SANTA MONICA COLLEGE
ACADEMIC SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda
Wednesday, November 1, 2023, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)

Guests and members of the public may attend via Zoom:
Join from PC, Mac, Linux, iOS or Android: https://cccconfer.zoom.us/j/96386192571

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

Or Telephone:
+1 669 900 6833 (US Toll)
+1 669 444 9171 (US Toll)
+1 346 248 7799 (US Toll)
+1 253 215 8782 (US Toll)
+1 564 217 2000 (US Toll)
+1 646 876 9923 (US Toll)
+1 646 931 3860 (US Toll)
+1 301 715 8592 (US Toll)
+1 312 626 6799 (US Toll)
+1 386 347 5053 (US Toll)
Meeting ID: 963 8619 2571
International numbers available: https://cccconfer.zoom.us/u/abqJVu9Gkv

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

Members:

Sal Veas, *Chair*	Javier Cambron	Aileen Huang	Redelia Shaw
Dione Carter, *Vice Chair*	Evelyn Chantani	Alex Ibaraki	Scott Silverman
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

V. Chair's Report

VI. Information Items

1. Curriculum Orientation *(continued)*
   - Printed agendas
   - Meetings and related actions
   - Brown Act Requirements
   - Past Practices
2. Annual Curriculum Auto-Approval Certification
3. Work-Based Learning Catapult Training
4. UC 2023-2024
   - APPROVED:
     - AQUA 1, 10A
     - BIOL 32, 35
     - DANCE 31B, 32B
     - ETH ST 6, 7, 8
     - ENGL 63
     - HIST 51
     - GEOG 12/GEOL 12
     - KIN PE 34D
     - PSYCH 33
     - SPAN 1A/1B
     - VAR PE 11D
   - DENIED:
     - AQUA 3
     - BIOL 31
     - ENGL 71, 72, 73, 74
     - GEOL 6
     - KOREAN 3

(Non-Substantial Changes)
5. ACCTG 40A Data Analytics for Accounting (minor updates to course description)
6. DANCE 5 Dance History (minor updates to course description; SLOs; course objectives; course content; methods of presentation; textbooks; assignments)
7. DANCE 20 World Dance Styles and Forms (minor updates to course description)
8. MUSIC 33 Jazz in American Culture (minor updates to course description; SLOs; objectives; methods of presentation; methods of evaluation; textbooks)
9. PHOTO 1 Introduction to Photography (minor updates to course description; SLOs; course content; methods of evaluation; assignments; DE application)

VII. Action Items

(Consent Agenda: Program Maps)

(Courses: New)

(Courses: Substantial Changes)

VIII. New Business

IX. Old Business

X.   Adjournment

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

The next Curriculum Committee meeting is November 15, 2023.

![Santa Monica College Academic Senate logo]

SANTA MONICA COLLEGE
ACADEMIC SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Minutes
Wednesday, October 18, 2023, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)
Zoom (guests/members of the public)

Members Present:

Sal Veas, *Chair*	Walter Butler	Susan Fila	Justin Liu (A.S.)
Dione Carter, *Vice Chair*	Susan Caggiano	Christina Gabler	Jacqueline Monge
Bren Antrim	Javier Cambron	Walker Griffy	Estela Narrie
Jason Beardsley	Lisa Collins	Aileen Huang	Scott Silverman
Mary Bober	Rachel Demski	Alex Ibaraki	Audra Wells
Fariba Bolandhemat			

Members Absent:

Sharlene Joachim*	Redelia Shaw	Briana Simmons	Lydia Strong

*Attended via Zoom – 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:

Evelyn Chantani	Nicolai Kalisch	Jesus Lopez	Olivia Vallejo
Jinan Darwiche	Koda Kol	Howard Stahl	

(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 3:05 pm. Motion to approve the agenda with no revisions.
Motion made by: Scott Silverman; **Seconded by:** Estela Narrie
The motion passed unanimously.

II. Public Comments
None

III. Announcements
Bren Antrim is leaving Curriculum Committee; Evelyn Chantani is joining us today and will be the new Librarian representative for Curriculum. The Curriculum Committee is going to miss Bren, and all of the work, expertise, and insight they brought to the committee tremendously!

IV. Approval of Minutes
Motion to approve the minutes of October 4, 2023 with no revisions.
Motion made by: Scott Silverman; **Seconded by:** Christina Gabler
The motion passed unanimously.

V. Chair's Report
We have Jesus Lopez from Mathematics visiting as a guest today – awaiting appointment as the Curriculum Representative for Mathematics.

VI. Information Items

1. Curriculum Orientation *(continued)*
   - Printed agendas
   - Meetings and related actions
   - Brown Act Requirements
   - Past Practices

2. Annual Curriculum Auto-Approval Certification
   All Information Items, including the Curriculum Orientation and the Annual Curriculum Auto-Approval Certification will be moved to the November 1, 2023 meeting for time.

   (Non-Substantial Changes)
3. COM ST 9 Introduction to Communication Studies (minor updates to course description, SLOs, course objectives, methods of presentation, textbooks, assignments, DE application)
4. COM ST 14 Oral Interpretation: Performing Literature Across Cultures (minor updates to methods of evaluation, textbooks, DE application)
5. COM ST 310 Organizational and Small Group Communication (minor updates to SLOs, course content, methods of presentation, DE application)

VII. Action Items

(Consent Agenda: Emergency DE to Fully Online and/or Hybrid)
a. COUNS 901 Transition to College
b. COUNS 902 Career and Workforce Readiness
   Motion to approve consent agenda of Emergency DE to Fully Online/Hybrid for COUNS 901 (VII. a.) and COUNS 902 (VII. b.) with revision to question 4 (Instructor's Technical Qualifications) to remove training requirements, and question 7 (Representative Online Activity) to narratively explain the specific assignment.
   Motion made by: Susan Caggiano; **Seconded by:** Scott Silverman
   The motion passed unanimously.

(Courses: New)
c. CS 310 Cloud Systems Programming
   Motion to approve CS 310 with no revisions.
   Motion made by: Estela Narrie; **Seconded by:** Susan Caggiano
   The motion passed unanimously.

d. CS 320 Cloud Developer
   Motion to approve CS 320 with no revisions.
   Motion made by: Scott Silverman; **Seconded by:** Fariba Bolandhemat
   The motion passed unanimously.

e. CS 325 Ethics for IT Professionals (Prerequisite: ENGL 300)
   Motion to approve CS 325 with no revisions.
   Motion made by: Aileen Huang; **Seconded by:** Scott Silverman
   The motion passed unanimously.

   Motion to approve CS 325 prerequisite of ENGL 300 with no revisions.
   Motion made by: Estela Narrie; **Seconded by:** Susan Caggiano
   The motion passed unanimously.

   Motion to approve CS 325 prerequisite of ENGL 300 with no revisions.
   Motion made by: Walker Griffy; **Seconded by:** Susan Caggiano
   The motion passed unanimously.

f. CS 330 Cloud Operations Technologies and Tools (Prerequisite: CS 320)

g. CS 340 System Virtualization Fundamentals (Prerequisite: CS 310)
h. CS 350 Collaboration Technologies and Tools
i. CS 405 Cloud Capstone I (Prerequisite: CS 330)
j. CS 410 Cloud Capstone II (Prerequisite: CS 405)
k. CS 440 Cloud Patterns (Prerequisite: CS 330)
l. CS 450 Cloud Certification Bootcamp (Prerequisite: CS 330
m. MEDIA 310 Race, Gender, and Computing
   New courses CS 330 (VII. f.), CS 340 (VII. g.), CS 350 (VII. h.), CS 405 (VII. i.), CS 410 (VII. j.), CS 440 (VII. k.), CS 450 (VII. l.), MEDIA 310 (VII. m.) tabled for tabled for a future Fall 2023 meeting.

(Courses: Distance Education)
n. CS 310 Cloud Systems Programming
o. CS 320 Cloud Developer
p. CS 325 Ethics for IT Professionals
   Motion to approve distance education for CS 310 (VII. n.), CS 320 (VII. o.), and CS 325 (VII. p.) as a block with no revisions.
   Motion made by: Walker Griffy; **Seconded by:** Fariba Bolandhemat
   The motion passed unanimously.

q. CS 330 Cloud Operations Technologies and Tools
r. CS 340 System Virtualization Fundamentals
s. CS 350 Collaboration Technologies and Tools
t. CS 405 Cloud Capstone I
u. CS 410 Cloud Capstone II
v. CS 440 Cloud Patterns
w. CS 450 Cloud Certification Bootcamp
x. MEDIA 310 Race, Gender, and Computing
   Distance Education for CS 330 (VII. q.), CS 340 (VII. r.), CS 350 (VII. s.), CS 405 (VII. t.), CS 410 (VII. u.), CS 440 (VII. v.), CS 450 (VII. w.), MEDIA 310 (VII. x.) tabled for a future Fall 2023 meeting.

(Programs: New)
y. Cloud Computing Bachelor of Science Degree
   Cloud Computing Bachelor of Science Degree tabled for a future Fall 2023 meeting.

(Programs: Revisions)
z. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda
   Motion to approve changes to degrees, certificates, and program maps as a result of courses considered on this agenda.
   Motion made by: Scott Silverman; **Seconded by:** Lisa Collins
   The motion passed unanimously.

VIII. New Business
   None

IX. Old Business
   None

X. Adjournment
   Motion to adjourn the meeting at 5:07 pm.
   Motion made by: Susan Caggiano; **Seconded by:** Dione Carter
   The motion passed unanimously.

	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)	Intersession Option? - YES -- (MAX of 8 units)	REVIEWER COMMENTS/NOTES: Also include HERE any recommendations made by mapping team for RE, GE, or EL identified in the original map OVERALL COMMENTS CAN BE MADE IN TEXT BOX AT BOTTOM OF SPREADSHEET
				Esthetician / CoA					**N/A**		
SEMESTER 1	COSM 10A	1	PR			1	3			YES	1st 8 weeks
	COSM 10B	2	PR			1	3			YES	1st 8 weeks
	COSM 18	3	PR			1	3			YES	1st 8 weeks
	COSM 20	4	PR			1	3				1st 8 weeks
	COSM 30	5	PR			1	3				1st 8 weeks
	COSM 28A	6	PR			1	3		COSM 18 (P)	YES	2nd 8 weeks
	COSM 28B	7	PR			1	3		COSM 18 (P)	YES	2nd 8 weeks
	COSM 38	8	PR			1	3		COSM 18 (P)		2nd 8 weeks
	COSM 38B	9	PR			1	3		COSM 18 (P)		2nd 8 weeks
	COSM 38C	10	PR			1	3		COSM 18 (P)		2nd 8 weeks
	COSM 95	11	PR			1	3		Completion of all beginning course		2nd 8 weeks - COSM 95A/B/C/or D
SEMESTER 2	COSM 48	1	PR			1	3		COSM 18 (P)		1st 8 weeks
	COSM 48B	2	PR			1	3		COSM 18 (P)	YES	1st 8 weeks
	COSM 50E	3	PR			1	3	Completion of min 400 hours of Esthetician coursework		YES	1st 8 weeks
	COSM 64	4	PR			2	6			YES	1st 8 weeks
	COSM 95	5	EL			1	3		Completion of all beginning course		1st 8 weeks - COSM 95A/B/C/or D
	TOTAL Semester 2					**6**	**18**				
SEMESTER 3											
	TOTAL Semester 3					**0**	**0**				
SEMESTER 4											
	TOTAL Semester 4					**0**	**0**				

New Course: EMERITUS – OCC E21, The Perils of Social Media

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

Rationale

The purpose of this course is to reduce the digital generation gap between younger and older adults when it comes to social media usage. By offering this course specifically designed for older adults, we aim to bridge this gap and help them embrace the digital world. By understanding the power and influence of social media, older adults can engage in meaningful discussions, connect with family and friends, stay informed about current events, and have a voice in the digital space.

I. **Catalog Description**

This course will teach older adults the power and influence of social media such as Instagram, Facebook, Twitter, YouTube, TikTok, and many others. Politicians, pundits, celebrities, and influencers all use some form of social media, in order to get their message across to their audience. But with great power comes great responsibility. This class will teach students the critical thinking skills needed to discern the advantages of the use of social media, and the perils that come along with it.

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. Foster digital literacy and critical thinking skills: Equip older adults with the necessary skills to navigate social media platforms securely and responsibly. Teach them how to evaluate information, identify reliable sources, and critically assess the credibility of content shared on social media.
2. Develop a foundational understanding of social media platforms: Provide older adults with a comprehensive overview of popular social media platforms such as Instagram, Facebook, Twitter, YouTube, TikTok, and others. This includes understanding their features, functionalities, and purpose.

IV. **Methods of Presentation:**

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

V. **Course Content**

% of Course	Topic
20.000%	Information literacy and misinformation
20.000%	Critically evaluating online content
20.000%	Fact checking and evaluating sources
10.000%	Influencers
10.000%	Tik Tok and similar platforms
10.000%	Facebook and similar platforms
10.000%	Impacts of Social Media on Youth

100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
100%	Other: There are no grades for Emeritus classes, as it is a noncredit program. Thus, there are no assignments.
100%	Total

VII. **Sample Assignments:**
Tik Tok: Look at various Tik Tok posts on the topic of the social security (or another timely and relevant current event) and conduct your own research to separate fact from fiction.
Facebook: Please join a Facebook community and actively participate in the chat. Identify content others post that you think is questionable (not that you disagree with, but something you think may not be factual. You will learn skills to vet what members of the community are posting appropriate content and will learn how to report those that do not.

VIII. **Student Learning Outcomes:**
1. Understand what social media is, the various channels through which it operates, and its role in information dissemination.
2. Discern the pros and the cons of using social media as it pertains to accessing information.
3. Differentiate fact from fiction, opinion from gospel truth, with the use of critical thinking skills.

E OCC E21 Distance Education Application
☑ Fully Online
☑ Online/Classroom Hybrid (not a delivery option when campus is closed)
☑ Approved for Online Delivery in Emergency Contexts Only ("AODECO")

1a. Instructor - Student Interaction:
The instructor will email information to registered and wait-listed students via mProfessor, at least forty-eight hours prior to the first class meeting. 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, 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 virtual communication tools available (i.e. Canvas, Zoom, etc.), 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: Describe the nature and expected frequency of student-student interactions:
Student to student interactions during class time will be through instructor-guided discussion. In addition, breakout rooms may be provided in order for students to have small group discussions. Student to student interactions outside this class are completely optional, as they not required by the curriculum. Students are free to communicate with each other via email or phone if questions arise or for social interaction to amplify the classroom community. For an asynchronous offering of this class, student-to-student interaction will take place via the available learning management systems. 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:

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

% of grade	Activity	Assessment Method
100.00%	NO Grades in Emeritus	There are no grades for Emeritus classes, as it is a noncredit program. Thus, there are no assignments.

4. Instructor's Technical Qualifications:

Instructors should be familiar with how to use videoconferencing software (ex: Zoom) or the LMS (ex: Canvas). Emeritus has provided support to instructors as they set up their videoconferencing classrooms, and walked them through doing so, and sending the link out to enrolled students through mProfessor. The instructor should be knowledgeable of accessibility resources on and off-campus, as well as how to connect students to their own technical help, including the Chrome Book loaner program.

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) or on the main www.smc.edu site, as well as referrals to Campus Police, Center for Students with Disabilities, Campus Health, Student IT Help, the Chromebook loaner program, and more.

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, alterntive text and headings. Emeritus instructors are used to accommodating accessibility concerns proactively as well as those raised by students.

7. Representative Online Lesson or Activity:

"The Good, Bad and Ugly of Tik Tok"
Description: This online lesson aims to engage students in the use and misuse of Tik Tok by individuals and corporations. Students will be taught what Tik Tok is, the ways people use it to promote themselves or their brands, insights into the algorithms that drive traffic to various feeds, and phenomena such as the Tik Tok challenges.

Introduction (Multimedia Presentation):
Through a combination of a slidedeck and in screensharing from a smart phone, tablet or browser, students will:

1. Watch various Tik Tok dance videos or other challenges - both good (like the Ice Bucket challenge) and bad (some of the harmful and risky challenges promoted by users).
2. Collectively, in the class, create a Tik Tok post.
3. View several influencer/brand/product advertising posts, and visit the suggested links of the affiliate marketers - discuss the pros and cons of affiliate marketing and influencer marketing.
4. Discuss algorithms that control the feed - the narrative of what people see when they're on the platform.

Due to the likely limitation of the instructor not being able to see what the student is doing on their own device, the slidedeck and instructional aids will be made available for class during and after class.

Once the lecture has finished, questions to ask and discuss:
1) What would you define as the benefits of Tik Tok and similar platforms?
2) In what ways do influencers leverage Tik Tok to generate revenue?
3) Would you feel comfortable clicking the link to a product you see on Tik Tok?

