. Research, write, and develop speech outlines.
3. Practice basic tenets of audience analysis and rhetorical sensitivity by preparing presentations that consider the attitudes, values, and beliefs of a culturally diverse audience.
4. Listen critically to evaluate and provide constructive feedback to speakers.
5. Evaluate and select credible primary and secondary sources for outlines, speeches, and presentations.
6. Incorporate presentation aids into presentations.
7. Demonstrate verbal and nonverbal skills to deliver an effective speech presentation.
8. Manage communication apprehension using exercises and rehearsal techniques.
9. Develop and present compelling arguments to support a guiding thesis and organizational pattern.
10. Define key principles of rhetoric, including accuracy, ethics, and Aristotelian proofs in public speaking.
11. Apply rhetorical principles to analyze historical and contemporary public discourse.

### IV. Methods of Presentation:

Lecture and Discussion, Group Work, Observation and Demonstration, Other: Instructional methods will include: • Small group discussion • Directed class discussion • Class experiential activities • Live student oral presentations • Guest speakers • Objective and essay tests of acquired skills and concepts • Group projects and service-learning activities • Field observations of professional speakers • Evaluation of live and taped speeches and presentations

V. **Course Content**

<b>% of Course</b>	<b>Topic</b>
15.000%	Intros, Body, Conclusions, and Outlining
15.000%	Delivery, Language Use, Visual Aids
15.000%	Research and Supporting Material
15.000%	Informative Speaking
15.000%	Persuasive Speaking
5.000%	Introduction to the course and to the study of public speaking
5.000%	Communication Apprehension
5.000%	Ethics & Listening
5.000%	Audience Analysis and Topic Selection
5.000%	Speech Criticism
100.000%	Total

VI. **Methods of Evaluation**

<b>% of Course</b>	<b>Topic</b>
20%	Exams/Tests
10%	Written assignments
10%	Homework
10%	In Class Writing: In-class assignments and participation
25%	Oral Presentation: Informative Speech and Outline
25%	Persuasive Speech and Outline
100%	Total

VII. **Sample Assignments:**

**Informative Speech:** Students will select a topic (appropriate for their audience), decide on an organizational format, conduct sound research, prepare an outline (with APA references) and PowerPoint slides (if required), and deliver extemporaneously to a live audience.

**Cultural artifact speech:** Students will select an object that represents a facet of their cultural identity (appropriate for their audience), choose an organizational pattern to detail the significance of this object, prepare an outline, and deliver extemporaneously to a live audience.

**Persuasive Speech:** Students will select a current and/or controversial topic (appropriate for their audience), use Monroe's Motivated Reasoning (or other persuasive organization method as instructed by the professor), conduct sound reasoning, prepare an outline (with APA references) and PowerPoint slides (if required), and deliver extemporaneously to a live audience.

VIII. **Student Learning Outcomes:**

1. Identify and describe concepts and theories related to public speaking.
2. Prepare and present an informative and persuasive speech appropriate to diverse audiences, containing an organized outline, credible research, and a citation page.
3. Identify elements necessary for effective verbal and nonverbal delivery skills and valid reasoning.

## Substantial Change: COMMUNICATION STUDIES 12, Persuasion

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>C-ID:</b>	COMM 190
<b>Transferability:</b>	Transfers to CSU, UC
<b>Cal-GETC Area:</b>	1C: Oral Communication (pending); 3B: Humanities
<b>IGETC Area:</b>	1C: Oral Communication; 3B: Humanities
<b>CSU GE Area:</b>	A1 - Oral Communication; C2 - Humanities
<b>SMC GE Area:</b>	None
<b>Degree Applicability:</b>	Credit - Degree Applicable
<b>Advisory(s):</b>	COM ST 11

### Rationale

Changes to Com St 12 are being made to ensure it meets the Cal-GETC Area 1C.

