SANTA MONICA COLLEGE
ACADEMIC SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Agenda

Wednesday, February 19, 2025, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)

Guests and members of the public may attend via Zoom:
https://smc-edu.zoom.us/j/88008685421

Meeting ID: 880 0868 5421

One tap mobile
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Members:

Redelia Shaw, *Chair*	Susan Caggiano	Walker Griffy	Scott Silverman
Dione Hodges, *Vice Chair*	Javier Cambron	Aileen Huang	Bobby Simmons
Lourdes Arévalo	Evelyn Chantani	Sharlene Joachim	Briana Simmons
Jason Beardsley	Rachel Demski	Jesus Lopez	Lydia Strong
Mary Bober	Susan Fila	Jacqueline Monge	Audra Wells
Fariba Bolandhemat	Christina Gabler	Estela Narrie	Associated Students Rep
Walter Butler	Keith Graziadei	Kevin Roberts	Associated Students Rep

Interested Parties:

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

Ex-Officio Members:
Jamar London

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

I. Call to Order and Approval of Agenda
II. Public Comments *(Two minutes is allotted to any member of the public who wishes to address the Committee.)*
III. Announcements

V. Chair's Report

VI. Information Items

1. Stellic Updates
2. Common Course Numbering Updates
3. Cal-GETC Updates
4. Local GE Pattern Updates
5. META PLO Help Text Updates

(Non-Substantial Changes)
6. CIS 60A Photoshop I

(SLO Updates Only)
7. CIS 4 Business Information Systems with Applications
8. CIS 30 Microsoft Excel
9. CS 17 Assembly Language Programming
10. CS 3 Introduction To Computer Systems
11. CS 20A Data Structures with C++
12. CS 20B Data Structures with Java
13. CS 42 Digital Logic
14. CS 50 C Programming
15. CS 52 C++ Programming
16. CS 55 Java Programming
17. OFTECH 1 Keyboarding I
18. OFTECH 1A Keyboarding 1A
19. OFTECH 1B Keyboarding 1B
20. OFTECH 1C Keyboarding 1C
21. OFTECH 5 English Skills for the Office
22. OFTECH 9 Keyboarding Improvement
23. OFTECH 10 Skill Building on the Keyboard
24. OFTECH 20 Medical Vocabulary
25. OFTECH 23 Medical Billing (Medisoft)
26. OFTECH 24 Medical Coding/Billing 1
27. OFTECH 25 Medical Coding/Billing 2
28. OFTECH 26 Medical Coding/Billing 3
29. OFTECH 27 Medical Office Procedures
30. OFTECH 28 Electronic Health Records

VII. Action Items

(Courses: New)

(Courses: Substantial Changes)

(Courses: Distance Education)

(Programs: SLO/PLO Mapping)

(Programs: Revisions)

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

VIII. New Business

IX.   Old Business

X.   Adjournment

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

The next Curriculum Committee meeting is March 5, 2025.

SANTA MONICA COLLEGE
ACADEMIC SENATE

1900 Pico Boulevard Santa Monica, CA 90405
310.434.4611

Curriculum Committee Minutes
Wednesday, December 4, 2024, 3:00 p.m.
Drescher Hall, Loft (3rd Floor, Room 300-E)
Zoom (guests/members of the public)

Members Present:

Redelia Shaw, *Chair*	Walter Butler	Walker Griffy	Kevin Roberts
Dione Hodges, *Vice Chair*	Susan Caggiano	Sharlene Joachim	Scott Silverman
Jason Beardsley	Javier Cambron	Jesus Lopez	Briana Simmons
Mary Bober	Rachel Demski	Jacqueline Monge	Audra Wells
Fariba Bolandhemat	Christina Gabler	Estela Narrie	

Members Absent:

Lourdes Arévalo	Susan Fila	Aileen Huang*	Lydia Strong*
Evelyn Chantani	Keith Graziadei	Bobby Simmons*	

*Attended via Zoom – voting members of the committee unable to attend in-person may join as a guest on zoom but cannot move or vote on action items.

Others Present:

Guido Davis Del Piccolo	Lorrie Ivas	Josh Sanseri	Olivia Vallejo
Karen Huner	Elaine Roque		

(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 3:11 pm. Motion to approve the agenda with no revisions.
Motion made by: Scott Silverman; **Seconded by:** Fariba Bolandhemat
The motion passed unanimously.