Substantial Change: ACCOUNTING 45/BUSINESS 45, Individual Financial Planning

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC
CSU GE Area:	B4 - Mathematics/Quantitative Thinking
SMC GE Area:	Area IV-B: Language and Rationality (Group B) Option 1
Prerequisite(s):	Elementary Algebra
Degree Applicability:	Credit – Degree Applicable

I. **Catalog Description**
This course provides students with the tools to achieve their personal financial goals. It will help them make informed decisions related to spending, saving, borrowing, and investing by training them to apply quantitative reasoning concepts to solve problems. Topics covered include personal financial planning; money management; tax strategy; consumer credit; purchasing decisions; insurance; investing in stocks, bonds, and mutual funds; retirement; and estate planning.

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. Personal Finance, 13th, Kapoor, Dlabay, Hughes, McGraw-Hill/Irwin © 2020, ISBN: 9781264091980
   2. Focus on Personal Finance, 7th, Kapoor, Dlabay, Hughes, Hart, McGraw-Hill © 2021, ISBN: 9781265387860

III. **Course Objectives**
Upon completion of this course, the student will be able to:
   1. Analyze the process for making personal financial decisions, develop personal financial goals, and calculate time value of money situations associated with personal financial decisions. Assess personal and economic factors that influence personal financial planning.
   2. Recognize relationships among financial documents and money management activities, create a system for maintaining personal financial records, develop a personal balance sheet and cash flow statement, create and implement a budget, and calculate savings needed to achieve financial goals.
   3. Describe the importance of taxes for personal financial planning, calculate taxable income and the amount owed for federal income tax, and prepare a federal income tax return.
   4. Analyze factors that affect selection and use of financial services. Calculate the cost of various payment methods, and interest earnings from savings plans.
   5. Define consumer credit and analyze its advantages and disadvantages, differentiate among various types of credit, assess his/her credit capacity and build a credit rating, analyze the major sources of consumer credit, determine the cost of credit by calculating interest using various interest formulas, develop a plan to manage personal debt, and assess the financial implications of consumer purchasing decisions.
   6. Evaluate available housing alternatives. Analyze the rent versus buy scenarios in housing by computing total renting costs and total buying costs. Determine affordability for home purchase by computing the affordable amounts for mortgage loan, monthly mortgage payment, and the home purchase price.
   7. Develop a risk management plan using property, liability, homeowner's/renter's, automobile, health and disability income, and life insurance. Calculate insurance coverage under automobile and homeowner's insurance programs. Compare different health insurance plans by calculating reimbursement amounts. Determine the needs for life insurance under different computational approaches.
   8. Explain the importance of an investment program. Apply the time value of money to calculate investment returns, and compute the impact of tax on investments. Describe how safety, risk, income, growth, and liquidity affect investment decisions, and identify the major types of investment alternatives.
   9. Recognize the importance of retirement planning, and analyze his/her current assets and liabilities for retirement. Calculate the accumulation in a retirement account using the time value of money concept. Analyze the personal aspects of estate planning, and assess the legal aspects of estate planning. Distinguish among various types of formats of wills, and calculate estate tax and gift tax.

IV. **Methods of Presentation:**
Lecture and Discussion, Other Methods: Problem Solving, Interactive Discussions, Case Studies

V. **Course Content**

% of Course	Topic
7.000%	Personal Financial Planning: An Introduction
8.000%	Money Management Strategy: Financial Statement and Budgeting
7.000%	Banking Services: Savings Plans and Payment Accounts
7.000%	Taxes in your financial plan
8.000%	Consumer credit: advantages, disadvantages, sources and costs
7.000%	Consumer purchasing strategies and wise buying of motor vehicles
7.000%	Selecting and financing housing
7.000%	Home and Automobile Insurance
7.000%	Health and Disability Insurance
7.000%	Life Insurance
7.000%	Investing Fundamentals
7.000%	Investing in Stocks; Investing in Bonds
7.000%	Investing in Mutual Funds
7.000%	Retirement Planning; Estate Planning
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
17%	Final exam
31%	Homework
24%	Quizzes
11%	Written assignments
17%	Exams/Tests
100%	Total

VII. **Sample Assignments:**
Assignment 1: Prepare personal financial and non-monetary goals, a personal balance sheet, and a personal cash flow statement for the month.
Assignment 2: Complete an analysis of buying versus leasing a vehicle by computing the total purchase costs and total leasing costs involved in the decision

VIII. **Student Learning Outcomes:**
1. Make informed decisions related to personal spending, saving, borrowing, and investing.
2. Apply the principles of personal finance to develop a comprehensive plan related to their own financial goals, and explain the personal and interpersonal impact of carrying excessive debt, including physiological consequences.
3. Demonstrate a level of engagement in the subject matter that reveals their understanding of the value of the course content beyond the task itself, specifically as it relates to linking the relevance of course content to careers in business and accounting and their personal lives.

Substantial Change: ARCHITECTURE 11, Design Communication 1

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2024

Rationale

Update: The lab hours are adjusted for this course, however, this change does not affect the course units. Given that we do not have a lab tech, our lab times in the past accounted for instructors assisting students with rudimentary software questions and concepts. However, with more students relying heavily on online sources (Youtube, LinkedIn Learning, Google, and online/video tutorials), we are reducing the overall lab hours by one hour.

I. **Catalog Description**

Three dimensional drawing for interior and architectural designers with an emphasis on simplified systems of linear perspective drawing and the fundamentals of quick sketching. Studies include an introduction to perspective and rendering of interior installations using size, scale, and shading to show depth and 3D form.

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. Design Drawing, 3, Francis D.K. Ching, Wiley © 2019, ISBN: 9781119508595
2. Architectural Drawing Course: Tools and Techniques for 2D and 3D Representation, 2, Mo Zell, BES Publishing © 2018, ISBN: 9781438011158

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Develop illustration skills to visually convey ideas
2. Demonstrate an understanding of the principles of various types of drawing techniques: one-point, two-point, and three-point perspective, axonometric, oblique, and isometric.
3. Develop perspective sketches from a variety of sources such as orthographic drawings, digital images or photography, and the built environment.
4. Observe, analyze, and develop drawings from sight.
5. Demonstrate an understanding of basic light logic.
6. Manipulate surface textures and materials, i.e. reflections, wood grain, glass, metal, plastic, soft and hard surfaces; with the use of different medias, such as markers, colored pencils, pastels, and ink.

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Critique, Projects

V. **Course Content**

% of Course	Topic
10.000%	Free-hand sketching
5.000%	Paraline Drawings (Axonometric, Isometric, Oblique)
10.000%	Converting Orthographic views to perspectives
20.000%	Drawing perspectives (freehand and mechanical - 1 and 2 point)
10.000%	Develop perspectives using photographs and digital modeling
10.000%	Light Logic (tonal shading)
10.000%	Cast shadows and reflections
10.000%	Surface, textures, and materials

15.000%	Using different media such as markers, pastels, ink, colored pencils, and 3D and photo editing software.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
80%	Projects: 4 to 6 projects ranging from 10-20% each
20%	Class Work: Exercises and discussions
100%	Total

VII. **Sample Assignments:**
Perspectives: Perspectives: Develop perspectives from measured orthographic plans and elevations. The project must demonstrate correct technical skills and include original design work. Projects are presented in class.
Renderings: Renderings: You will utilize many of the skills learned in class to develop rendered perspectives of an interior space. The renderings will correctly depict cast shadows, materials, textures and color. Projects are presented in class.

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Develop, reproduce, and present a set of professional quality perspectives and rendered drawings of interior or exterior space.
3. Observe, analyze, and document space to better understand the built environment.

Substantial Change: ARCHITECTURE 21, Design Communication 2

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2024

Rationale

The lab hours are adjusted for this course, however, this change does not affect the course units. Given that we do not have a lab tech, our lab times in the past accounted for instructors assisting students with rudimentary software questions and concepts. However, with more students relying heavily on online sources (Youtube, LinkedIn Learning, Google, and online/video tutorials), we are reducing the overall lab hours by one hour. Additionally, we are adding the industry title of the software taught in the course in the course description.

I. **Catalog Description**

This course uses Autodesk AutoCAD to develop the fundamentals of communicating ideas through the integration of computer graphics and traditional drawing. Emphasis is placed on developing skills in 2D drafting and architectural drawings.

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. <u>Mastering AutoCAD 2019 and AutoCAD LT 2019</u>, 1, George Omura, Sybex © 2018, ISBN: 978-1119495000
2. <u>AutoCAD 2019 for Beginners</u>, 6, CADfolks, CreateSpace Independent © 2018, ISBN: 978-1719344623

III. **Course Objectives**

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

1. Identify and draft orthographic drawings including plan, section and elevation.
2. Understand the difference between orthographic drawings and perspectives.
3. Utilize computer software programs for architectural drafting.
4. Apply text, dimensions, hatches, and layers to drawings.
5. Demonstrate an understanding of the use of external references, raster images, blocks, symbols libraries
6. Produce industry standard sheets for construction documents.
7. Demonstrate an understanding of scale as it applies to drafting and plotting.
8. Explain how to export drawings to an industry wide standard such as PDF (Portable Document Format) and to other software applications.

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Critique, Projects

V. **Course Content**

% of Course	Topic
30.000%	2D drawing and editing commands
10.000%	Layers
20.000%	Hatching, drawings symbols, text
20.000%	Dimensions, scale, sheets, cross referencing
10.000%	Blocks and external references
10.000%	Plotting and exporting files
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
80%	Projects: 4 to 6 projects ranging from 10-20% each
20%	Class Work: Exercises and discussions
100%	Total

VII. **Sample Assignments:**

Floor Plans: Draft a set of floor plans for a previously established building. Then design the furniture layout for the space. Floor plans will be scalable and have dimensions, room names, furniture and flooring designations. Drawings will be plotted to a PDF format and submitted to the instructor for evaluation.

Block Library: Block Library Develop an original set of furniture or landscape blocks. Each of you will draft a different design to share with the rest of the class to build a personal Block Library.

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Prepare a simple set of working drawings that reflect design industry standards of content, accuracy, data integrity, and coordination.
3. Print drawings to scale with appropriate dimensions, text, symbols, and cross referencing.

Substantial Change: ARCHITECTURE 31, Design Communication 3

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2024

Rationale

The lab hours are adjusted for this course, however, this change does not affect the course units. Given that we do not have a lab tech, our lab times in the past accounted for instructors assisting students with rudimentary software questions and concepts. However, with more students relying heavily on online sources (Youtube, LinkedIn Learning, Google, and online/video tutorials), we are reducing the overall lab hours by one hour. Additionally, we are adding the industry title of the software taught in the course in the course description.

I. **Catalog Description**

Develop advanced skills in two-dimensional and three-dimensional digital drafting and rendering using Autodesk Revit for Interior and Architectural designers.

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. Mastering Autodesk Revit 2020, 1, RObert Yori and Marcus Kim, Sybex © 2019, ISBN: 978-1119570127
2. Design Integration using Autodesk 2019, 6, SDC, SDC © 2018, ISBN: 978-1630571795

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Demonstrate basic understanding of the core concepts of the software.
2. Analyze the ability to set up a project and use the work environment.
3. Create Floor Plans, Sections, Elevations, 3D views, and Family Components.
4. Create renderings and a basic walk-through of a space or building.
5. Apply textures and materials to model.
6. Demonstrate an understanding of how to print or export files to present a completed project to scale and on time.
7. Analyze the collaborative design process with other disciplines.
8. Discuss current and future trends in the industry software.

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Critique, Projects

V. **Course Content**

% of Course	Topic
20.000%	Basic software commands
10.000%	Project Set up
20.000%	Creating Families
10.000%	Lighting
10.000%	Set up views: plan section, elevation, etc.
15.000%	Rendering model, views, and walk-thrus
15.000%	Printing and exporting files to other applications
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
20%	Class Work: Exercises and Discussions
80%	Projects: 2-3 projects ranging from 10-30% each
100%	Total

VII. **Sample Assignments:**

Model a Building: Choose a building to model. The building model will be structural accurate, include materials, light fixtures, furniture and fixtures. Drawings shall be produced for plans, section, elevation, and perspectives. Camera views shall be created from a variety of directions. The model will be rendered from different views and lighting conditions.

Creating Families: Creating Families: Develop an original Family to use in a project. The Family must have a minimum of 3 options in size and configuration and all options shall have materials. The family shall be placed in a student project and submitted for review.

VIII. **Student Learning Outcomes:**

1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Develop a 3D model of an architectural building or space using industry standard software and modeling technology.
3. Render and export a series of 3D views using materials, shading, lighting, and perspectives. Then import and modify views in an editing application.

Substantial Change: ARCHITECTURE 41, Design Communication 4

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Advisory(s):	ARC 31
Proposed Start:	Fall 2024

Rationale
The lab hours are adjusted for this course, however, this change does not affect the course units. Given that we do not have a lab tech, our lab times in the past accounted for instructors assisting students with rudimentary software questions and concepts. However, with more students relying heavily on online sources (Youtube, LinkedIn Learning, Google, and online/video tutorials), we are reducing the overall lab hours by one hour. Additionally, we are adding the industry title of the software taught in the course in the course description.

I. Catalog Description
This is a studio course in 3D Computer Rendering and Animation using the Rhino software. It will cover advanced computer applications in a virtual interior with an emphasis on lighting, textures, and camera angles. Students will create walk-throughs and digital 3D visual representations of interior spaces.

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. <u>Digital Media Series: Rhinoceros</u>, Jinmo Rhee and Eddy Man Kim, Carnegie Melon University © 2019, ISBN: 978-1798011355

III. Course Objectives
Upon completion of this course, the student will be able to:
1. Use industry 3D rendering software to create models which can be used to render exterior and interior views.
2. Import models and textures from other modeling and graphics programs.
3. Apply techniques in lighting and camera placement in order to produce a scene that reflects realism.
4. Use mapping techniques to create realistic textures and finishes.
5. Create lights that are similar to the real environment for light studies of the space.
6. Apply techniques in animation to create realistic walk-throughs.
7. Develop a 3D model for a Virtual Reality setting.

IV. Methods of Presentation:
Lecture and Discussion, Lab, Observation and Demonstration, Critique, Group Work, Projects

V. Course Content

% of Course	Topic
5.000%	Introduction to computer modeling and rendering terms. Introduction to software and the software environment.
10.000%	Commands and techniques for creating 3D objects
10.000%	Commands and techniques for modifying 3D objects
20.000%	Creating and using materials and textures.
20.000%	Creating camera angles and lighting effects to render a scene or animation.
20.000%	Advanced modeling techniques such as nurbs and spline based modeling.
15.000%	Export and output techniques for rendering, animation, or fabrication.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation
10%	Class Work
60%	Projects: 3 projects at 20% each (or a maximum of 30%)
20%	Research Projects
100%	Total

VII. **Sample Assignments:**
3D modeling and rendering: You will be given a project build as a 3D model. The project will include textures and materials to create a realistic space. A minimum of 2 rendered images showing distinctly different views and techniques will be required. These images will be formatted for portfolio and class presentation.
Walk-throughs: You will create a walk through of the building. The presentation video shall be a minimum of 1 minute in duration and showcase key features of the 3D model. Choose one aspect of the building to develop for virtual reality - this can be a part of the walk-through or a specific room or area of the model.

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Students will create realistic renderings and walk-throughs with materials, textures, and lighting.

Substantial Change: ARCHITECTURE 51, Design Communication 5

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	72.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Fall 2024

Rationale

The lab hours are adjusted for this course, however, this change does not affect the course units. Given that we do not have a lab tech, our lab times in the past accounted for instructors assisting students with rudimentary software questions and concepts. However, with more students relying heavily on online sources (Youtube, LinkedIn Learning, Google, and online/video tutorials), we are reducing the overall lab hours by one hour. Additionally, we are adding the industry title of the software taught in the course in the course description.

I. **Catalog Description**

Digitally build and enhance images for professional presentations through the exploration of materials, light, color, texture, and shadows. Emphasis is placed on producing realistic images for professional interior and architectural design work using the Adobe Creative Cloud Suite, including Photoshop and InDesign.

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. Adobe Photoshop CC Classroom in a Book, 1, Andrew Faulkner, Adobe Press © 2019, ISBN: 978-0135261781

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Create, import, and export a variety of file types for editing and use in industry software.
2. Demonstrate a variety of realistic and artistic effects that can be achieved using digital media.
3. Apply knowledge of light, shade and shadow on a 2D drawing to give the illusion of three-dimensional form.
4. Demonstrate ability to represent a variety of materials, textures, and color in digitally realistic images.