### I. Catalog Description

This course provides students with the foundational knowledge of persuasion, which includes ancient and modern theories of persuasion in addition to the functions and processes of persuasion. In this course, students also learn about the role of persuasion in historical social movements and diverse orators who have positively contributed to society. Lastly, students formulate logical persuasive speeches to live audiences.

### 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 Art and Science of Persuasion, Johnston, Deirdre D, - © 2000
2. The History and Theory of Rhetoric: An Introduction, 5th, Herrick, James A., - © 2012, ISBN: 0205078583
3. Rhetoric Reclaimed: Aristotle and the Liberal Arts Tradition, Atwell, Janet M., -Cornell University Press © 2010, ISBN: 0801476054
4. The Sophists, 1st, Barrett, Harold, - © 2000
5. The Art of Persuasion in Greece, Kennedy, George A., - © 1963
6. Classical Communication for the Contemporary Communicator, Ryan, Halford, - © 1992
7. Handbook on Persuasion Skills, Centre for Good Governance, Centre for Good Governance © 2017
8. Persuasion in the Media Age, 4th edition, Timothy Borchers, Waveland Press © 2022
9. Several speech anthologies available in the SMC Library

### III. Course Objectives

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

1. Formulate logical persuasive discourse according to a thesis and organizational pattern.
2. Exercise ethical communication practices, which include truthfulness, accuracy, honesty, and reason as essential to the integrity of communication, in the development and presentation of ideas.
3. Analyze and evaluate supporting materials from primary and secondary sources for credibility, accuracy, and relevancy.
4. Apply rhetorical principles to analyze historical and contemporary public discourses.
5. Compare and contrast the rhetoric of Ancient Greece and Rome, including the canons of rhetoric and the Aristotelian proofs of ethos, pathos, and logos.
6. Demonstrate rhetorical sensitivity to issues of diversity, equity, inclusion, belonging, and accessibility.
7. Analyze the contemporary and historical public discourses of social movements (women, BIPOC communities, marginalized populations, etc.).
8. Recognize and identify the use of persuasion appropriate for the audience, occasion, and across a variety of contexts.
9. Listen critically to provide constructive peer feedback in the context of persuasive discourse.
10. Manage communication apprehension by employing effective verbal and nonverbal delivery practices in the presentation of well prepared faculty-supervised speeches to a live audience.

IV. **Methods of Presentation:**

Lecture and Discussion, Other: Viewing of recorded speeches Classroom speeches Reading and writing of speeches

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
5.000%	Introduction and review of basic speech principles
5.000%	Ancient persuasion according to Roman and Greek rhetoricians, including the canons of rhetoric and the Aristotelian proofs of ethos, pathos, and logos
5.000%	Modern persuasion theories
5.000%	The functions of persuasion and its process
5.000%	Introduction of famous orators of our past and their contributions to modern life
5.000%	Influential speeches by women, people of color, and individuals from marginalized populations/communities
5.000%	Discussion of ancient rhetorical principles and their modern application
5.000%	The effects of persuasive speaking on social movements
5.000%	How the media fosters positive social change through the lens of ancient rhetorical principles
5.000%	Presentation skills, including verbal and nonverbal delivery
5.000%	Review and construct criticism of peer and other presentations
5.000%	Audience analysis, including demographic differences, diversity, equity, inclusion, belonging, and accessibility
40.000%	Construct and deliver well-prepared, faculty-supervised, and faculty-evaluated speeches to a live audience
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
10%	Homework
20%	Papers
20%	Exams/Tests
50%	Oral Presentation
100%	Total

VII. **Sample Assignments:**

**Oral Presentation:** Prepare an oral presentation that applies Aristotle's ethos, pathos, and logos to your life (a communication situation, a conflict you faced, etc.) and/or to popular culture (a film, song, commercial, book, speech, etc.). Presentation should be organized according to a thesis and main arguments.