II. Public Comments
None

III. Announcements
We are having a screening at the CMD of the Sundance winner with the producer tonight.

IV. Approval of Minutes (November 20, 2024)
Motion to approve the minutes of November 20, 2024.
Motion made by: Walter Butler; **Seconded by:** Scott Silverman
The motion passed unanimously.

V. Chair's Report
Redelia will be available in January for one-on-one curriculum trainings and meetings. If interested, send an email to Redelia to schedule.

VI. Information Items

1. Addition of new prefix/discipline in the Philosophy and Social Sciences Department:

Social Work and Human Services (SWHS)
Guido Davis Del Piccolo presented information on the new prefix and the upcoming AA-T. New courses and the degree will come to Curriculum Committee in the Spring 2025 semester.

(Non-Substantial Changes)
2. ENGL 59 Lesbian and Gay Literature (textbooks)
3. PRO CR 91 Pilates Teaching Methodology and Principles (was PRO CR 90 – approved at 11/6/24 meeting; renumbered PRO CR courses)

(SLO Updates)
4. CIS 50 Internet, HTML, and Web Design
5. CIS 51 HTML5, CSS3, and Accessibility
6. CIS 54 Web Development and Scripting
7. CIS 59A Dreamweaver I
8. CIS 67 WordPress
9. CS 87A Python Programming
10. ENGL 59 Lesbian and Gay Literature

VII. Action Items

(Courses: New)
a. PRO CR 90 Introduction to Applied Kinesiology and Anatomy
Motion to approve PRO CR 90 with revisions to start date to Spring 2026 and sample assignments with additional detail and in direct-to-student voice.
Motion made by: Susan Caggiano; **Seconded by:** Estela Narrie
The motion passed unanimously.

b. PRO CR 92 Pilates Mat Instructor Training (Prerequisite: PRO CR 90, PRO CR 91)
Motion to approve PRO CR 92 with revisions to start date to Spring 2026 and sample assignments with additional detail and in direct-to-student voice.
Motion made by: Audra Wells; **Seconded by:** Walker Griffy
The motion passed unanimously.

Motion to approve PRO CR 92 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Susan Caggiano; **Seconded by:** Walker Griffy
The motion passed unanimously.

Motion to approve PRO CR 92 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Walker Griffy; **Seconded by:** Susan Caggiano
The motion passed unanimously.

c. PRO CR 93 Pilates Mat Teaching Practicum (Prerequisite: PRO CR 90, PRO CR 91)
Motion to approve PRO CR 93 with revisions to start date to Spring 2026, sample assignments with additional detail and in direct-to-student voice, and correction in course content from "reformer" to "mat"
Motion made by: Susan Caggiano; **Seconded by:** Estela Narrie
The motion passed unanimously.

Motion to approve PRO CR 93 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Walker Griffy; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve PRO CR 93 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Susan Caggiano; **Seconded by:** Audra Wells
The motion passed unanimously.

d. PRO CR 94 Pilates Reformer Instructor Training (Prerequisite: PRO CR 90, PRO CR 91)

Motion to approve PRO CR 94 with revisions to start date to Spring 2026 and sample assignments with additional detail and in direct-to-student voice.
Motion made by: Dione Hodges; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve PRO CR 94 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Walker Griffy; **Seconded by:** Estela Narrie
The motion passed unanimously.

Motion to approve PRO CR 94 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Scott Silverman; **Seconded by:** Susan Caggiano
The motion passed unanimously.

e. PRO CR 95 Pilates Reformer Teaching Practicum (Prerequisite: PRO CR 90, PRO CR 91)
Motion to approve PRO CR 95 with revisions to start date to Spring 2026, sample assignments with additional detail and in direct-to-student voice, and SLO #1 (change "acquire" to "maintaining")
Motion made by: Susan Caggiano; **Seconded by:** Estela Narrie
The motion passed unanimously.

Motion to approve PRO CR 95 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Dione Hodges; **Seconded by:** Scott Silverman
The motion passed unanimously.

Motion to approve PRO CR 95 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Estela Narrie; **Seconded by:** Jesus Lopez
The motion passed unanimously.

f. PRO CR 96 Pilates Apparatus Instructor Training (Prerequisite: PRO CR 90, PRO CR 91)
Motion to approve PRO CR 96 with revisions to start date to Spring 2026 and sample assignments with additional detail and in direct-to-student voice.
Motion made by: Susan Caggiano; **Seconded by:** Estela Narrie
The motion passed unanimously.