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Projects

V. **Course Content**

% of Course	Topic
5.000%	Introduction to course, equipment, and digital media software.
10.000%	Basic commands for creating and building
10.000%	Basic commands for modifying and editing
30.000%	Applying materials, textures, and shadows to images.
20.000%	Rendering a variety of materials and objects (such as reflective materials and people, plants, and other objects).
15.000%	Create, render, and export presentation boards of student work.
10.000%	Create custom library of reusable color palettes, textures, patterns, plants, people, and other objects.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic

10%	Class Participation: Student presentations and discussions
10%	Class Work: Class exercises to reinforce skills.
60%	Projects: 6-8 projects with an individual maximum percentage of 30% (typically 5-10% each).
20%	Final Project
100%	Total

VII. **Sample Assignments:**

Assignment 1: Using the line drawing provided, create a simple but realistic environment using the techniques discussed and demonstrated in class. Requirements: 1. Chair is to be upholstered with a seamless pattern made from one of the provided fabric swatches. Fabric colors;may be altered if necessary to achieve a harmonious setting. 2. Chair must observe proper use of light logic. Use the tools demonstrated in class including the Dodge and Burn tools, feathered selections, painting in modes other than Normal etc. 3. Wall must be decorated with some type of patterned wallpaper using a seamless pattern created from a wallpaper swatch. Swatches will be provided, however, students have the option to use patterned wallpaper of their own choosing. 4. Environment must include some type of patterned flooring. Examples would include: hardwood, ceramic tiles, patterned carpet and throw rugs etc. 5. Once rendering is complete, create one color variation using Hue Saturation, or Color Balance palettes. 6. Students are to incorporate some of their own personality and design sense into the rendering.

Assignment 2: Using the rules of light logic and techniques discussed and demonstrated thus far in class, shade the four basic shapes (rectangle, sphere, cylinder, and cone) using the line drawings provided. Follow the guidelines outlined below for each shape. A. Cubes- following the 2 rules of light logic for rectangular shapes and the techniques discussed and demonstrated in class, use the line drawing provided to illustrate the rectangles outlined below. 1. Block in each side of the rectangles using solid value to represent change of plane. Save as a separate file.(class demo). 2. After blocking in the values (#1) use Hue & Saturation to colorize each rectangle. Make each rectangle a different color. Save as a separate file. (class demo). 3. Using the gradient tool, assign different gradient values to each plane so as to represent basic light logic. Save as a separate file. (class demo). 4. Using cubes #3 as a base, apply a texture to the rectangles and allowing logic to still show value changes for each plane. B. Spheres- following the basic rules of light logic and the techniques discussed and demonstrated in class; use the line drawing provided to illustrate the spheres as outlined below. 1. Create a custom gradient using the gradient editor and apply it to each sphere to represent light logic . Save as a separate file.(class demo). 2. After shading the spheres using just value (#1) use hue saturation to colorize each sphere. Make each rectangle a different color. Save as a separate file. (class demo). 3. Using the gradient tool, create custom gradients representing different colors but having the same color reflected light to illustrate each sphere.. Save as a separate file. (class demo). 4. Using spheres #3 as a base, apply a texture to the spheres allowing logic to still show the light logic. Save as a separate file. (class demo). C. Cylinders following the basic rules of light logic and the techniques discussed and demonstrated in class; use the line drawing provided to illustrate the cylinders as outlined below. 1. Using the Pen Tool, create the necessary paths around the cylinder and use them to make selections for the different parts of each cylinder, then illustrate the cylinders using correct light logic. When finishes, the lines that originally represented the cylinders should NOT be visible. Save as a separate file.(class demo). 2. Using cylinders #1 as a base, create additional paths for selections, and illustrate cylinders with different size and shaped holes using correct light logic. Save as a separate file. (class demo). 3. Using cylinders #2 as a base, add a different textures to the outside (only) of each cylinder. Save as a separate file. (class demo). 4. Using cylinders #2 as a base, colorize each cylinder then distort the cylinders using PS's Liquefy Filter and then use Chrome Filter to create the illusion of shiny plastic. Save as a separate file. (class demo).

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Students will be able to create realistic perspective renderings using textures, shadows, and lighting using industry software.

Substantial Change: ARCHITECTURE 70, Portfolio

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Advisory(s):	ARC 20 or IARC 20 or ARC 31
Proposed Start:	Fall 2024

Rationale

This course is intended for Architecture and Interior Architecture Students. Students in either field will need a portfolio to transfer to a university, interview for a job, and for continued use in the profession.

I. **Catalog Description**

A look at the importance of portfolios in the design field, the different types of portfolios, and how to create visually cohesive project pages. Students design and build a digital portfolio which can be used for transfer to a university, to apply for employment, or to showcase professional work.

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. Constructing the Persuasive Portfolio, 1, Margaret Fletcher, Routledge © 2016, ISBN: 978-1138860971

III. **Course Objectives**

Upon completion of this course, the student will be able to:
   1. Demonstrate an understanding of the types of portfolios used on the design industry and what should be included.
   2. Ability to document and digitize 2D and 3D project components.
   3. Design a unifying, cohesive set of different projects into a single portfolio.
   4. Create a digital online portfolio for transfer, or job application, or professional work.

IV. **Methods of Presentation:**

Lecture and Discussion, Lab, Observation and Demonstration, Critique, Projects

V. **Course Content**

% of Course	Topic
30.000%	Types of Portfolios
30.000%	Collect, document, catalog, and digitize work
30.000%	Organize and visually set up portfolio with images and text through an editing program such as Adobe InDesign or Photoshop.
10.000%	How to upload portfolio to the web - digital portfolios
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
75%	Portfolios: Students will produce a portfolio with a minimum of 5 pages. Each page will be worth 12% = 60%. The entire portfolio shall be worth 15% for its professional quality and inclusion of cover page, table of contents, and a distinct way finding application.
25%	Class Participation: Students work in small groups or individually to research and discuss what skills should be showcased in a current portfolio. Feedback and discussions on new topics and content are

	ongoing. Participation in discussions and/or written summaries of discussions shall be used for grading.
100%	Total

VII. **Sample Assignments:**

Deciding on what to include: Bring in sketches, drawings, renderings, models, etc. which pertain to a project. Small groups will discuss and give feedback on which information to include on the portfolio page to best understand the design. You shall digitally record the information and shall write up a brief description to be included with the digitized images. Class presentation for feedback is done visually since many portfolios are viewed without the designer in front of them. You will make adjustments and use a common thread for the next pages.

The Finished Portfolio: After all the project portfolio pages are done, you will design a cover for the portfolio, a table of contents an appropriate break down of the projects, and a cover letter which gives pertinent information about the designer. Projects are presented in class both visually and orally.

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Students will demonstrate an understanding of types of portfolios and what information to include to showcase their design project.
3. Students shall develop a portfolio for transfer, job search, or professional work.

Substantial Change: BIOLOGY 31, Fundamentals of Biotechnology 2: From Genes to Proteins

Units:	5.00
Total Instructional Hours (usually 18 per unit):	162.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	6.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Pre/Corequisite(s):	CHEM 10
Prerequisite(s):	BIOL 3 or BIOL 21 or BIOL 30

I. Catalog Description

This course will introduce students to fundamental molecular and protein chemistry techniques that are essential to the biotechnology field and workforce. This course is designed to prepare students to enter the growing biotechnology workforce or to transfer. Students that complete this course will be prepared for the biotechnology internship course and to take the Los Angeles Regional Bioscience/Biotechnology Industry-Valued Credential or equivalent exams. Topics explored in this course include maintaining an industry standard notebook, following and writing SOPs, and utilizing a digital quality management software; lab safety regulations, aseptic technique, and quality control protocols; preparing and sterilizing solutions, reagents, and experimental materials; usage and maintenance of state-of-the-art laboratory equipment; bioinformatics; and amplifying, extracting, purifying, and analyzing polynucleotides and proteins. These concepts are explored by means of class discussions and projects, reading assignments, and lab activities. The course is intended as preparation for the advanced biotechnology skills and methods courses as well as internships. By the end of the course, students should be able to demonstrate competency in following and editing SOPs, explain fundamental molecular and protein chemistry methods, and apply their training to use and maintain laboratory equipment.

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. Biotechnology: A Laboratory Skills Course, 2nd, Brown, J.K., Bio-Rad Laboratories, Inc © 2018
2. Basic Laboratory Calculations for Biotechnology, 2, Lisa Seidman, CRC Press © 2021
3. Basic Laboratory Methods for Biotechnology, 3, Lisa Seidman, CRC Press © 2022
4. Carson, S., et al. Molecular Biology Techniques: A Classroom Laboratory Manual, Academic Press

III. Course Objectives

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

1. Demonstrate the process of following and editing a standard operating procedure; keeping an industry standard notebook; making and sterilizing solutions; and applying the scientific method to design a small-scale experiment
2. Use and maintain state-of-the-art biotechnology laboratory equipment that is meant to amplify, isolate, and analyze nucleic acids and proteins
3. Communicate and interview with industry professionals that are experts in their fields; describe how biotechnology companies are structured and how they function; and articulate methods and strategies to make laboratory spaces more inclusive for scientists living with disabilities.
4. Think critically about scientific data, quality control procedures, and ethical practices in biotechnology as well as utilize metacognitive processes and executive function strategies to improve the retention of foundational concepts and improve efficiency in the laboratory.

IV. Methods of Presentation:

Lecture and Discussion, Lab, Observation and Demonstration, Field Trips, Projects, Visiting Lecturers, Other Methods: The primary means of instruction are lecture presentation, technical hands-on instruction, and laboratory experience. Digital media are used in moderation to present materials, which may be more adequately treated by these methods. Slides, computer presentations, and other web-based instructional technologies may be used to illustrate the lectures and to clarify laboratory exercises. Demonstrations and microorganisms are used when available and appropriate. Students are provided with a variety of extracurricular activities, which may be assigned, optional, or extra credit. These include industry tours, web/internet searches, and exercises in quality

control and regulation. Hands-on activities are stressed in the laboratories. Many exercises are designed to provide experience with scientific methodology and soft-skills development, in addition to teaching the biotechnology concepts involved. Discussions and a cooperative learning environment are required in the laboratory.

V. **Course Content**

% of Course	Topic
5.000%	Overview of Biotechnology Applications, Project Management, & the Modern-Day Workforce

5.000%	Laboratory Safety, Standard Operating Procedures (SOPs), & Regulatory Practices
	• General practices
	• SOPs
	   o Interpreting and identifying errors in SOPs
	   o Digital quality management software
	• Regulatory practices
	   o Local, State, Federal
	   o OSHA
	   o ISO

4.000%	Review of Cellular Structures & Biomolecules • Prokaryotic & eukaryotic cellular structures • Biomolecules & their properties

5.000%	Advanced DNA Structure & Function (Eukaryotic Vs. Prokaryotic)
	• DNA replication, mutation, & repair
	• Gene expression
	   o Transcription
	   o Translation
	• Epigenetics & types of protein modifications

5.000%	Introduction to Microbiology • Classifying microbial organisms • Structural and functional features of viruses and bacteria • Replication of genetic material & reproduction in viruses and bacteria • Biotechnology applications of bacteria and viruses
3.000%	Bioinformatics • Selecting appropriate databases • Using alignment tools to compare nucleic acid and protein sequences • Search for related sequences • Interpret alignment results
3.000%	Experimental Design • Scientific method overview • Review of independent and dependent variables • Identifying controlled variables • Selecting and designing experimental controls
25.000%	DNA Technology for Gene Cloning & Recombinant Plasmid Construction • Polymerase Chain Reaction o Designing Primers and making the master mix o Thermocycler principles and operation o PCR product analysis o Troubleshooting and instrument care • Restriction enzymes o Types of restriction enzymes and cutting patterns o Targeted DNA digests o Methods to select and design a restriction digest experiment o Interpreting results and troubleshooting • Agarose Gel Electrophoresis o Apparatus assembly and buffer selection o Preparation and running the gel o Troubleshooting and instrument care

	• Recombinant Plasmid Construction o Plasmid vector selection o DNA ligation process o Troubleshooting
5.000%	Bacterial Cell Culture Techniques • Aseptic technique • Bacterial transformation o Streaking and isolating transformed cells o Growth and plasmid purification from transformed cells o Troubleshooting
25.000%	Protein Expression & Purification • Large scale protein expression • Protein extraction methods o Chemical lysis o Sonication o Homogenization o French press o Troubleshooting • Protein separation techniques o Centrifugation methods o Troubleshooting and instrument care • Protein purification methods o Column chromatography methods o Buffer selection o Column and instrument care o Troubleshooting • Protein concentration methods o Dialysis and cellulose concentrators o Filtration and ultracentrifugation • Protein quantification and analysis o Bradford, Lowry, and BCA assays o SDS-PAGE and gel staining o Troubleshooting
10.000%	Job Search & Interview Preparation • Navigating employment databases • Preparing a resume and LinkedIn profile • Mock interviews
5.000%	Organizing and Presenting Scientific Data • Review of graphs and data tables • Preparing an oral presentation
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
3%	Class Participation: In class assignments
36%	Exams/Tests: Midterm exams (4 total)
10%	Quizzes: Lab quizzes (weekly – written or technique demonstration)
7%	Written assignments: 1 total
5%	Other: Lab Notebook Evaluation
9%	Homework
13%	Lab Reports: Lab Summary Assignments
7%	Oral Presentation
10%	Simulation: Lab practicum

100%	Total

VII. **Sample Assignments:**

Discussion Board Entry: Throughout the semester we have discussed the importance of ethical conduct in research and most recently we applied this discussion to the usage of gene editing tools. Through this discussion, you have learned how CRISPR and adeno- and lentivirus vectors function and how they have revolutionized the way in which modern medicine can treat or manage genetic diseases; however, despite the good that can be performed by using these cutting-edge methods, there are still ethical and social concerns regarding their widespread usage. For this discussion board entry, you will read the article "An Indigenous bioethicist on CRISPR and decolonizing DNA (Links to an external site.)" and then answer the following questions in your own words. This assignment is worth 10 points. 1. Summarize the mechanism of action of the CRISPR-Cas9 gene editing system and explain why this tool might raise concerns about ethics? 2. Based on what you read, what does geneticist-bioethicist, Krystal Tsosie, mean by "Decolonizing DNA" and what example does she provide to explain this concept? 3. How does cultural consistency fit in with the conversation about ethical genomics and why would this be an important concept for a biotechnology company to consider?

Preparing Bacterial Cells for Protein Purification: Now that you have successfully transformed your chemically competent E. coli with the GFP recombinant plasmid and cultured the bacteria in conditions that will induced protein production, you are now ready to lyse your E. coli cells (Part I) and purify the protein (Part II). Before beginning this lab, review your safety SOP for working with bacteria. Part I: Lysing Bacteria for Protein Purification 1. Take a long wave UV light and look at the EC tube, record your observations. 2. Weigh your EC tube. Look for another tube with a similar weight; +/- 0.1g or create a balance tube for the microcentrifuge. 3. Spin the EC tube for 5 minutes at 13,000 rpm (or as high speed as possible) in a microcentrifuge. Make sure to balance the tubes correctly. 4. Very carefully take out the EC tube from the microcentrifuge. Avoid disturbing the cell pellet at the bottom of the tube. 5. Take the P-200 micropipette, set it to 200.0 µL and get a tip. Press to the first stop before going into the supernatant (liquid layer) and gently pull out the old liquid growth media. Do not disturb the cell pellet when doing so. 6. Discard the liquid into the liquid waste container, and the tip in sharps container. 7. Bring your cell pellet (the EC tube) to your instructor to dispense 1 ml of the same culture into your tube. 8. Repeat steps 2-6, so spin down the cells for 5 min again and remove the supernatant. Record the color of the supernatant and pellet at this step. 9. Take the P-200 micropipette and a new tip and carefully try to fully remove all the liquid from the pellet without taking up the cells. Discard the tip in sharps. 10. Set the P-200 to 150.0 µL and get a new tip. Add 150 µL of elution buffer (EB) to the EC tube. Discard the tip. 11. Firmly close the EC tube and resuspend the cell pellet with a vortexer. If one is unavailable, drag the tube quickly across an empty microfuge tube rack. This should cause the cell pellet to dislodge from the bottom of the tube and the buffer should become turbid. Repeat this movement until the entire pellet is gone. 12. Take the P-200 and get a new tip. Add 150 µL of lysis buffer (LyB) to the EC tube. Mix the tube contents with a vortexer or the microfuge tube rack method like previously. 13. The EC tube will incubate in the lysis buffer overnight at room temperature. Label your tube with class period and group number and give to your instructor to do this step. 14. Clean your work area and discard all contaminated tubes and tips into the appropriate biohazardous waste. Ref: Sourced from ASCCC Open Educational Resources Initiative

VIII. **Student Learning Outcomes:**

1. Enumerate and employ methods to purify and investigate recombinant protein purity & function; perform calculations to make solutions and media; and synthesize a controlled experiment to address a gap in knowledge.
2. Utilize key terms to discuss the major events of DNA replication and gene expression in eukaryotic and prokaryotic systems as well as summarize the overall steps of recombinant plasmid construction, bacterial transformation, and protein purification.
3. Formulate a procedure to trouble shoot experimental failure and perform CAPA (corrective and preventative action) procedures; utilize digital quality management software; execute laboratory protocols and safety instructions; and demonstrate knowledge of regulatory and ethical practices.
4. Organize scientific data into industry standard documents and laboratory notebooks; generate figures and data tables; communicate scientific results through oral and written modes of communication; and apply metacognitive and executive function strategies in the laboratory to improve data acquisition, acquire new knowledge, and troubleshoot workflow and interpersonal challenges.
5. Evaluate laboratory spaces and develop actionable plans to operationalize inclusivity and make laboratory spaces more inclusive of individuals living with disabilities by applying knowledge of known methods and techniques.