**Paper:** Write a paper choosing one of the following Modern Theories of Persuasion: The Yale Approach, Congruity Theory, Cognitive Dissonance Theory, Social Judgment/Involvement Theory, Information Integration Theory, Theory of Reasoned Action, or the Elaboration Likelihood Model. In the first part of the paper, describe the theory and its various parts. In the second half, utilize your chosen theory to create a persuasive message based on the theory that can be appealing to your peers.

VIII. **Student Learning Outcomes:**

1. Identify the theoretical foundations and concepts related to persuasion.
2. Analyze communication events through the application of ancient and modern theories.
3. Deliver presentations to live audiences drawing from the concepts of persuasion.

## Substantial Change: COMMUNICATION STUDIES 21, Argumentation

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>C-ID:</b>	COMM 120
<b>Transferability:</b>	Transfers to CSU, UC
<b>Cal-GETC Area:</b>	1C: Oral Communication (pending)
<b>IGETC Area:</b>	1C: Oral Communication
<b>CSU GE Area:</b>	A1 - Oral Communication; A3 - Critical Thinking
<b>SMC GE Area:</b>	None
<b>Degree Applicability:</b>	Credit - Degree Applicable
<b>Advisory:</b>	Eligibility for English 1

### Rationale

Updating Course Content and SLOs in META to match CalGETC requirements

#### I. Catalog Description

This course provides students with the foundational knowledge of argumentation and debate concepts and theories to successfully dissect and deliver arguments in distinct contexts and public speaking settings and to critically evaluate the arguments of others. The course covers concepts, such as Aristotle's proof of ethos, pathos, and logos, audience analysis, ethics in argumentation, critical listening, and effective verbal and nonverbal practices for effective argumentation. Lastly, the course includes analysis of strong evidence and the process of reasoning needed for effective arguing and presentation of arguments to live audiences.

#### 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. Argumentation and Debate, Freeley and Steinberg, -Cengage © 2014, ISBN: 978-1133311607
2. Advocacy and Opposition, An Introduction fo Argumentation, 7th, Rybacki and Rybacki., -Pearson © 2011, ISBN: 978-0205781188
3. Argumentation and Critical Decision Making, 8th, Reike, R., Sillars, M., Pearson © 2012, ISBN: 978-0205210596
4. Arguments and Arguing: The Products and Process of Human Decision Making, 4th, Hollihan and Baaske, Waveland Press © 2022, ISBN: 978-1-4786-4769-0
5. Win Every Argument: The Art of Debating, Persuading, and Public Speaking, Hasan, Macmillan © 2023, ISBN: 978-1250853479

#### III. Course Objectives

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

1. Identify foundational concepts in oral communication and argumentation, including Aristotle's concepts of ethos, pathos, and logos
2. Examine complex and diverse audiences to refine their sensitivity to demographic differences, diversity, equity, inclusion, belonging, and accessibility
3. Demonstrate skills of reasoning, critical analysis, and using evidence/supporting materials from primary and secondary sources for credibility, accuracy, and relevance in their arguments and the arguments of others
4. Demonstrate ethical communication practices, including truthfulness, accuracy, honesty, and effective reasoning
5. Demonstrate effective delivery techniques through a variety of well-prepared faculty-supervised and faculty-evaluated speeches delivered to a live audience
6. Employ effective verbal and nonverbal practices while delivering a speech and managing communication apprehension
7. Apply rhetorical principles in argumentation to analyze historical and contemporary public discourses and to provide constructive criticism to peers and others

**IV. Methods of Presentation:**

Lecture and Discussion, Observation and Demonstration, Online instructor-provided resources, Distance Education, Other: Analysis of written and oral public argument Group discussion and debate Online speech and/or debate video creation.