Motion to approve PRO CR 96 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Scott Silverman; **Seconded by:** Walker Griffy
The motion passed unanimously.

Motion to approve PRO CR 96 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Estela Narrie; **Seconded by:** Mary Bober
The motion passed unanimously.

g. PRO CR 97 Pilates Apparatus Teaching Practicum (Prerequisite: PRO CR 90, PRO CR 91)
Motion to approve PRO CR 97 with revisions to start date to Spring 2026 and sample assignments with additional detail and in direct-to-student voice.
Motion made by: Estela Narrie; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve PRO CR 97 prerequisite PRO CR 90 with revisions to the mapping matrix.
Motion made by: Scott Silverman; **Seconded by:** Susan Caggiano
The motion passed unanimously.

Motion to approve PRO CR 97 prerequisite PRO CR 91 with revisions to the mapping matrix.
Motion made by: Susan Caggiano; **Seconded by:** Audra Wells
The motion passed unanimously.

(Courses: Substantial Changes)

h. BIOL 31 Fundamentals of Biotechnology 2: From Genes to Proteins (removing prerequisites: BIOL 3 and BIOL 21)
    Motion to approve changes to BIOL 31 with no additional revisions.
    Motion made by: Susan Caggiano; **Seconded by:** Walker Griffy
    The motion passed unanimously.

i. PHOTO 21 Alternative Photographic Processes (changed: hours/units – 2 lecture/3 lab/3 units to 3 lecture/3 lab/4 units, course content, lab content, methods of evaluation, sample assignments
    Motion to approve changes to PHOTO 21 with no additional revisions.
    Motion made by: Estela Narrie; **Seconded by:** Dione Hodges
    The motion passed unanimously.

j. PHOTO 30 Techniques of Lighting: Introduction (changed: hours (2 lecture/6 lab to 3 lecture/3 lab – no change to units)
    Motion to approve changes to PHOTO 30 with no additional revisions.
    Motion made by: Christina Gabler; **Seconded by:** Kevin Roberts
    The motion passed unanimously.

k. PHOTO 37 Advanced Black and White Printing Techniques (changed hours/units (2 lecture/3 lab/3 units to 3 lecture/3 lab/4 units), course objectives, course content, methods of evaluation, sample assignments)
    Motion to approve changes to PHOTO 37 with additional revision to add ISBNs to the textbooks.
    Motion made by: Estela Narrie; **Seconded by:** Jason Beardsley
    The motion passed unanimously.

l. PHOTO 39 Beginning Photoshop (changed: course description, hours (2 lecture/3 lab to 3 lecture – no change to units), methods of evaluation, sample assignments)
    Motion to approve changes to PHOTO 39 with no additional revisions.
    Motion made by: Christina Gabler; **Seconded by:** Susan Caggiano
    The motion passed unanimously.

m. PHOTO 42 Advanced Photoshop (changed: hours (2 lecture/3 lab to 3 lecture – no change to units), course objectives)
    Motion to approve changes to PHOTO 42 with no additional revisions.
    Motion made by: Audra Wells; **Seconded by:** Dione Hodges
    The motion passed unanimously.

n. PHOTO 50 Basic Color Printing (changed: course description, hours/units (2 lecture/3 lab/3 units to 3 lecture/3 lab/4 units), SLOs, course objectives, methods of evaluation, sample assignments)
    Motion to approve changes to PHOTO 50 with additional revision to add ISBNs to the textbooks and course content #6 (typo - change "he" to "the")
    Motion made by: Christina Gabler; **Seconded by:** Dione Hodges
    The motion passed unanimously.

o. PHOTO 70 Intro to Video for Photographers (changed: hours (2 lecture/3 lab to 3 lecture – no change to units), remove Advisory: PHOTO 5, SLOs, methods of evaluation)
    Motion to approve changes to PHOTO 70 with no additional revisions.
    Motion made by: Estela Narrie; **Seconded by:** Susan Caggiano
    The motion passed unanimously.

p. PHOTO 71 Intro to Video Editing for Photographers (changed: hours (2 lecture/3 lab to 3 lecture – no change to units), remove Advisory: PHOTO 5, SLOs, course objectives, methods of evaluation)
    Motion to approve changes to PHOTO 71 with no additional revisions.
    Motion made by: Christina Gabler; **Seconded by:** Dione Hodges
    The motion passed unanimously.

q. PHOTO 72 Video for Commercial Photographers (changed: hours (2 lecture/3 lab to 3 lecture – no change to units), remove Advisory: PHOTO 70, SLOs, methods of evaluation)
Motion to approve changes to PHOTO 72 with no additional revisions.
Motion made by: Susan Caggiano; **Seconded by:** Dione Hodges
The motion passed unanimously.