Substantial Change: BIOLOGY 32, Cell Culture Methods & Techniques

Units:	4.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	BIOL 31

I. Catalog Description

This course will build upon students' knowledge of cell and molecular biology by introducing students to techniques and methods that are critical for culturing, studying, and genetically manipulating eukaryotic cells. This course is designed to prepare students to enter the growing biotechnology workforce or to transfer. Students that complete this course will be eligible to take the Los Angeles Regional Bioscience/Biotechnology Industry-Valued Credential exam. Topics explored in this course include eukaryotic gene expression patterns and signal transduction pathways; biomanufacturing principles for eukaryotic cells; proper culturing and handling of eukaryotic cells; application of cell biology tools to manipulate and edit genes in eukaryotic cells; quality assurance & regulation; business, ethics, and biotechnology company structure. These concepts are explored by means of class discussions and projects, reading assignments, and lab activities. The course is intended as preparation for internships or transfer into biomanufacturing bachelor programs. By the end of the course, students should be able to describe & demonstrate aseptic technique; culture, maintain, and prepare eukaryotic cells for long-term storage; describe and perform cell specific assays; explain the layout and use required equipment to culture cells; and demonstrate knowledge of biotechnology applications and ethical practices.

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. Culture of Animal Cells , 8, Amanda Capes-Davis, Wiley-Blackwell © 2021
2. European Collection of Authenticated Cell Cultures. Fundamental Techniques in Cell Culture Laboratory Handbook, Sigma-Aldrich
3. Gibco. Gibco Cell Culture Basics Handbook, Thermo-Fisher
4. Primary and secondary journal articles

III. Course Objectives

Upon completion of this course, the student will be able to:
1. Demonstrate aseptic technique & maintain a sterile environment; explain advanced imaging methods used to assess cell structures; maintain and cryopreserve eukaryotic cells; describe and execute biotechnology applications & methods to assess cell viability and transfection efficiency; and understand regulatory and ethical practices involved in cell/tissue culture
2. Read and interpret safety data sheets (SDS) and material safety data sheets (MSDS); recall potential biosafety hazards when working with human and non-human cells; and troubleshoot eukaryotic and prokaryotic contamination issues related to small- and large-scale culturing and automation
3. Describe the advantages and limitations of cell culture assays and techniques
4. Think critically about scientific data and ethical practices in biotechnology.

IV. Methods of Presentation:

Lecture and Discussion, Lab, Observation and Demonstration, Discussion, Critique, Projects, Experiments, Group Work, Online instructor-provided resources, Visiting Lecturers, Other

Other Methods: The primary means of instruction are lecture presentation and laboratory experience. Digital media are used in moderation to present materials, which may be more adequately treated by these methods. Slides, computer presentations, and other web-based instructional technologies may be used to illustrate the lectures and to clarify laboratory exercises. Demonstrations, models, and microorganisms and eukaryotic cells are used when available and appropriate. Students are provided with a variety of extracurricular activities, which may be assigned, optional, or extra credit. These include industry tours, web/internet searches, and exercises in quality control and regulation. Hands-on activities are stressed in the laboratories. Many exercises are designed to provide experience with scientific methodology and soft-skills development, in addition to teaching the biotechnology concepts involved. Discussions and a cooperative learning environment are required in the laboratory.

V. Course Content

% of Course	Topic
7.000%	Historical Overview and Ethical/Regulatory Practices of Studying, Collecting, and Using Eukaryotic Cells
10.000%	Studying Cell Structures: Brightfield, Phase Contrast, & Fluorescent Microscopy • Overview of Organelles • Principles of Light Microscopes • Refractive Index Principles • Refractive Index of Organelles • Cellular Markers used for Imaging Organelles & Membranes • Brightfield, Darkfield, & Phase Contrast • Fluorescent & Confocal Microscopes
5.000%	Advantages & Limitations of Cell Culture • Modern Day/Industry Applications of Cell/Tissue Culture • Cell Culture Environment • 2D vs 3D culturing techniques
10.000%	Features and Properties of Cultured Cells & Assays to Monitor • Adhesion • Metabolism • Cell Division • Cell Death
7.000%	Origin and Purpose of Cultured Cells in Research • Primary Cells • Cultured Cell Lines • Stem Cells
12.500%	Safety & Aseptic Technique • Hazards when working with cells • Biosafety • Deconstructing MSDS and SDS Sheets • Purpose and Objectives of Aseptic Technique • Identifying and Maintaining an Aseptic Environment • Proper Aseptic Technique • Controlling Contamination

5.000%	Microbial Contamination
	• Common Microbes
	   o Mycoplasma (bacteria)
	   o Fungi
	   o Viral
	• Sources of Contamination
	• Identifying Microbial Contamination
	• Managing, Containing, & Eliminating Contamination

7.000%	Cell/Tissue Culture Lab Layout & Equipment
5.000%	Cell Culture Vessels, Media, & Supplements • Requirements for Attachment & Growth • Selecting the Appropriate Culture Vessel • Media Properties that Sustain Cell Physiology • Serum & Supplements • Storage of Media & Supplements
5.000%	Methods for Sterilizing Equipment, Media, & Supplements
5.000%	Maintaining Cell Lines

	• Adherent vs Suspension Cells • Replacing Media (Feeding) • Subculturing (Passaging)
7.000%	Cryopreserving & Reviving Cells • Equipment • Reagents • Cryopreserving Process • Thawing & Reviving Cells
10.000%	Troubleshooting Common Cell Culture Problems • Contamination ○ Chemical & Microbial • Slow Growth • Cell Misidentification & Cross-Contamination • Abnormal Cell Appearance • Subculture Challenges • Issues with Cryopreservation & Reviving
4.500%	Scaling Up and Automation of Cell Culture
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
3%	Class Participation: In-Class Assignments
27%	Exams/Tests: Exams/Tests - Midterm exams (3 total)
10%	Quizzes: Lab quizzes (weekly)
9%	Other: Lab Practicum (1)
5%	Written assignments: Writing assignment (1)
5%	Other: Lab Notebook Evaluation
9%	Homework
10%	Other: Lab Summary Assignments
5%	Other: Mock Interview
5%	Oral Presentation: Oral Presentation of Data
12%	Final exam: Final Exam (Written + Lab Practicum)
100%	Total

VII. **Sample Assignments:**
MTT Assay: Objective: The measurement of cell viability and growth is a valuable tool utilized in a wide variety of research areas. In this experiment, students will use the tetrazolium dye-based MTT metabolic assay to quantify the cytotoxic effect of two pharmaceutical drugs, on cell viability. Students will learn: ▪ the quantification of cell viability based on dose-dependent cytotoxicity of two anti-cancer drugs ▪ the mechanistic function of tetrazolium dyes and its relation to the MTT assay ▪ the differences in cell viability between drug-resistant and drug-sensitive cell lines Seeding: Cells will be plated at 10,000 cells per well in 100 µL of media 24 h prior to drug dosing experiment in a 96-well plate. Drug addition: 1. Prepare 7 concentrations of the cytotoxic drugs in growth medium using a serial dilution of 1:2 starting with the highest concentration of 100 µM for cisplatin and 30 µM for ZHE. Prepare the drug-containing media in the microcentrifuge tubes. Each concentration will be done in triplicates. See the diagram in Fig. 3.4 for clarification. 2. Remove the old medium from the cells. 3. Add the new media containing the drugs with the appropriate concentration using the micropipette. 4. Incubate the cells for 24 hours. MTT Assay: 1. Prepare a solution of 1 mg/mL MTT in 10% (v/v) 1X DPBS and 90% (v/v) growth media. 2. Remove the medium from all wells using the micropipettor. 3. Use the micropipettor to add 100 µL of 1 mg/mL MTT reagent to each of the wells. 4. Incubate the plate for one hour at 37oC. 5. Replace the MTT-containing medium with 200 µL of DMSO and pipette up and down to dissolve the formazan crystal formed by live cells. Be careful not to make bubbles. 6. Incubate the plate for five minutes. Spectrophotometry: 1. During incubation, turn on the

spectrophotometer and warm the instrument for 5 minutes. 2. On the computer, open the plate reader software 3. Click setup. 4. Make sure the wavelength reads 570 nm. 5. Remove the plate from the incubator and place on the plate reader. 6. Remove the plate cover and click read. Data analysis: 1. Use the control wells (DMSO) for each drug as a reference. Create a column in Excel where you have percent cell viability. 2. Calculate the percentage of viable cells for each of the drug concentrations by dividing the average absorbance from each well by the respective control value (DMSO well). 3. Find the average percent viability for each drug concentration and the standard deviation. 4. Plot a graph of the percent cell viability (y-axis) against the concentration of cisplatin (x-axis) and repeat the same procedure for the ZHE samples (x-axis). Create a total of 2 plots (one for each drug). Include your error bars

Transient Transfection Assay & Analysis: Objective: In this experiment, a non-viral gene delivery vector containing a gene that will code for a eGFP tagged protein, will be used to study gene delivery to mammalian cells. The efficiency of the transfection will be evaluated using flow cytometry. Students will learn: • Non-viral gene delivery system • Quantification of eGFP expression via flow cytometry Non-Viral transfection: 1. Change the media in the 24-well plate to 300 μL serum-free media. Take care to pipette to the side of the wells when adding serum-free media so that you do not dislodge any of the adherent cells. 2. Add 100 μL of polymer / DNA polyplex directly into the media of each well of cells for transfection. Shake gently to uniformly distribute polyplex in culture plate. 3. Transfect for 4 hours. Then change the solution to serum-containing media and incubate until the next day. Data acquisition using flow cytometry: 1. Observe cells under fluorescence microscope to visualize eGFP transfection. 2. Use the flow cytometer to evaluate eGFP expression in cells transfected by PEI and PEG. 3. To prepare samples for flow cytometry analysis, collect cells after trypsinization. Resuspend cells in PBS prior to data acquisition.

VIII. **Student Learning Outcomes:**
1. Maintain an aseptic and sterile environment by employing knowledge of equipment and techniques; revive cryopreserved cells, subculture/plate cells for experiments, and prepare cells for cryopreservation; and troubleshoot common cell culture problems.
2. Utilized key terms to compare brightfield, darkfield, phase contrast, and fluorescent microscopes; explain the major differences between primary cells, cell lines, and stem cells; describe key difference in metabolic activity and cell division events for cells grown in culture; explain the importance of media and supplements for proper cell growth and maintenance.
3. Articulate the experimental methods used to authenticate cell type and viability; distinguish between ethical and non-ethical practices; and execute laboratory protocols and safety instructions.
4. Organize scientific data into industry standard documents and laboratory notebooks; select, create, and interpret data tables and appropriate figures to represent scientific data; communicate and critique scientific information; follow and generate a standard operating procedure.

Substantial Change: BIOLOGY 33, Immunoassay Methods

Units:	4.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	BIOL 31

I. Catalog Description

This techniques-focused course will provide knowledge and skills in the use of antibody-related reagents and antibody-based assays as a tool in biotechnology, biomedical research, or clinical laboratories. It focuses on the specific properties of antibody reagents for the identification and quantification of various biological or environmental molecules. Students learn basic immunology, the theoretical basis of antigen-antibody reactions, micropipetting techniques, and how to design, perform, analyze, and troubleshoot modern immunoassay-related techniques. The course will prepare students for work-ready skills in a bioscience research and biotechnology industry career.

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. <u>Introduction to Biotechnology</u>, Current, Orange County Biotechnology Education Collaborative, LibreTexts © 2021
2. <u>Immunoassay Methods. Assay Guidance Manual</u>, Karen L. Cox, BS, Viswanath Devanarayan, Aidas Kriauciunas, Joseph Manetta, Chahrzad Montrose, and Sitta Sittampalam, NCBI Bookshelf. Eli Lilly & Company and the National Center for Advancing Translational Sciences © 2019
3. <u>The Immunoassay Handbook</u> , 4th, David Wild, Elsevier © 2013
4. <u>Immunoassay: Principle and Methods</u>, Gaurab Karki, Online Biology Notes © 2020
5. Educational Resources and Biotechnology. Introductory Biotechnology with Laboratory (C-ID BIOT 101 X) and Applied Biotechnology with Laboratory (C-ID BIOT 150 X) , Open Educational Resources and Biotechnology | ASCCC Open Educational Resources Initiative (asccc-oeri.org)

III. Course Objectives

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

1. applying the core concept of the immune system and mechanism of antigen antibody interaction in research and laboratory settings.
2. evaluating the effectiveness and drawbacks of different immunoassay and immunocytochemical techniques in generating accurate and reproducible results.
3. analyzing and validating data generated and troubleshooting technical issues.
4. completing biotech industry-recognized standardized micro-credentials and other similar certificates for job placement.

IV. Methods of Presentation:

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

V. Course Content

% of Course	Topic
5.000%	General safety protocol and good Laboratory Practice
10.000%	Micropipetting techniques and automatic liquid handling system
10.000%	Basic Immunology
10.000%	Principle of immunoassay: concept of chemical reaction rate, kinetics, equilibrium, and assay conditions

20.000%	Application: Types of immunoassays, advantages, and disadvantages of different types of immunoassay. Competitive and non-competitive (sandwich): Enzyme-linked immunosorbent assay (ELISA), radioimmunoassay, antibody microarray, fluorescent-labeled immunoassay, & other variations
20.000%	Application: Types of immunocytochemical technologies, advantages, and disadvantages. Setup procedures and variations, Detection methods, Specificity, Quantification methods
15.000%	Assay optimization, validation, instrumentation, high throughput and automation, and quality control. Sample handling, interference and artifacts, antibody care, manipulation, storage, & disposal
10.000%	Data reduction: Scatchard plot, curve-fitting model, and analysis
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
15%	Exams/Tests: Two mid-term exams
10%	Quizzes: Weekly lab quizzes
20%	Group Projects: Lab assignments and oral presentation
10%	Homework: Self-paced adaptive learning exercises
30%	Lab Reports: Includes lab notebooks and field trip report
15%	Final exam: Comprehensive
100%	Total

VII. **Sample Assignments:**

Assay Optimization and Validation: This experiment serves to investigate the kinetics of antigen-antibody interaction by comparing the influence of different incubation times (for example 1h, 3h, 9h and overnight) in a time-course experiment. Included in the incubations is a fixed concentration of antibodies and its specific antigen (e.g., anti-actin antibody and actin). A negative control consisting of a heat-inactivated actin that represents the background signal could be included for all conditions. Likewise, similar experiments could be conducted with varying temperatures (e.g., from 0 to 65 C), antigen concentrations and antibody concentrations in a dose-response experiment. You will work in groups and design experiments in close consultation of the instructor. Each team will collectively analyze data, draw conclusions, and present their results to the class.

Antibody Specificity Determination: Evaluating the Specificity of the Antibody using similar antigen analogs. Fix concentrations of antibody will be incubated at prescribed conditions in the absence or presence of various structural analogs at different concentration in a competitive binding assay. Antibodies will also be used in cell/tissue staining to ascertain the specificity of the antibody and staining conditions. You will work in groups and design experiments in close consultation of the instructor. Each team will perform data analysis using appropriate statistical tests and models, identify experimental variations, conduct curve-fitting interpolations. The team will then present their results to the class.

VIII. **Student Learning Outcomes:**
1. Apply the scientific method, good laboratory practice, and quality assurance protocols in designing and executing immunologic testing methods to address specific biological and clinical questions.
2. Critically analyze and evaluate key concepts and applications of antibody-based testing methods in research and clinical laboratories.
3. Contrast and differentiate advantages and limitations of different immunoassay and immunohistochemical techniques and their application, to generate accurate and precise outcomes, and skills for the effective and safe use of state-of-the-art equipment or tools.
4. Demonstrate competency in standardized assessments for Regional Bioscience/Biotechnology Industry-Valued credentials or similar certifications.

Substantial Change: BIOLOGY 35, Nanobiotechnology

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	BIOL 32 or BIOL 33

Rationale
This course is a necessary component for completing the stackable biotechnology certificate and associate degree program that will train students for entry-level cell and immunoassay technician positions. This course is targeted toward students who have completed the prerequisite courses that comprise the second certificate and associate degree pathway.

I. Catalog Description
This survey course will introduce students to the broad field of nanobiotechnology by highlighting principles of nanoscience and nanotechnology and their applications in biomolecular, biomedical, medical, and environmental nanoscience. These concepts will be reinforced through research presentations from industry professionals that utilize the techniques and methodologies discussed during lectures. This course is designed to prepare students to enter the growing biotechnology workforce or to transfer. Topics explored in this course include the history of nanoscience and its impact on society; synthesis and characterization of nanomaterials; chemical properties and potential interactions in biological systems; and the industry and workforce applications of nanomaterials. The course is intended to supplement the advanced biotechnology skills and methods courses and to assist students in networking with industry professionals. By the end of the course, students should be able to demonstrate competency in the methods for fabricating and characterizing nanomaterials used in biological contexts; describe the impact that nanobiotechnology has on society; apply their knowledge of biotechnology and nanoscience to design a novel experiment; engage and communicate with industry professionals.