**V. Course Content**

<u>% of Course</u>	<u>Topic</u>
6.000%	Definitions of communication, informative speaking, persuasive speaking, and arguments
6.000%	Audience analysis, including demographic differences, diversity, equity, inclusion, belonging, and accessibility
6.000%	Fields of argument, such as public, interpersonal, legal, business, political
6.000%	Ethos, pathos, and logos
6.000%	Phrasing and analyzing propositions, such as factual, value and policy propositions
6.000%	Research (primary and secondary sources) and credible evidence
6.000%	Phrasing, identifying, and analyzing arguments, such as the Toulmin model and stock issues analysis
6.000%	Identification and avoidance of fallacies
6.000%	Presentation and debating skills, including verbal and nonverbal delivery, constructive arguments, refutation and cross-examination
40.000%	Well-prepared faculty-supervised and faculty-evaluated speeches to a live audience
6.000%	Review and provide constructive criticism for peer and other presentations
100.000%	Total

**VI. Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
25%	Exams/Tests: Reading quizzes, midterm, and final.
10%	Homework
40%	Oral Presentation: Speech and debate presentations.
25%	Research Projects: Evidence-based argument development.
100%	Total

**VII. Sample Assignments:**

**Sample Assignment :** Analyze a written argument using the Toulmin Model, focusing on identifying the author's claims, reasons, and evidence. Discuss what types of arguments are used and whether they are logical or fallacious. Test the sources and evidence for strengths and weaknesses.

**Sample Assignment:** Write a research paper examining solid arguments for and against a political current event of domestic and/or international importance, utilizing credible sources.

**Sample Assignment:** Participate in a debate, using several credible sources, as the proponent or opponent of a particular resolution.

**Sample Assignment:** Prepare and deliver a speech that includes informative and persuasive elements, such as ethos, pathos and logos using evidence from credible sources to support arguments which support the thesis.

**VIII. Student Learning Outcomes:**

1. Construct effective arguments to deliver to live audiences and in distinct public speaking or other settings.
2. Integrate individual pieces of evidence into arguments that include informative and persuasive elements.
3. Discriminate between strong and weak forms of reasoning, especially arguments that rely on fallacies.
4. Identify theories and concepts that are foundational in the study of argumentation.

## New Course: ENGLISH 71, Introduction to Creative Writing

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU, UC (pending review)
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Advisory:</b>	Eligibility for ENGL 1 required

### Rationale

Addition of advisory for re-submission for UC transfer

### 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, Visiting Lecturers, Group Work, Discussion, Other: 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

% of Course	Topic
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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.

**ADVISORY Checklist and Worksheet: ENGL 71**  
**Proposed Advisory: Eligibility for ENGL 1**

**SECTION 1 - CONTENT REVIEW:**

Criterion	N/A	Yes	No
1. Faculty with appropriate expertise have been involved in the determination of the advisory.		<b>X</b>	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.		<b>X</b>	
3. Selection of this advisory is based on tests, the type and number of examinations, and grading criteria.		<b>X</b>	
4. Selection of this advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.		<b>X</b>	
5. The body of knowledge and/or skills which are recommended for success before enrollment have been specified in writing (see below).		<b>X</b>	
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.		<b>X</b>	
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.		<b>X</b>	
8. The body of knowledge and/or skills taught in the advisor are not an instructional unit of this course.		<b>X</b>	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.		<b>X</b>	

**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: ENGL 71							
		A	B	C	D	E	F	G	H
EXIT SKILLS From: ENGL 1	1	X							
	2								
	3								
	4								
	5								
	6								
	7								
	8								

## New Course: ENGLISH 72, Writing in Fiction

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU, UC (pending review)
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Prerequisite(s):</b>	ENGL 71
<b>Advisory:</b>	Eligibility for ENGL 1 required

### Rationale

Addition of advisory for re-submission for UC transfer

### 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, Distance Education, Individualized Instruction, Online instructor-provided resources, Other: 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
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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.