(Courses: Distance Education)
r. BUS 12 Success Skills for First-Time Manager
Motion to approve distance education for BUS 12 with no revisions.
Motion made by: Scott Silverman; **Seconded by:** Estela Narrie
The motion passed unanimously.

(Programs: New)
s. Pilates Apparatus Teacher Training Certificate of Achievement
Motion to approve Pilates Apparatus Teacher Training Certificate of Achievement with no revisions.
Motion made by: Walker Griffy; **Seconded by:** Audra Wells
The motion passed unanimously.

t. Pilates Mat Teacher Training Certificate of Achievement
Motion to approve Pilates Mat Teacher Training Certificate of Achievement with no revisions.
Motion made by: Scott Silverman; **Seconded by:** Estela Narrie
The motion passed unanimously.

u. Pilates Reformer Teacher Training Certificate of Achievement
Motion to approve Pilates Reformer Teacher Training Certificate of Achievement with no revisions.
Motion made by: Kevin Roberts; **Seconded by:** Mary Bober
The motion passed unanimously.

v. Pilates Comprehensive Teacher Training Certificate of Achievement
Motion to approve Pilates Comprehensive Teacher Training Certificate of Achievement with no revisions.
Motion made by: Walker Griffy; **Seconded by:** Javier Camrbon
The motion passed unanimously.

w. Strategic Management Practices for New Managers Certificate of Achievement
Motion to approve Strategic Management Practices for New Managers Certificate of Achievement with revisions to the SLO/PLO mapping to return in the Spring.
Motion made by: Kevin Roberts; **Seconded by:** Dione Hodges
The motion passed unanimously.

x. Yoga Teacher – 200 Hour Certificate of Achievement
Motion to approve Yoga Teacher Training - 200 Hour Certificate of Achievement with no revisions.
Motion made by: Estela Narrie; **Seconded by:** Scott Silverman
The motion passed unanimously.

(Programs: Revisions)
y. Photography AS/Certificate of Achievement (changed: removed PHOTO 5 from required courses; Required Courses reduced from 33 units to 30 units; total units reduced from 38 units to 35 units; SLO/PLO mapping)
Motion to approve changes to the Photography AS/Certificate of Achievement with additional revision to correct website address typo and correct "Required Courses" group header (change 33 units to 30)
Motion made by: Estela Narrie; **Seconded by:** Dione Hodges
The motion passed unanimously.

z. Changes to degrees, certificates, and program maps as a result of courses considered on this agenda
Motion to approve to changes to degrees, certificates, and program maps as a result of courses

considered on this agenda
Motion made by: Susan Caggiano; **Seconded by:** Jason Beardsley
The motion passed unanimously.

VIII. New Business

- Local General Education Pattern
  Estela Narrie handed out an example/mock-up of the local GE pattern with the required changes *(see page 7)*. For further discussion/voting in the Spring 2025 semester.

IX. Old Business
None

X. Adjournment
Motion to adjourn the meeting at 5:02 pm.
Motion made by: Kevin Roberts; **Seconded by:** Walker Griffy
The motion passed unanimously.

Associate Degree General Education Requirements

A minimum of 21 semester units (28 – 31.5 quarter units) of general education in the areas described below.

1. ENGLISH COMPOSITION, ORAL COMMUNICATION, AND CRITICAL THINKING: (minimum of 6 semester/8 quarter units) including:

A. English Composition: (minimum 3 semester/4 quarter units)

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

B. Oral Communication and Critical Thinking: (minimum 3 semester/4 quarter units)
Courses fulfilling this requirement must be baccalaureate-level and may include oral communication and critical thinking courses.

Suggested Courses:

- BUS 32
- COM ST 11, 12$^\nabla$, 16, 21$^\nabla$
- ENGL 2$^\nabla$, 31$^\nabla$
- HIST 47$^\nabla$
- PHILOS 7, 9

2. MATHEMATICAL CONCEPTS AND QUANTITATIVE REASONING: (minimum of 3 semester/4 quarter units)
Courses fulfilling this requirement must be at least college-level and may include mathematics or quantitative reasoning courses, including logic, statistics, computer languages, and related disciplines.