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. <u>Biomedical Nanotechnology</u>, 1st, Neelina H. Malsch, CRC Press © 2019, ISBN: 9780367392994
2. <u>Introduction to Nanoscience and Nanotechnology</u>, 1st, Gabor L Hornyak et al, CRC Press © 2009, ISBN: 9781420047790
3. Primary and secondary journal articles will be the main sources used in this course.

III. Course Objectives
Upon completion of this course, the student will be able to:
1. Critiquing and explaining the impact of nanobiotechnology applications within biological systems; cellular imaging; drug delivery and gene therapy; and nanomaterial design, construction, and analysis.
2. Interpreting, analyzing, and describing nanobiotechnology information from primary and secondary journal articles and summarizing scientific findings provided by industry professionals.
3. Generating a network of innovative nanobiotechnology researchers with whom to communicate scientific outcomes and challenges.
4. Explaining, executing, and implementing ethical practices when evaluating scientific data and quality control procedures.

IV. Methods of Presentation:
Lecture and Discussion, Group Work, Discussion, Field Trips, Online instructor-provided resources, Projects, Other Methods: The primary means of instruction are lecture presentation. Digital media are used in moderation to present materials. Slides, computer presentations, and other web-based instructional technologies may be used to illustrate the lectures. Students are provided with a variety of extracurricular activities, which may be assigned, optional, or extra credit. These include industry tours, web/internet searches, and exercises in quality control and regulation. Many exercises are designed to provide experience with scientific methodology and soft-skills development, in addition to teaching the biotechnology concepts involved

V. Course Content

% of Course	Topic
5.000%	Overview of Nanobiotechnology and the Application in the Modern-Day Workforce
10.000%	Introduction to Nanoscience and Nanotechnology • Sizes & Dimensions • Historical Context • Nano & Nature: Genetics, Cellular, & Molecular Biology • Challenges & Future Directions
10.000%	Nanotechnology & Society • Implications for Society & Biomedical Applications • Ethics, Regulations, & Legal Implications • Environmental Impact • Public Perceptions & Awareness
5.000%	Imaging & Characterization Techniques Used to Study Nanomaterials • Microscopy: e.g., SEM, TEM, AFM • Spectroscopy: e.g., X-Ray, Optical, Infrared and Raman
10.000%	Nanomaterials & Their Fabrication Methods • Carbon-Based Materials • Polymers • Quantum-Dots • Gold- and Silver-Nanoparticles
10.000%	Chemical Interactions of Nano Materials and the Implication on Biological Applications • Inter- and Intramolecular Bonding • Hydrogen Bonding • Electrostatic Interactions • Van der Waal's • Hydrophobic Effect

50.000%	Biomolecular, Biomedical, Medical, & Environmental Nanoscience
	 • Materials
	    • Viruses
	    • Antibodies
	    • Liposomes
	    • Biological & Organic Materials
	 • Applications & Industry Spotlight (industry professional research presentation from at least one of the below topics)
	 • Gene Therapy
	 • Biosensors
	 • Drug Delivery
	 • Tumors
	 • Insulin
	 • Blood Brain Barrier
	    • Cell-specific Targeting
	    • Neural Stimulation, Growth & Repair
	    • Cellular Imaging
	    • Cantilever Sensors
	    • Biochip: Lab- and Organ-on-Chip
	    • Microfluidics
	 • Challenges
	    • Immune System
	    • Blood Brain Barrier

100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
5%	Class Participation: Includes online and in-class participation
25%	Quizzes: 4- 6 total
10%	Written assignments: Two total
25%	Oral Presentation: 6-8 total
25%	Final Project: Experimental design pitch for industry
10%	Homework
100%	Total

VII. **Sample Assignments:**

Writing Assignment: Background & Content Expectations The production of nano materials and their application in biomolecular, biomedical, and environmental sciences is essential for the detection of specific molecular markers or the treatment of a life-threatening disease. For this assignment, you will select a nano material discussed in this course (e.g., carbon-based, polymer, quantum-dots, gold- and silver-nanoparticles) and provide a brief background of (1) how this material was discovered, (2) how the material is fabricated, and (3) how this material is utilized in biomolecular, biomedical, and environmental science applications. Reference Expectations You will need to use a minimum of four references. Acceptable references include textbooks, primary research articles, and secondary research articles (review articles). A reference section must be included at the end of the report using the most current APA citation guidelines. Formatting Expectations The document should be formatted as follows: • 1-inch margins • Times Roman font • 12-point font • Double space

Industry Pitch Assignment: Background and Content Expectations During this course, you have learned about the different categories of nano materials, how these nano materials are fabricated, and examples of their applications to solve real-world problems. Armed with this knowledge, address the following components for this assignment: 1. Identify a problem that is affecting your community or society in general. 2. Using your knowledge of nano materials and their applications, design an intervention that makes use of nanobiotechnology advances to solve this problem. 3. Utilize the scientific method as your framework to design the intervention. 4. Communicate your ideas via written and oral presentation methods. Written Communication Expectations The following aspects should be included in the written communication component: 1. An overview of the current problem and what impact it has on your community or society in general. 2. Background on what approaches or interventions are currently being used. 3. Details about the nano materials you plan to use in your intervention and how they are currently being utilized. 4. Explanation of how the nano material will be customized to solve the problem. 5. Discussion of the experimental controls, controlled variables, and independent and dependent variables. 6. An overview of how the intervention will be carried out and a prediction of the experimental outcomes. Written Communication Formatting Expectations The document should be formatted as follows: • 1-inch margins • Times Roman font • 12-point font • Double space Oral Communication Expectations The following aspects should be included in the oral communication component: 1. Title Slide 2. Presentation Overview Slide 3. Introduction & Background Slides a. These slides should address general and specific background. 4. Main Body Slides a. The content of the main body slides should be group by topic. Each topic should address: What was being studied, how it was being studied, and what the results are or expected to be? 5. Conclusion Slide 6. Acknowledgement Slide 7. Graphical Overview Slide Oral Communication Formatting Expectations 1. Sans serif fonts 2. Headings: 32-40 pt. 3. Body Text: 24-28 pt. 4. Sub-bullets: 18-24 5. References, figure titles: 14 pt. 6. Color compatibility 7. Time limit: 15 minutes Reference Expectations You will need to use a minimum of four references. Acceptable references include textbooks, primary research articles, and secondary research articles (review articles). A reference section must be included at the end of the report using the most current APA citation guidelines.

VIII. **Student Learning Outcomes:**
1. Debate the ethical and societal implications of the methods used to fabricate and characterize the properties of nanomaterials.
2. Evaluate the major advancements and challenges impacting the nanobiotechnology field as it pertains to molecular, medical, and environmental contexts.
3. Facilitate discussions about major findings presented in primary and secondary journal articles.
4. Cultivate connections between foundational chemistry and nanomaterial interactions to design a novel experiment that will solve a problem facing society and develop a proposal to pitch to industry.

Substantial Change: COUNSELING - ADULT EDUCATION 910, ABI Connections

Units:	0.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	5.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	180.00
Degree Applicability:	Noncredit
Proposed Start:	Fall 2024

Rationale

update for program review In reviewing the course with the program coordinator and instructor of record, adjustment of hours per week were decreased to better fit the course curriculum and student needs.

I. **Catalog Description**

This course is taught in both the classroom and community settings for adults with acquired brain injuries. The course instructs students in retraining and increasing cognitive skills. Caregivers are encouraged to participate and will be included in any desired instruction.

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)

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Apply methods of safe participation in community-based activities.
2. Apply common forms of problem solving to task completion.
3. Participate in movement and physical exercise to improve coordination, flexibility and general well-being.
4. Engage more effectively in independent living activities, such as scheduling, goal settings, use of community resources, etc.
5. Engage more effectively in participation in community-based activities with or without caregivers.
6. Establish personal goals and identify methods to attain goals.
7. Learn and apply use of time management and memory strategies during real life situations.
8. Broaden personal awareness of strengths to increase or maintain sense of success.

IV. **Methods of Presentation:**

Distance Education, Lecture and Discussion, Observation and Demonstration, Discussion, Projects, Group Work, Other Methods: Engagement in manual and physical activities and practice of desired outcomes. Review of goals and methods of task completion. Practice and review of the safety principles appropriate for use with limitations posed by disability. Group discussion and activity completion. Examination of the results of an activity in concert with caregivers when desirable.

V. **Course Content**

% of Course	Topic
5.000%	Orientation to class includes group introductions; defining group expectations and abilities; introduction to goal setting methods; group goal setting and planning
10.000%	Group discussions of current events
25.000%	Social skills and assertiveness training including role playing and anger management techniques
20.000%	Cognitive retraining including personal goal setting, time management, and appropriateness of interpersonal interactions
10.000%	Use of community resources
30.000%	Community/social activities
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
70%	Class Participation
15%	Class Work
15%	Group Projects
100%	Total

VII. **Sample Assignments:**
Sample Assignment #1: Due to the nature of this class, there are no homework or in class assignments. Students are required to practice and participate in class.
Sample Assignment #2: Please refer to assignment 1.

VIII. **Student Learning Outcomes:**
1. Students will participate in at least three new community activities each semester.
2. Students will increase their awareness of time management and memory strategies by being on time to class and field trips.
3. Students will increase their awareness on how to apply organizational skills in their daily life activities.

Global Citizenship: DANCE 5, Dance History

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU, UC
CSU GE Area:	C1 - Arts, Dance, Music, Theater
IGETC Area:	3A: Arts
SMC GE Area:	Area III: Humanities
Degree Applicability:	Credit - Degree Applicable

Rationale

Our rationale for applying Dance 5 to the Global Citizenship is that this course thoroughly examines the history of dance, emphasizing not only historical aspects but also diverse cultural, political and social contexts. The course also explores dance works from different countries (such as France, Russia, Japan, Africa, America and more), and time periods (from the pre-historical to the 21st century) through an analysis of the interlocking values between dance and society. In order to fulfill the Global Citizenship requirement, we have updated course description, content, objectives and SLOs.

I. **Catalog Description**

Dance 5 offers an overview of dance in historical, cultural, political, and social contexts. This course covers the historical development of dance as a performing art through the periods of history from the pre-historic era through the 21st Century. This class investigates the origin, tradition, and development of theatrical dance styles, including ballet, modern, postmodern, jazz, tap, hip-hop, world dance forms and contemporary. Examining dance as a performing art as well as a medium of social, cultural, and individual expression is emphasized through the comprehensive study of dance works and dance artists.

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. Ballet and Modern Dance, A Concise History, Jack Anderson, PRNB © 1993
2. The History of Dance, Gayle Kassing, Human Kinetics © 2007
3. Moving History and Dancing Cultures: A Dance History Reader, 1st, Ann Dils (Author, Editor), Ann Cooper Albright (Editor), Wesleyan © 2001
4. Milestones in Dance History , 1st edition, Dana Tai Soon Burgess, Routledge © 2022

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Recognize dance as performing art and explain its social, cultural and political interactions.
2. Identify dance styles from various regions, cultures and time periods.
3. Identify various dance styles including ballet, modern dance, jazz, tap, world dance and hip hop and discuss the major influences of each style.
4. Discuss dancers, choreographers and dance works in relation to historical context and cultural values.
5. Analyze the role of dance including its influence on cultural and societal norms from various historical periods.
6. Examine the connection of dance and other arts including music, painting, sculpture, architecture, and literature.
7. Compare and contrast the different styles and approaches of significant dance artists and choreographers.

IV. **Methods of Presentation:**

Lecture and Discussion, Other Methods: DVD performances, written materials, handouts, attendance of live performances along with class discussions.

V. **Course Content**

% of Course	Topic
20.000%	The development of dance as a performance art form and a reflection of cultural and political values.

10.000%	Dance appreciation in various cultures/regions.
5.000%	The relationship between dance and other forms of art including music, painting, sculpture and film.
20.000%	Significant dance works and choreographers and their major contributions.
20.000%	Cultural and political influences of dances in various regions; France, Germany, America, Africa, and Asia.
5.000%	The humanities and purpose of dance.
20.000%	Various forms of dance in an historical context, including dances from pre-historical and pre-Christian times, ballet, modern, postmodern, contemporary, jazz, tap, hip-hop, and world dance forms.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
20%	Class Work: Written Video Reviews/Essays
30%	Exams/Tests
20%	Final exam
15%	Other: In-class presentations/participation
15%	Written assignments: 2 Live Concert Critiques
100%	Total

VII. **Sample Assignments:**
Written Assignment: Write an essay describing how ballet was presented as a social/political representation during the reign of Louis XIV and explain the major influence of Romanticism in Europe during the 18th century.
Written Assignment: In essay, describe the contributions of Denishawn Dance Company during the early 20th century and explain the major influence of Ted Shawn in American modern dance.
Dance Critique : Students will attend SMC live dance concerts Synapse Contemporary Dance Theater and Global Motion World Dance Company, and write a dance concert response. Students will describe the relationship between the choreography and music, the use of costumes, lighting effects, critically analyze different dance styles and include subjective interpretation of the concert.
Essay: In a one-page paper, identify the qualities of American jazz dance that reflect the fusion of West African tribal dances and European court dances during the transatlantic slave trade.

VIII. **Student Learning Outcomes:**
1. Upon completion of this course, students will understand the history of dance within social, political and cultural contexts.
2. Upon completion of this course, students will be able to describe the significant features of Western theatrical dance forms, mainly from the 16th century to current times, and situate these forms in social, political, and cultural contexts.
3. Students will be able to recognize significant dance works, artists and choreographers, and explain the intention of their works.
4. Upon completion of this course, students will be able to analyze the social, cultural, and political significance of various periods of dance history in relation to each other and contemporary society.

Global Citizenship Application
Global Citizenship Category
 ☑ Global Studies

Course meets all of the following three criteria: (Please Check)
☑ Course content is explored primarily through a global perspective and a comparative and/or analytical framework is used. At least two societies or cultures outside the United States and their global impact are explored.
☑ Course material has contemporary significance. For example, a course would not only examine a period of history but the ways in which that period of history impacts the way we live in the world today.

☑ Course content addresses at least two interconnected systems (such as cultural, ecological, economic, political, social and technological systems).

Course Outline of Record
Dance 5 is a historical survey course which offers an overview of dance in historical, cultural, political, and social contexts. This course covers the historical development of dance as a performing art through the periods of history from the pre-historical era through the 21st Century. This class investigates the origin, tradition, and development of theatrical dance styles, including ballet, modern, postmodern, jazz, tap, hip-hop, world dance forms and contemporary. Examining dance as a performing art as well as a medium of social, cultural, and individual expression is emphasized through the comprehensive studies of dance works and dance artists.

Outcomes that pertain to this Global Citizenship Category
- Upon completion of this course, students will understand the history of dance within social, political and cultural contexts.
- Upon completion of this course, students will be able to describe the significant features of Western theatrical dance forms, mainly from the 16th century to current times, and situate these forms in social, political, and cultural contexts.
- Students will be able to recognize significant dance works, artists and choreographers, and explain the intention of their works.

Narrative
Dance 5 examines the history of dance including its diverse cultural, political, and social contexts. The course explores dance from different areas of the world and time periods (from the pre-historic to the 21st century) through an analysis of the interlocking values between dance and society. For example, students learn how ballet was created and developed as a political tool in France, how specific styles of modern dance in Germany influenced dances in Japan during WWII, how dance was economically impacted in America during the Great Depression, and how contemporary dancers/choreographers embrace political and current issues in dance works. Students also investigate choreographers and dance works that merge various cultural/social backgrounds, such as the combining of Western European dance styles with Aboriginal culture, thus examining the significance of cross-cultural connections in the dance world.

Departmental or Area Vote on Fulfillment of Global Citizenship Degree Requirement:
- Yes 5; No - ; Abstain - ; Not Voting -

Deactivate Course: GRAPHIC DESIGN 18, Introduction to Graphic Design Applications

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	2.00
Outside-of-Class Hours:	72.00

Rationale
Replaced with DESIGN 13 Intro to Graphic Design Apps.

I. **Catalog Description**
This computer course provides an overview of digital applications used in the field of Graphic Design: Photoshop, Illustrator and InDesign. Also covered: Operation Systems, file management and computer navigation basics.

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 Graphic Designer's Digital Toolkit: A Project-Based Introduction to Adobe Photoshop Creative Cloud, Illustrator Creative Cloud & InDesign Creative Cloud, 7th, Wood, Alan B., Delmar Learning © 2014, ISBN: 978-1305263659

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Recognize the differences between different computer platforms and Operation Systems.
2. Use basic file management techniques to help organize workflow.
3. Use Photoshop for basic digital image editing and correcting.
4. Adjust images size, resolution and determine color modes for print and web media.
5. Create basic shapes and images with Adobe Illustrator.
6. Utilize type and image tools in InDesign to create pre-press documents.
7. Identify the strengths and capabilities of Photoshop, Illustrator and InDesign and learn how to integrate the three applications in graphic design projects.