**ADVISORY Checklist and Worksheet: ENGL 72**  
**Proposed Advisory: Eligibility for ENGL 1**

**SECTION 1 - CONTENT REVIEW:**

Criterion	N/A	Yes	No
1. Faculty with appropriate expertise have been involved in the determination of the advisory.		<b>X</b>	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.		<b>X</b>	
3. Selection of this advisory is based on tests, the type and number of examinations, and grading criteria.		<b>X</b>	
4. Selection of this advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.		<b>X</b>	
5. The body of knowledge and/or skills which are recommended for success before enrollment have been specified in writing (see below).		<b>X</b>	
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.		<b>X</b>	
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.		<b>X</b>	
8. The body of knowledge and/or skills taught in the advisor are not an instructional unit of this course.		<b>X</b>	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.		<b>X</b>	

**ENTRANCE SKILLS RECOMMENDED FOR SUCCESS IN: ENGL 72**

*(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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		<b>ENTRANCE SKILLS FOR: ENGL 72</b>							
		A	B	C	D	E	F	G	H
EXIT SKILLS From: ENGL 1	1	X							
	2								
	3								
	4								
	5								
	6								
	7								
	8								

## New Course: ENGLISH 73, Writing in Poetry

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU, UC (pending review)
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Prerequisite(s):</b>	ENGL 71
<b>Advisory:</b>	Eligibility for ENGL 1 required

### Rationale

Addition of advisory for re-submission for UC transfer

### 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 five 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, 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

% of Course	Topic
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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

<u>% of Course</u>	<u>Topic</u>
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.



**ADVISORY Checklist and Worksheet: ENGL 73**  
**Proposed Advisory: Eligibility for ENGL 1**

**SECTION 1 - CONTENT REVIEW:**

Criterion	N/A	Yes	No
1. Faculty with appropriate expertise have been involved in the determination of the advisory.		<b>X</b>	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.		<b>X</b>	
3. Selection of this advisory is based on tests, the type and number of examinations, and grading criteria.		<b>X</b>	
4. Selection of this advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.		<b>X</b>	
5. The body of knowledge and/or skills which are recommended for success before enrollment have been specified in writing (see below).		<b>X</b>	
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.		<b>X</b>	
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.		<b>X</b>	
8. The body of knowledge and/or skills taught in the advisor are not an instructional unit of this course.		<b>X</b>	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.		<b>X</b>	

**ENTRANCE SKILLS RECOMMENDED FOR SUCCESS IN: ENGL 73**

*(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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		<b>ENTRANCE SKILLS FOR: ENGL 73</b>							
		A	B	C	D	E	F	G	H
<b>EXIT SKILLS From: ENGL 1</b>	1	X							
	2								
	3								
	4								
	5								
	6								
	7								
	8								

## New Course: ENGLISH 74, Writing in Creative Nonfiction

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	0.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU, UC (pending review)
<b>Degree Applicability:</b>	NONE
<b>Prerequisite(s):</b>	ENGL 71
<b>Advisory:</b>	Eligibility for ENGL 1 required

### Rationale

Addition of advisory for re-submission for UC transfer

### 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

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.”

**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.
3. 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.

**ADVISORY Checklist and Worksheet: ENGL 74**  
**Proposed Advisory: Eligibility for ENGL 1**

**SECTION 1 - CONTENT REVIEW:**

Criterion	N/A	Yes	No
1. Faculty with appropriate expertise have been involved in the determination of the advisory.		<b>X</b>	
2. The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards.		<b>X</b>	
3. Selection of this advisory is based on tests, the type and number of examinations, and grading criteria.		<b>X</b>	
4. Selection of this advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.		<b>X</b>	
5. The body of knowledge and/or skills which are recommended for success before enrollment have been specified in writing (see below).		<b>X</b>	
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.		<b>X</b>	
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.		<b>X</b>	
8. The body of knowledge and/or skills taught in the advisor are not an instructional unit of this course.		<b>X</b>	
9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.		<b>X</b>	

**ENTRANCE SKILLS RECOMMENDED FOR SUCCESS IN: ENGL 74**

*(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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		<b>ENTRANCE SKILLS FOR: ENGL 74</b>							
		A	B	C	D	E	F	G	H
EXIT SKILLS From: ENGL 1	1	X							
	2								
	3								
	4								
	5								
	6								
	7								
	8								