IIIb. **Arranged Hours Objectives:**
Upon completion of this course, the student will be able to:
1. Identify and apply a basic understanding of the interface and use of the tools in Photoshop, Illustrator and InDesign.

IV. **Methods of Presentation:**
Lecture and Discussion, Observation and Demonstration, Other Methods: Hands-on practice, with questions and answers between the instructor and the students will be used to analyze the process of using these three computer applications. Homework assignments and projects will be assigned to review and reinforce the topics discussed in class.

IVb. **Arranged Hours Instructional Activities:**
Lab, Online instructor-provided resources

V. **Course Content**

% of Course	Topic
25.000%	Fundamentals of Computer File Management and Workflow Organization: • Overview of Macintosh and Windows computers. Introduction to basic operations of Macintosh and Windows computers. • Discuss elements of design, principles of design, typography basics, and imagery. Review design elements, principles, typography, imagery. Discuss design stages and design process when working for a client. • Discuss Photoshop environment, scanning procedures. Discuss graphic file formats. Adjusting Images in Photoshop. Have students scan their own images that need to be adjusted. Learn proper scanning procedures to scan an image for good quality printout.

	• Review Photoshop environment, scanning procedures. Discuss image correction commands.
25.000%	Digital Imaging and Editing with Adobe Photoshop: • Review Photoshop's selection tools and editing selections. Discuss the procedure to save selections permanently as channels in the Channels palette. Discuss layers, the Layers palette, and the Layers menu in Photoshop. • Review layers. Discuss creating Layer style effects and placing type on images on separate layers. Demonstrate Layer Comps. Discuss Photoshop's retouching tools. Demonstrate using Dust & Scratches and Gaussian Blur filters as image correction tools. Review selection tools for project. Discuss the History palette. • Restoring and Retouching Photographs. Applying color to a black-and-white image. • Discuss the Illustrator environment. Compare vector and bitmap images. Demonstrate Fill and Stroke colors and the use of the Align and Stroke palettes. Discuss how Illustrator tools create paths with anchor points, line segments, and direction lines. Demonstrate using the Illustrator Selection and Shape tools. Discuss how Illustrator combines shapes to create composite shapes. Demonstrate the difference between Preview View displaying artwork with its colors and Outline View for shape outlines to check for precise alignment. Creating Shapes with Illustrator.
25.000%	Creating Illustrations and Graphics with Adobe Illustrator: • Demonstrate using the Pencil tool in Illustrator for freeform drawing. Discuss template layers and how Illustrator can use various tools to trace any scanned image. Demonstrate using the Place command in Illustrator to bring in Photoshop scanned images. Working with Brushes, Symbols, and Layers. • Discussion of Illustrator's Pen tools to create straight lines, corners, and Bézier curves. Discuss anchor points, using direction lines to determine the shape of a curve, and using the Direct Selection tool to select individual path components. Discuss applying color using the Transparency palette, and combining paths created by the Pencil and Pen tools. Demonstrate using the Path Type tool. • Discuss gradients in Illustrator. Designing for Web pages involving use of color and Web page sizes. Discuss graphic file formats and their purpose. Use the Place command to import Photoshop images into Illustrator. Demonstrate the use of text on paths in Illustrator with stroke and fill effects and creating clipping masks. Integrating Photoshop and Illustrator Files for Web Use. • Integrating Photoshop and Illustrator files. Discuss 3-D mapping in Illustrator.
25.000%	Using InDesign to Create Print Materials and Web and mobile assets: • Discuss designing menus and layout. Discuss and demonstrate InDesign environment, tools, and palettes. Desktop publishing terminology. Importing text into text boxes and importing images into picture boxes. Measurements palette, Page Layout palette, and use of master pages. • Review InDesign fundamentals. Discuss requirements for getting project ready for the service provider for print and Web publishing. Demonstrate Utilities menu function. Packaging and Publishing Your Project. • Discuss how a designer can use InDesign to create assets for websites and mobile apps.
100.000%	Total

Vb. Lab Content

% of Course	Topic
50.00%	Critiques
50.00%	In-Class Exercises
100.00%	Total

VI. Methods of Evaluation

% of Course	Topic
30%	Homework: 30 Assignments
50%	Projects: Midterm Project 20% Final Project 30%
20%	Quizzes

100%	Total

VII. **Sample Assignments:**

Assignment 1: Students are given access to a variety of bitmap and vector images to manipulate and create a one-page flyer in order to learn the differences between Photoshop, Illustrator and InDesign and when best to use these applications.

Assignment 2: Students create a brochure for a non-profit organization of their choice announcing a fund-raising event. They are to use original content and utilize a variety of tools and techniques learned in the class, and to use Photoshop, Illustrator and InDesign to create the final files.

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities and adherence to the College Honor Code.
2. Students will identify the strengths and capabilities of graphic design digital applications and how to integrate the applications in graphic design projects. As assessed by completion of a series of projects and final exam.
3. Students will design and create a multiple-page newsletter or brochure. As assessed by successful completion of final project.

Deactivate Course: GRAPHIC DESIGN 21, Electronic Prepress and Publishing

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.50
In-Class Lab:	2.50
Arranged:	0.00
Outside-of-Class Hours:	90.00

Rationale
Course content covered in DESIGN 32 Communication Design

I. **Catalog Description**
This course provides an introduction to electronic pre-press, publishing, printing materials and technologies. It includes the preparation of electronic artwork for printing, an overview of the lithographic process, the basics of paper and ink, and the history of printing and professional print production terminology.

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. Getting It Printed: How to Work With Printers and Graphic Imaging Services to Assure Quality, Stay on Schedule and Control Costs, Beach, Mark, North Light Books © 1999
   2. References: Handouts, resource materials, and trade publications as deemed appropriate by instructor.

III. **Course Objectives**
Upon completion of this course, the student will be able to:
   1. Describe the fundamentals of both the manual and digital prepress workflows.
   2. Describe Desktop Publishing and how it relates to Digital PrePress.
   3. Display knowledge of the basic principles of computer operating systems.
   4. Understand Typography and how it relates to Digital Prepress.
   5. Display a working knowledge of print preparation and file output in various desktop publishing applications.

IV. **Methods of Presentation:**
Discussion, Lecture and Discussion, Observation and Demonstration, Visiting Lecturers, Other Methods: visual presentations

V. **Course Content**

% of Course	Topic
30.000%	Printing and Pre-Press Technology: •Fundamentals of both the Manual and digital Prepress and Press system; Electronic, Litho, Flexo, Serigraphy, Letterpress & Gravure. •The history of desktop publishing from the first MAC in 1983 to today's G-5 and I-Mac 2005 plus the MAC-Mini cube. •Introduction to the relationship between today Digital Prepress and Desktop Publishing software using Adobe In-Design CS. •Introduction to basic computers and how they work. Understanding the difference between various operating systems with reference to: ram, applications, utilities, extensions and control panels. •Introduction and understanding of Typography, Open Type, Postscript and •True Type also including History of Hot and Cold Type plus Glyphs.
30.000%	Preparing and Proofing Files for Publication: •Understanding Preflight and Package. •Overview of PDF files. •Overview of Scanners, from the basic hand-held to Drum Scanners that work on a laser. •The explanation of LPI vs. DPI. •Introduction into Digital Photography. The differences between Manual and Digital cameras and the role of mega-pixels.
20.000%	Computer Technology, Hardware and Operating Systems: •Describing color theory, color space, resolution and the difference between Macintosh and PC monitors. •Introduction to knockouts, butt, overlays, trapping and imprinting. •Converting documents from one application to another.
20.000%	The Roles of Typography and Imagery in Prepress Operations: •Understanding how printer driver work, PDL, a printer service center, OPI and imagesetter drivers. •Explanation and demonstration of how to troubleshoot and repair a corrupted desktop files. •The understanding of various types of printing presses found in the industry such as: Sheetfed, Webfed, Duplicator, Liquid Digital, Laser and 4 color xerography.

100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
50%	Homework: Assignments
15%	Midterm exams
20%	Projects: Final Project
15%	Quizzes
100%	Total

VII. **Sample Assignments:**
deactivation:
deactivation:

VIII. **Student Learning Outcomes:**

Deactivate Course: GRAPHIC DESIGN 32, Marker Techniques

Units:	4.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	4.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	144.00

Rationale

Course material covered by DESIGN 13 - Digital Tools and DESIGN 21 - Design Methods

I. **Catalog Description**

This course covers the use of markers and felt pens in the advertising and rendering professions. Through lectures and projects, this course focuses on various marker sketch techniques including color application, texture, form, and shadow.

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)

III. **Course Objectives**

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

IV. **Methods of Presentation:**

V. **Course Content**

% of Course	Topic
%	Total

VI. **Methods of Evaluation**

% of Course	Topic
100%	Class Work: deactivation
100%	Total

VII. **Sample Assignments:**
deactivation:
deactivation:

VIII. **Student Learning Outcomes:**

Deactivate Course: GRAPHIC DESIGN 34, Publication and Page Design I

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	2.00
Outside-of-Class Hours:	72.00

Rationale
Content covered by DESIGN 22 - Typography 2 and DESIGN 32 - Communication Design

I. **Catalog Description**
This computer course introduces students to Adobe InDesign, a page layout computer application. Students will learn to incorporate type and imagery into creative projects, such as brochures, print publications and posters.

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. Exploring Adobe InDesign Creative Cloud, Rydberg, Terry, Cengage Learning © 2014, ISBN: B00MEMT4PE
2. InDesign CC: Visual QuickStart Guide, Cohen, Sandee, Peachpit Press © 2013, ISBN: 0321929578

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Identify and use basic palettes and tools of Adobe InDesign, a page layout computer application.
2. Demonstrate text formatting, alignment, element positioning, and text manipulation.
3. Combine type and images in documents.
4. Prepare a grid system for use in a multi-page brochure.

IIIb. **Arranged Hours Objectives:**
Upon completion of this course, the student will be able to:
1. Understand how to use industry-standard publishing application.

IV. **Methods of Presentation:**
Lecture and Discussion, Observation and Demonstration, Critique, Lab

IVb. **Arranged Hours Instructional Activities:**
Online instructor-provided resources, Other Methods: The student will participate in online video tutorials and recommended resources related to print publishing.

V. **Course Content**

% of Course	Topic
6.250%	The InDesign workspace. Introduction to the basic tools and functions of InDesign.
12.500%	Typography tools and terminology. Creating text frames, using Character and Paragraph formatting modes in the Control palette. Modifying attributes of type and text frames. Differences between serif and sans serif fonts.
6.250%	Type anatomy, parts of letters, typographic markup practices.
6.250%	Combining type and images. Linking text frames; placing, scaling and cropping images; Using InDesign measurement systems for precise sizing and placement of type and images.
6.250%	Tabs and Tables. Aligning tabs; using tab leaders; and creating tables.
6.250%	Guides and aligning objects. Creating publication grids and managing object layers.
6.250%	Text wrap and layers: InDesign's use of layers; text wrap around images and objects; feathering and transparency.
6.250%	Multi-page documents; formatting, using Pages palette; document library; creating character and paragraph styles.

6.250%	Master Pages: Creating page continuity with master pages; automatic page numbering; adding and deleting pages.
12.500%	Business Forms. Creating a corporate identity for a new business with InDesign.
6.250%	Type Effects: Creating type on a path, outlines and gradient blends; creating inline graphics.
6.250%	Integration of InDesign with other graphic design applications.
6.250%	Production Essentials: preflighting and packaging your document upon completion.
6.250%	InDesign's Drawing Functions: creating basic shapes with the Pen Tool.
100.000%	Total

Vb. **Lab Content**

% of Course	Topic
50.00%	Critiques
50.00%	Exercises
100.00%	Total

VI. **Methods of Evaluation**

% of Course	Topic
30%	Final Project
10%	Final exam
60%	Projects: Midterm Project 20% 4-6 Project Assignments 40%
100%	Total

VII. **Sample Assignments:**
Assignment 1: Students will create a single page flyer using text, images and text wraps. Using a standard 8.5" x 11" InDesign document (portrait or landscape) place the provided text (required) and some or all of the available images, create a visually interesting and viable travel flyer.
Assignment 2: Using the custom tabs feature of InDesign students will create a café menu. The format of the menu will be 5.5" x 8.5" (portrait or landscape) and while using the tools of InDesign add graphic elements, imagery and format the provided text (required) incorporating the custom tabs feature. Print and output your InDesign file to PDF showing marks and bleeds.

VIII. **Student Learning Outcomes:**
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Demonstrate the ability to integrate typography and images in a digital design environment.
3. Assemble and prepare a variety of prepress documents for printing.

Deactivate Course: GRAPHIC DESIGN 34S, Gr Des 34s

Units:	2.00
Total Instructional Hours (usually 18 per unit):	36.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	72.00

Rationale
Removal and deactivation - no content exists nor needed

I. **Catalog Description**
Removal and deactivation - no content exists nor needed

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)

III. **Course Objectives**
Upon completion of this course, the student will be able to:

IV. **Methods of Presentation:**

V. **Course Content**

% of Course	Topic
%	Total

VI. **Methods of Evaluation**

% of Course	Topic
100%	Class Participation: Removal and deactivation - no content exists nor needed
100%	Total

VII. **Sample Assignments:**
Removal and deactivation - no content exists nor needed:
Removal and deactivation - no content exists nor needed:

VIII. **Student Learning Outcomes:**

Deactivate Course: GRAPHIC DESIGN 35, Sketching for Graphic Design

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00

Rationale
Content covered by DESIGN 21 - Design Methods

I. **Catalog Description**
This studio course is an introduction to sketching fundamentals for Graphic Design and focuses on sketching as an element of the design process. The course includes sketching and drawing principles and techniques such as observation, attention to format and proportion, perspective and composition. Students will develop and practice techniques employed by working designers to quickly create sketches for concept, storytelling, layout, prototyping, and presentation to design teams and clients.

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. Drawing Ideas: A Hand-Drawn Approach for Better Design, Baskinger, Mark, Bardel, William, Watson-Guptill © 2013, ISBN: 978-0385344623
2. The Design Studio Method: Creative Problem Solving with UX Sketching, Sullivan, Brian K , Focal Press © 2015, ISBN: 978-1138022560
3. Rapid Viz: A New Technique for the Rapid Visualization of Ideas, Hanks, Kurt and Belliston, Larry, Crisp Publications © 2006, ISBN: 978-1598632682
4. Sketching User Experiences: The Workbook , Greenberg, Saul. Carpendale, Sheelagh. Marquardt, Nicolai. Buxton, Bill, Morgan Kaufmann © 2011, ISBN: 978-0123819598
5. The Sketchnote Handbook: the illustrated guide to visual note taking, Rohde, Mike, Peachpit Press © 2012, ISBN: 978-0321857897

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Demonstrate improved abilities when sketching or drawing.
2. Employ a variety of graphic techniques when drawing.
3. Utilize rapid visualization skills to illustrate concepts and ideas.
4. Utilize sketching as part of the design process.
5. Understand the role of sketching in concept, storytelling, mock-ups, wireframing and prototyping.
6. Integrate sketches into the design workflow.
7. Communicate sketching concepts visually and verbally to a team, prospective employers or clients.

IV. **Methods of Presentation:**
Critique, Lecture and Discussion, Observation and Demonstration, Projects

V. **Course Content**

% of Course	Topic
5.000%	**Sketching overview** The role of the sketchbook Sketching as part of the design process
10.000%	**Techniques** Sketching and Restating Style Media Sketching methods

20.000%	**Developing design concepts** Defining your design problem Brainstorming and developing concepts Rapid Visualization
10.000%	**Proportions** Perspective Comparative measurements Foreshortening
25.000%	**Sketching for Design** Developing ideas through sketching for print Developing ideas through sketching for UX and IxD Sketching versus prototyping Sketching experiences and interaction Storytelling Sketching for motion graphics, video, and animation
10.000%	**Graphic Facilitation and Sketch-noting** Sketching as a process for visually recording events
10.000%	**Integrating sketching into the design process** Paper prototypes Sketching and wireframing templates
10.000%	**Presentation** Evaluating sketches as part of a team Communicating ideas
100.000%	Total

VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
10%	Class Participation
40%	Homework: Assignments
20%	Other: Sketchbook
30%	Projects: Midterm 10%, Final 20%
100%	Total

VII. Sample Assignments:

Create and draw a fictionalized magazine cover.: Utilizing sketching and lettering techniques create a magazine cover with multiple images drawn from existing visual resources and from the student's imagination.

Define a small problem that you experienced today.: How can you solve this problem through design? Create a sketch detailing the issues and including possible solutions. Present your problem and possible solutions to a classmate.

Attend a lecture and create a graphic representation of the lecture.: Students will attend a lecture, listen carefully to the presented ideas and main points, consider their meanings and, using pen and paper or working digitally, create a visual or graphic map of the lecture

VIII. Student Learning Outcomes:

1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Demonstrate an understanding of how sketching fits into design process and utilize sketching methods appropriate for a variety of projects. As assessed by assignments.
3. Successfully communicate sketching concepts visually and verbally to a small group. As assessed by final project.

Deactivate Course: GRAPHIC DESIGN 41, Graphic Design Studio 2

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00

Rationale
Content covered by DESIGN 32 - Communication Design

I. **Catalog Description**
This studio course introduces the application of graphic identity designs to corporate identity programs, retail identity systems, and other uses, primarily in 2D. With an emphasis on visual problem-solving strategies, students will generate design criteria research, analysis, design implications, and design system development. This is the second in a sequence of three courses.

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. Designing Brand Identity, 4th Edition, Wheeler, Alina, John Wiley & Sons, Inc © 2013, ISBN: 978-1-118-09920-9

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Understand the concepts and fundamentals of corporate brand identity.
2. Analyze strategies for a successful corporate identity program.
3. Research and develop different graphic identity designs - the creation of marks, symbols and letterforms.
4. Apply graphic identity to corporate, commercial, or institutional identity programs.
5. Create a comprehensive corporate design package - primarily in 2D - consisting of several collateral pieces.

IV. **Methods of Presentation:**
Lecture and Discussion, Projects, Critique, Group Work, Other Methods: Assigned readings from textbook as well accessing online resources.

V. **Course Content**

% of Course	Topic
10.000%	**Understanding the Concepts in Designing Brand identity** - Identifying the difference between brand and brand identity. - Clarifying brand strategy, brand ideals and the branding process. - Establishing a shared vocabulary for the entire branding team.
30.000%	**Formulation and Creation of a Corporate Logo** - Defining the role of the logo in the branding process and understanding the topology of a mark. - Introducing brand elements and the different types of brand marks: Wordmarks, letterforms, emblems, pictorial marks, abstract/symbolic marks
60.000%	**Application of Corporate Identity to 2-D Designs: Creation and Design of 6 Branding Collateral Pieces** - Developing a range of brand identity deliverables from naming, logo design, key message development, brand architecture to integrated system design for print and web.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation
10%	Exams/Tests

| 80% | Projects: Project 1 - 20% Project 2 - 20% Final Project - 40% |
| 100% | Total |

VII. **Sample Assignments:**

Designing A Company Logo: Design Objective: With the creative brief developed and the profile of the company established, you are now ready to begin the process of building the company's identity. The first step in establishing a corporate identity is to develop a logo, the visual entry to the brand. It should be unique, sustainable, and communicate effectively the brand message to its target audience. The logo will be designed in color and used in all visual communications to promote the brand of the company. If an image/symbol is part of the identity, the image must be versatile so that it can be applied successfully to various deliverables - from business card to billboard design to web and social media.

Branding Design Competition: Design Objective: The goal of the final project is to design a complete Corporate Identity System for one corporate client, consisting of several collaterals for both print and web publishing. Students meet with the client and listen to a presentation that outlines: the company's history, mission statement, business strategy, target audience, uniqueness and strengths, and its competitors. The discussion also includes the extent of the total branding system, the deliverables and what collateral pieces the client needs to be designed. In the course of 5 weeks, each group creates a complete corporate identity system for the client, starting with designing the corporate logo and tagline, establishing the corporate color palette and typography; and then strengthening the brand by designing several touchpoints as required by the client for both print and online platforms. In addition to the corporate logo and tagline, the following (but not limited to) are to be developed and designed: - Stationery Set: Business Card/Letterhead/Envelope - Company Brochure - Color Magazine Ads/Black and white Newspaper Ads - Outdoor advertising: Mobile and Static - Press Kit//Insert Designs - Web Page/Social Media - Ephemeras (ex. Shopping Bag, Magnet, Calendar, Note Pads, Pens)

VIII. **Student Learning Outcomes:**
1. Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Demonstrate knowledge and understanding of the characteristics of a corporate logotype. As assessed by projects.
3. Design a corporate identity and apply it to multiple applications. As assessed by final project.

Deactivate Course: GRAPHIC DESIGN 44, Publication and Page Design 2

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	2.00
Outside-of-Class Hours:	72.00
Date Submitted:	October 2023

Rationale
Content covered by DESIGN 22 - Typography 2 and DESIGN 32 - Communication Design

I. **Catalog Description**
A continuation of Graphic Design 34, this computer course stresses the use of graphic design computer applications to develop professional solutions to more complex page layout and electronic publishing design problems. Topics include advanced typographic controls and specification, long document management, professional output solutions, the essentials of InDesign's XML capabilities and the creation of interactive documents for online distribution.

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. Best Practices for Graphic Designers, Grids and Page Layouts: An Essential Guide for Understanding and Applying Page Design Principles, Graver, Amy and Jura, Ben, Rockport Publishers © 2012, ISBN: 1592537855
2. InDesign CC: A Visual Quickstart Guide, Cohen, Sandee, Peachpit Press © 2014, ISBN: B00ND5YY1U
3. InDesign: Professional Typography with Adobe InDesign, French, Nigel, Adobe Press © 2014, ISBN: B00IF8818W

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Demonstrate a functional knowledge of micro and macro typography concepts.
2. Demonstrate text alignment, element positioning, and text manipulation.
3. Design and product a print project using desired fonts, styles, margins, indents, etc.
4. Integrate typography and imagery in complex printed pieces.
5. Integrate typography and imagery in electronic publishing projects.

IIIb. **Arranged Hours Objectives:**
Upon completion of this course, the student will be able to:
1. Understand how to use industry-standard publishing application.

IV. **Methods of Presentation:**
Critique, Lab, Lecture and Discussion

IVb. **Arranged Hours Instructional Activities:**
Other (Specify), Online instructor-provided resources
Other Methods: The student will participate in online video tutorials and recommended resources related to print publishing.

V. **Course Content**

% of Course	Topic
20.000%	Overview of InDesign basics.
40.000%	Utilizing Imagery and Typography in the Design and Production Process.
20.000%	Integrating Applications other than Page Layout Applications into the Design Process.
20.000%	Understanding Preflighting and Proofing Process in Relation to Print Objects.
100.000%	Total

Vb. **Lab Content**

% of Course	Topic
50.00%	Critiques
50.00%	Exercises
100.00%	Total

VI. **Methods of Evaluation**

% of Course	Topic
30%	Final exam
60%	Projects: Midterm Project 30% Final Project 30%
10%	Class Participation
100%	Total

VII. **Sample Assignments:**
Assignment 1: Students will design a set of Museum Pole Banners and corresponding Digital Save-The-Date interactive PDF postcard. The goal is to design and produce a set of Pole Banners and a Save-The-Date digital postcard for any museum or art gallery show. The Save-The-Date will be finalized for digital format (Interactive PDF) and must include at least two interactive elements in the form of hyperlinks, slide shows, audio and/or video playback. The designs must look like they are from a single voice.
Assignment 2: Digital Publishing (ePUBs) using InDesign students will create a document that can be exported to the ePUB format. These publications can be viewed and read using the iBooks App and can be used on an iPad and iPhone.

VIII. **Student Learning Outcomes:**
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code
2. Demonstrate the assembly of a multiple page document utilizing images and typography.
3. Demonstrate the ability to create an electronic publication using a page design program.

Deactivate Course: GRAPHIC DESIGN 51, Graphic Design Studio 3

Units:	2.00
Total Instructional Hours (usually 18 per unit):	72.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	36.00

Rationale
Content covered by DESIGN 31 - Interactive Advertising

I. **Catalog Description**
This studio course introduces the development of multifaceted promotion design programs - considering applications in2D and 3D. With an emphasis on unifying concepts, students will create comprehensive design programs that may include print, packaging, advertising, media, and environments. Course is the third in a sequence of three.

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. Design: The Invention of Desire , Helfand, Jessica, Yale University Press © 2016, ISBN: 0300205090
2. Design Elements, 2nd Edition, Samara, Timothy , Rockport Publishers © 2014, ISBN: 1592539270

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Define package and environmental design with reference to consumer preferences, client concerns and government regulations.
2. Use basic principles to develop design strategies for package and environmental design.
3. Demonstrate packaging construction techniques.
4. Create prototypes of package design.

IV. **Methods of Presentation:**
Critique, Lab, Lecture and Discussion, Observation and Demonstration, Online instructor-provided resources, Other Methods: Slide/video presentations

V. **Course Content**

% of Course	Topic
35.000%	Package design principles and techniques
35.000%	Package design methodologies
15.000%	Environmental design principles and techniques
15.000%	Environmental design methodologies
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
15%	Class Participation
25%	Homework
60%	Projects: Project 1 10% Project 2 10% Project 3 10% Final Project 30%
100%	Total

VII. **Sample Assignments:**
Assignment 1: Male students in the class will design a consumer package for a personal grooming product targeted to females; conversely, female students will design a package for a personal grooming product targeted to males.

Assignment 2: Students will design a graphic system that orients visitors to a new environment and enables visitors to visually identify different components and places within that environment.

VIII. **Student Learning Outcomes:**
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Create and prototype designs for a consumer product package.
3. Demonstrate the ability to create a comprehensive and unified visual system with images and typography that visitors to orient themselves to a new physical environment.

Deactivate Course: GRAPHIC DESIGN 54, Digital Illustration 2

Units:	5.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	5.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	180.00

Rationale
Content covered by DESIGN 13 - Digital Design Tools

I. **Catalog Description**
This computer course is for students interested in digital illustration tools and is an extension of Graphic Design 38. It begins with simple black and white drawings and progresses to advanced techniques for more involved, multi-layered digital color illustrations.

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 Complete Guide to Digital Illustration, Caplin, Steve, Watson Guptill © 2003

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Students will develop skills in using the computer to create drawings and illustrations for a variety of different needs, including editorial and advertising.
2. Students will develop an appreciation for the major practitioners and styles within this field. They will learn how to work with a local service bureau to insure a successful output of their work, as well as the role of different graphic file formats and how they relate to different aspects of electronic illustration.
3. Students will learn the difference between electronic "draw" and "paint" programs and the role of each in contributing to an illustration.
4. Students will develop an illustration or drawing strategy that uniquely suits them.

IV. **Methods of Presentation:**
Critique, Discussion, Lab, Lecture and Discussion

V. **Course Content**

% of Course	Topic
0.000%	Introduction to course content, requirements and lab procedures. Discussion of hardware: role of scanners, monitors, alternative storage devices.
0.000%	Introduction to Illustration software. The differences between "paint", "drafting" and "drawing" programs.
0.000%	Paint programs and their tools and effects. Bit-mapped illustrations.
0.000%	Special effects tools. Working in one layer or multi-layers.
0.000%	Developing an illustration strategy. Working in color.
0.000%	Developing an illustration style. Creating textures.
0.000%	Combining elements from other graphics programs.
0.000%	Drawing programs and their tools and effects. Object-oriented graphics vs. bit-mapped graphics.
0.000%	The language of Postscript and its role in illustration. Creating illustrations from scanned images.
0.000%	Techniques for achieving blended shapes and colors.
0.000%	Working with service bureaus. File compression techniques.
0.000%	Editing and manipulating photographic images.
0.000%	The role of computer users groups, professional publications and associations.

% of Course	Topic
0.000%	Portfolio concepts for computer illustration.
0.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation
90%	Projects: Project 1 10% Project 2 10% Project 3 10% Project 4 15% Project 5 20% Project 6 30%
100%	Total

VII. **Sample Assignments:**
deactivation:
deactivation:

VIII. **Student Learning Outcomes:**
    1.

Deactivate Course: GRAPHIC DESIGN 60, Design Research

Units:	2.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	1.00
In-Class Lab:	2.00
Arranged:	2.00
Outside-of-Class Hours:	36.00
Transferability:	Transfers to CSU
Degree Applicability:	Credit - Degree Applicable

Rationale
Content covered by DESIGN 33 - User Experience Design 2

I. **Catalog Description**
Design research allows designers to avoid making decisions based on personal opinion and to make decisions based on true user needs. This course will cover how to plan and conduct design research to uncover user needs and issues. Students will build their understanding of the design research process and will exit with the ability to develop and manage their own design research projects in client and professional environments. Additionally, students will build a small portfolio of real-world, user-centered design research documents that will enable them to demonstrate their research experience to both clients and employers.

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. Graphic Design Thinking, Lupton, Ellen, Princeton Architectural Press © 2011, ISBN: 978-1568989792
2. Universal Methods of Design, Martin, Bella and Hanington, Bruch, Rockport Publishers © 2012, ISBN: 978-1592537561
3. Strategic Designer, Holsten, David, HOW Books © 2011, ISBN: 978-600617999
4. A Designer's Research Manual, Visocky O'Grady, Ken and Visocky O'Grady, Jenn, Rockport Publishers © 2009, ISBN: 978-1592535576

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Discuss ways to explore user experience and how research contributes to present-day design solutions.
2. Describe the variety of design research methodologies and tools.
3. Apply design research methods to facilitate problem solving.
4. Create an effective design research plan and exercises.
5. Test and administer design research exercises.
6. Critique and analyze design research results.
7. Communicate actionable insights from design research projects.
8. Work effectively as part of a design research team.
9. Identify leading design research resources in the industry.
10. • Identify and apply best practices for User Experience Design at an intermediate/advanced level.
11. • Discuss the value/differences between qualitative versus quantitative research, primary versus secondary research, and lo versus high fidelity prototypes.
12. • Apply UX research methodologies such as participatory/co-creative design, the use of cultural probes, focus groups and surveys.
13. • Apply a variety of creative methodologies to kick-start the creative process such as concept posters, mind maps, how might we statement, etc.
14. • Creation and execution of a research plan.
15. • Develop and create user personas, storyboards, and experience maps in the context of a physical space.
16. • Apply appropriate prototyping strategies
17. • Conduct testing sessions, such as bodystorms, to develop and iterate a project.

IIIb. **Arranged Hours Objectives:**
Upon completion of this course, the student will be able to:
1. Demonstrate how to conduct an interview and perform usability testing.

IV. **Methods of Presentation:**

Group Work, Lecture and Discussion, Observation and Demonstration, Other Methods: Students will read and listen to lectures/demonstrations, which are posted in the online course. Handouts shall be accessible and the videos shall have transcripts. Students will complete assignment from their computers using techniques in these lectures/demonstrations. Feedback from the instructor and other students will be done periodically to assure understanding and mastery of the skill. This will be done through discussion boards, written/audio/video feedback on assignments from the professor, peer review, and conferencing tools. In addition, final projects will be documented band submitted to the online course. Instructors will aim to provide feedback within a week and grades will be posted shortly thereafter.

IVb. Arranged Hours Instructional Activities:

Other Methods: Students will read and listen to lectures/demonstrations, which are posted in the online course. Handouts shall be accessible and the videos shall have transcripts. Students will complete assignment from their computers using techniques in these lectures/demonstrations. Feedback from the instructor and other students will be done periodically to assure understanding and mastery of the skill. This will be done through discussion boards, written/audio/video feedback on assignments from the professor, peer review, and conferencing tools. In addition, final projects will be documented band submitted to the online course. Instructors will aim to provide feedback within a week and grades will be posted shortly thereafter.

V.   Course Content

% of Course	Topic
30.000%	**Core understanding of design research** Why design research is valuable Primary vs. Secondary research Quantitative vs. Qualitative research Fieldwork best practices and how-tos Empathizing with users and stakeholders Understanding appropriate output for design research (personas, journey maps, reports, wireframes, infographics, etc)
30.000%	**Preparing for research studies** Understanding and analyzing different design research methodologies and knowing which to use to meet project objectives (interviews, observation, usability testing, group discussions, etc) Assessing design research tools Creating a design research plan
20.000%	**Conducting research** Uncovering user needs and issues
20.000%	**Synthesizing results and reporting insights** Analyzing and synthesizing research findings Organizing insights and findings into client-ready actionable deliverables Deriving and communicating business value from design research Delivering key insights and recommended actions Presentation and critique of research findings
100.000%	Total

Vb. Lab Content

% of Course	Topic
50.00%	Critiques
50.00%	Team Exercises
100.00%	Total

VI. Methods of Evaluation

% of Course	Topic
10%	Class Participation
10%	Exams/Tests: Final Exam

30%	Homework: Weekly Assignments
50%	Projects: Midterm Project 20%; Final Project 30%
100%	Total

VII. **Sample Assignments:**

Sample Assignment 1: Over the semester students will conduct a field research project to solve a specific design problem. An example would be a campus-wide problem, such as recycling, transportation, or lack of interest in student government. Consider how Design Research can be a creative and active force for rethinking ideas about design and solutions. Assignment 1: Create an effective design research plan that outlines how you will understand the specific design problem, including: What methods you will use (interviews, observation, etc.)? Where and when will you conduct the research? How will you find the people to participate in the research? What will be the schedule for the project? Assignment 2: Complete the research project. Conduct the research Synthesize what you learned into insights Identify the key insights and how you can make them actionable (through wireframes, scenarios, personas, etc.) Present research and demonstrate how research informed the design solution.

Sample Assignment 2 (FOR DE): Design a semi-permanent pop-up banking experience that is high-tech, high-touch and can live on a college campus and serve as a place for everyday banking, travel, auto, and/or student loan support, credit card advice, financial education and ATM transaction. Each team will be assigned a specific program with the goal of understanding of how these individual programs work together as an experience. These programs include: • ATM • Service Desk • Teller Experience • Private Meeting Room • Video Conference Room • Open Seating Area As a final deliverable, students create a case study documenting their design process from research to concept. This could include: • Observation • Interviews (Stakeholder and User Interviews) • Persona • Script • Storyboard • Prototype • Bodystorm • Results • Process documentation • Reflection (defining results, ethical implications and sustainability considerations of the topic—in this case, financial institutions) Working in teams, identify an issue and offer a solution of what can be designed to create community at an assigned, satellite campus such Bundy, PAC, or Emeritust. Based on the research you conduct, identify and find an example of a system that suffers from a severe design issue that your team will help solve. This project should build upon your practice and understanding of the different research methods practiced in class: observation, interviews, personas, prototypes, etc. It also requires a strong concept as well as thoughtfully proposed design solution based off of research, and must address an entire system "end to end" (from the beginning of the experience you are going to design for a user to the end). This final project is not only about technology. It's also about creating an experience and/or interaction within a space that will solve, serve, and even delight the user, that creates community at Santa Monica College.

VIII. **Student Learning Outcomes:**
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Demonstrate an overall understanding of the design process and how design research fits into that process.
3. Build a variety of research methods and examples that they can utilize on design projects.

Deactivate Course: GRAPHIC DESIGN 64, Digital Imaging for Design

Units:	3.00
Total Instructional Hours (usually 18 per unit):	90.00
Hours per week (full semester equivalent) in Lecture:	2.00
In-Class Lab:	1.00
Arranged:	2.00
Outside-of-Class Hours:	72.00

Rationale
Content covered by DESIGN 13 - Digital Design Tools

I. **Catalog Description**
Using Adobe Photoshop, this computer class teaches students how to scan, manipulate, and enhance digital images for graphic reproduction and use on the web. Includes retouching, color adjustment and color correction techniques.

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. Photoshop CC for Windows and Macintosh: A Quickstart Visual Guide,, Weinmann, Elaine and Lourekas, Peter, Peachpit Press © 2013, ISBN: 978-0321929525

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Open and perform basic enhancements and retouching to existing files (such as scans).
2. Create new files and artwork from scratch.
3. Save files in various formats.
4. Control and select/mix colors through foreground/background color pickers.
5. Open and access various settings from colors, channels and brushes palettes.
6. Convert file to various color modes: bitmap, grayscale, RGB, CMYK.
7. Define/understand image, screen and output resolution basics.
8. Apply filters to enhance image or apply special effects.
9. Combine multiple images into one file with copy and paste.
10. Utilize menu features.
11. Use scanner features for scanning photographs and artwork.
12. Discuss basic terminology of image processing, paint programs.
13. Demonstrate use of basic functions of tools in the toolbox: 1) Make selections with all selection tools; 2) Apply color to, enhance or retouch images with painting tools; 3) Edit images with use of editing tools; 4) Apply color fills and linear blends with fill tools; 5) Create text on image with the text tool; 6) Crop images; 7) Move around image, enlarge/reduce a view; 8) Pickup existing color from image.

IIIb. **Arranged Hours Objectives:**
Upon completion of this course, the student will be able to:
1. Identify and apply a basic understanding of how to edit and manipulate images using Photoshop.

IV. **Methods of Presentation:**
Lecture and Discussion, Observation and Demonstration, Critique, Lab, Other Methods: slide and video presentations

IVb. **Arranged Hours Instructional Activities:**
Lab, Other Methods: Online video demonstrations

V. **Course Content**

% of Course	Topic
5.000%	Introduction to Photoshop — Scanning resolution; zoom tool; saving documents; acquire command; exporting images; clipping paths; command palette; tool palette; review project.
5.000%	Selecting Items and Colors — Color modes; eyedropper tool; color picker and swatches palettes; fill command; marquee selection tools; adding and deleting from a selection; lasso tool.

5.000%	Working with Layers — Creating, moving, displaying and arranging layers; linking layers; composite controls.
30.000%	Paint and Filling Images — Painting and editing modes; hue, saturation, brightness controls; paintbrush tool; paint bucket tool; filling with patterns; airbrush tool; gradient tool; pencil tool. Editing Images — Midtones; shadows; highlights; floating and non-floating selections; copying and pasting; rubber stamp tool; cloning with a pattern; smudge tool. Converting and Manipulating Images — Image modes; converting grayscale to color; converting grayscale to duotone; cropping tool; image size. Filters — Blur; distort; noise pixelate; lighting effects; sharpen; diffuse; emboss; extrude.
10.000%	Color Correction — Color theories and applications; hue, saturation and brightness; contrast; levels; dialog box; defining black and white points; curves dialog box. Color Correction Part 2 — Color balance; colorizing; color range; variations command
10.000%	Working With Type — Anti-aliasing; type; layers and type; type and color; transparent type; blends; patterns; special effects.
20.000%	Using the Pen Tool — Points and paths; paths palette; adjusting curved paths; adding and deleting anchor points; converting anchor points; path segments and subpaths. Masks and Channels — Quick mask mode; saving selection in channels; channels palette; channel options; using selections as masks.
5.000%	Printing — Continuous tone images; dot quality; converting to CMYK; compensating for dot gain; trapping colors.
10.000%	Photoshop and Other Applications — DCS format; Photoshop and InDesign; Photoshop and Illustrator/ using place command; re-sizing files.
100.000%	Total

Vb. **Lab Content**

% of Course	Topic
100.00%	50% Critiques; 50% In-class exercises
100.00%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation
30%	Exams/Tests: Knowledge and performance examinations
60%	Projects: Completion of Student project assignments
100%	Total

VII. **Sample Assignments:**
Assignment 1: To learn selections and the effective use of layers in Photoshop, students are given a photo of disassembled motorcycle parts and are asked to re-assemble them into a robot of their design, using accurate selections and managing their new image with layers.
Assignment 2: Students are required to create a poster announcing the "5th Annual Photoshop Conference" held at the Los Angeles Convention Center. They are to use original content and utilize a variety of tools and techniques learned in the class, including: color correction, masking, and the creative use of typography, filters and brushes.

VIII. **Student Learning Outcomes:**
1. Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
2. Edit, color correct, manipulate, restore and retouch a variety of photographic images and knowledge of the tools and commands of the program. As assessed by in-class exercises, completed projects and final exam.
3. Create a composite montage consisting of type and images from a variety of sources. As assessed by completion of assigned projects and critique sessions.

Deactivate Course: GRAPHIC DESIGN 87, Gr Des 87

Units:	6.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	6.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	216.00
Date Submitted:	October 2023

Rationale
Deactivation and removal - no content exists nor needed

I. **Catalog Description**
Deactivation and removal - no content exists nor needed

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)

III. **Course Objectives**
Upon completion of this course, the student will be able to:

IV. **Methods of Presentation:**

V. **Course Content**

% of Course	Topic
%	Total

VI. **Methods of Evaluation**

% of Course	Topic
100%	Class Work: Deactivation and removal - no content exists nor needed
100%	Total

VII. **Sample Assignments:**
Deactivation and removal - no content exists nor needed:
Deactivation and removal - no content exists nor needed:

VIII. **Student Learning Outcomes:**

Santa Monica College
Program Of Study
New Program:
Applied Music Certificate of Achievement

Students interested in developing their musical skills through one-on-one instruction and regular performance opportunities are encouraged to audition for the Applied Music Program. Areas of study include instrumental, vocal, and composition. Upon completion of four semesters, students can be awarded the Applied Music Certificate of Achievement. Those who complete the additional required coursework for an Associate of Arts degree in Music (applied option) can also be awarded that degree.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate the basic technical skills necessary to perform repertoire (for performers) or create and present original works (for composers) in their area of applied study; demonstrate effective skills to address the challenges of musical collaboration, performance, and presentation; and demonstrate the ability to make meaningful observations and provide constructive feedback about musical performances or compositions.

Required Courses	**Units: 12.0**
Application, audition, and acceptance into the four-semester SMC Applied Music Program	
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0

Total: 12.0

Santa Monica College
Program Narrative
Applied Music Certificate of Achievement

Program Goals and Objectives:

Students interested in developing their musical skills through one-on-one instruction and regular performance opportunities are encouraged to audition for the Applied Music Program. Areas of study include instrumental, vocal, and composition. Upon completion of four semesters, students can be awarded the Applied Music Certificate of Acheivement. Those who complete the additional required coursework for an Associate of Arts degree in Music (applied option) can also be awarded that degree.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate the basic technical skills necessary to perform repertoire (for performers) or create and present original works (for composers) in their area of applied study; demonstrate effective skills to address the challenges of musical collaboration, performance, and presentation; and demonstrate the ability to make meaningful observations and provide constructive feedback about musical performances or compositions.

Catalog Description:

Students interested in developing their musical skills through one-on-one instruction and regular performance opportunities are encouraged to audition for the Applied Music Program. Areas of study include instrumental, vocal, and composition. Upon completion of four semesters, students can be awarded the Applied Music Certificate of Achievement. Those who complete the additional required coursework for an Associate of Arts degree in Music (applied option) can also be awarded that degree.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate the basic technical skills necessary to perform repertoire (for performers) or create and present original works (for composers) in their area of applied study; demonstrate effective skills to address the challenges of musical collaboration, performance, and presentation; and demonstrate the ability to make meaningful observations and provide constructive feedback about musical performances or compositions.

Program Requirements:

Required Courses	Units: 12.0
Application, audition, and acceptance into the four-semester SMC Applied Music Program	
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 92 Applied Music Instruction	2.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0
MUSIC 94 Concert Music Class	1.0
	Total Units: 12.0

Master Planning:

The Applied Music Program supports the College's mission to provide an exceptional learning environment where students can develop the knowledge and skills necessary to prepare for careers or transfer. Students learn to present themselves and their music professionally in verbal, written, and technical communication. Students learn musical and non-musical skills for successful collaboration and are introduced to current and emerging tools, technologies, and methodologies in the craft and art of music. In support of the College's commitment to diversity, equity, and inclusion, students are supported in achieving their educational goals, both for career and transfer, by continually reflecting on and responding to cultural and stylistic shifts in popular, historical, educational, and workforce musical considerations.

Enrollment and Completer Projections:

In early 2020, based on intentional outreach efforts and reimagining some logistical aspects of the program to make it scalable, we projected the growth of the Applied Music Program would soon exceed 60 students (the total of participants in each of the four semesters) with an average of 15 students completing their fourth semester each Fall and Spring (30 per year). The need to pivot to remote instruction for several years hampered the expected growth, and the average number of program participants has been 45 between Spring 2020 and Spring 2023. Based on auditions held in Spring 2023, we anticipate having between 50 and 60 students in the program in Fall 2023 with the potential to yield up to 30 students completing the program per academic year.

Place of Program in Curriculum/Similar Programs:

The courses included in this certificate are subsets of both the Associate of Arts in Music (applied option) degree and the required coursework for the four-semester Applied Music Program. This Applied Music Certificate provides a defined goal and completion recognition for participants in the Applied Music Program who do not wish to complete (or aren't able to complete) the AA degree. A student who earns the Applied Music Certificate of Achievement would have the option of subsequently completing the AA in Music degree. This certificate does not replace or alter any existing programs and is not related to the termination or scaling-down of another program.

Similar Programs at Other Colleges in Service Area:

While many of the other 18 community colleges in our region have programs similar to our Applied Music Program and offer AA degrees in Music, far fewer offer certificates to recognize the coursework completion of applied music students who are not pursuing an AA degree. Among those offering certificates like this proposal are East Los Angeles College and Los Angeles Harbor College. SMC's music faculty continue to advocate for and support the many students who engage in our programs and curriculum whose goals are to transfer, we also recognize and feel the need to respond to an increasing number of students attending community college with educational, career, and artistic aspirations that do not include completing a degree in music. For SMC students with such goals, this certificate would illustrate a relevant path and provide completion recognition.

Santa Monica College
Program Of Study
New Program:
Guitar Certificate of Achievement

The Guitar Certificate of Achievement can be awarded to students who complete 8 units of guitar classes and 4 units of collaborative performance on guitar. Up to 4 units of alternate applied instrumental coursework may substitute for guitar classes if enrollment in guitar classes has been exhausted.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate guitar performance skills with strumming and fingerstyle techniques in a variety of styles, technical knowledge of the instrument, familiarity with the repertoire, and skills in collaborative performance.

Guitar Classes: Select 8 units from the following:	**Units: 8.0**
MUSIC 84A Popular Guitar, First Level	2.0
MUSIC 84B Popular Guitar, Second Level	2.0
MUSIC 84C Popular Guitar, Third Level	2.0
MUSIC 87A Fingerstyle Guitar, First Level	2.0
MUSIC 87B Fingerstyle Guitar, Second Level	2.0

Required Courses	**Units: 4.0**
MUSIC 49 Combo and Chamber Ensemble	2.0
MUSIC 49 Combo and Chamber Ensemble	2.0

Total: 12.0

Santa Monica College
Program Narrative
Guitar Certificate of Achievement

Program Goals and Objectives:
The Guitar Certificate of Achievement can be awarded to students who complete 8 units of guitar classes and 4 units of collaborative performance on guitar. Up to 4 units of alternate applied instrumental coursework may substitute for guitar classes if enrollment in guitar classes has been exhausted.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate guitar performance skills with strumming and fingerstyle techniques in a variety of styles, technical knowledge of the instrument, familiarity with the repertoire, and skills in collaborative performance.

Catalog Description:
The Guitar Certificate of Achievement can be awarded to students who complete 8 units of guitar classes and 4 units of collaborative performance on guitar. Up to 4 units of alternate applied instrumental coursework may substitute for guitar classes if enrollment in guitar classes has been exhausted.

Program Learning Outcomes:
Upon completion of the program, students will demonstrate guitar performance skills with strumming and fingerstyle techniques in a variety of styles, technical knowledge of the instrument, familiarity with the repertoire, and skills in collaborative performance.

Program Requirements:

Guitar Classes: Select 8 units from the following:	Units: 8.0
MUSIC 84A Popular Guitar, First Level	2.0
MUSIC 84B Popular Guitar, Second Level	2.0
MUSIC 84C Popular Guitar, Third Level	2.0
MUSIC 87A Fingerstyle Guitar, First Level	2.0
MUSIC 87B Fingerstyle Guitar, Second Level	2.0

Required Courses	Units: 4.0
MUSIC 49 Combo and Chamber Ensemble	2.0
MUSIC 49 Combo and Chamber Ensemble	2.0
	Total Units: 12.0

Master Planning:

The Music Department, including the guitar area of study, supports the College's mission to provide an exceptional learning environment where students can develop the knowledge and skills necessary to prepare for careers or transfer. Students learn to present themselves and their music professionally in verbal, written, and technical communication. Students learn musical and non-musical skills for successful collaboration and are introduced to current and emerging tools, technologies, and methodologies in the craft and art of music. In support of the College's commitment to diversity, equity, and inclusion, students are supported in achieving their educational goals, both for career and transfer, by continually reflecting on and responding to cultural and stylistic shifts in popular, historical, educational, and workforce musical considerations. Offering a certificate of achievement in guitar with the option of including or focusing on styles of music outside the Western European "classical" tradition is part of the Music Department's effort to continually improve our relevance to students and their educational and artistic goals in the ever-changing world of music, developments in the industry and professional music-making, and changes in workforce opportunities.

Enrollment and Completer Projections:

Enrollment in many areas of Music has declined since Spring 2020, though we are now experiencing some recovery. For Fall 2023, with the smallest number of guitar section offerings in years, as of June 29 (two months ahead of Day 1), 51 students are enrolled in guitar classes. In Spring 2023, 59 students completed a guitar class. In Fall 2022, 61 students completed a guitar class. We feel a certificate of achievement in guitar will attract additional enrollment and inspire students to persist through the levels and experiences offered. Based on these enrollment projections, we estimate 20 students will complete the certificate yearly.

Place of Program in Curriculum/Similar Programs:

The Music Department is developing certificates that encourage and reward students' comprehensive studies in SMC course offerings in specific discipline areas, including certificates in guitar, voice, piano, and jazz.

This proposed certificate does not duplicate, alter, or replace an existing program.

Similar Programs at Other Colleges in Service Area:

- East Los Angeles College: Certificate of Achievement for Commercial Music: Instrumental/vocal Performer with Guitar Focus (8 units)
- Moreno Valley College: Guitar Performance certificate (22 units)
- Fresno City College: Guitar Performance certificate (12 units)