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

3. ARTS AND HUMANITIES: (minimum of 3 semester/4 quarter units)

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

4. SOCIAL AND BEHAVIORAL SCIENCES: (minimum of 3 semester/4 quarter units)

- AD JUS 1, 2
- ANTHRO 2[GC], 3, 4, 7, 14[GC], 19[GC], 20, 21[GC], 22
- ASTRON 6[GC]
- BUS 1
- COM ST 9, 30, 31, 35, 36[GC], 37[GC]
- ECE 11[GC]
- ECON 1, 2, 4[GC] *(same as ENVRN 4)*, 5[GC] *(same as GLOBAL 5 and POL SC 5)*, 6, 8[GC] *(same as WGS 8)*, 15 *(same as HIST 15)*
- ENVRN 4[GC] *(same as ECON 4)*, 7[GC] *(same as GEOG 7)*, 22[GC] *(same as POL SC 22)*, 32[GC] *(same as HIST 32)*, 40[GC] *(same as PSYCH 40)*
- ETH ST 1, 6[GC], 8, 9[GC]
- GEOG 2, 7[GC] *(same as* ENVRN *7)*, 8 *(same as URBAN 8)*, 11[GC] *(same as GLOBAL 11)*, 14[GC]
- GLOBAL 3[GC] *(same as MEDIA 3)*, 5[GC] *(same as ECON 5 and POL SC 5)*, 10[GC], 11[GC] *(same as GEOG 11)*
- HIST 1, 2, 3, 4, 5, 6[GC], 10[GC], 11, 12, 13, 14[GC] *(same as ENVRN 14)*, 15 *(same as ECON 15)*, 16, 19, 20, 21, 22, 24, 25[GC], 26, 28, 29, 32[GC] *(same as ENVRN 32)*, 33, 34[GC], 38, 39[GC], 41, 42, 43, 47, 52, 53, 55, 62
- MEDIA 1, 3[GC] *(same as GLOBAL 3)*, 4, 10[GC]
- NUTR 7[GC]
- PHILOS 48, 51 *(same as POL SC 51)*, 52 *(same as POL SC 52)*
- POL SC 1, 2, 3, 5[GC] *(same as ECON 5 and GLOBAL 5)*, 7, 8, 11, 14, 21[GC], 22[GC] *(same as ENVRN 22)*, 23, 24, 31, 47, 51 *(same as PHILOS 51)*, 52 *(same as PHILOS 52)*
- PSYCH 1, 3, 5, 6, 7, 8[GC], 11, 13, 14, 19, 25, 40[GC] *(same as ENVRN 40)*
- SOCIOL 1, 1s[GC], 2, 2s[GC], 4, 12, 30, 31, 32, 33, 34[GC]
- URBAN 8 *(same as GEOG 8)*
- WGS 8[GC] *(same as ECON 8)*, 10[GC], 20[GC], 30[GC], 40[GC]

5. NATURAL SCIENCES: (minimum of 3 semester/4 quarter units)

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

6. ETHNIC STUDIES: (minimum of 3 semester/4 quarter units)

Courses fulfilling this requirement may include baccalaureate-level courses in the four autonomous disciplines within Ethnic Studies: Black Studies; African American Studies; Africana Studies; Native American Studies; Chicano/a/x; Latino/a/x Studies/La Raza Studies; and Asian American Studies.

- ETH ST 1, 6^{GC}, 7, 8, 9^{GC}

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

NOTE: Many of these courses (noted with ^{GC} above) are also in GE areas 3, 4, 5, and 6 and can be used to satisfy BOTH areas.)

- AHIS 1, 2, 3, 5, 6, 11, 17, 18, 21, 22, 71, 72, 80
- ANTRHO 2, 14, 19, 21
- AQUA 1
- ARABIC 1
- ASL 1, 2
- ASTRON 6
- BIOL 9, 10, 15
- BUS 51
- CHEM 9 *(satisfies GC requirement if completed Spring 2013 or later)*
- CHNESE 1, 2, 3, 4, 9
- COM ST 14, 20, 36, 37, 310
- DANCE 2, 5, 57A
- ECE 11, (18), 19
- ECON 4 *(same as ENVRN 4)*, 5 *(same as GLOBAL 5 and POL SC 5)*, 8 *(same as WGS 8)*
- ENGL 9, 10, 49, 62
- ENVRN 4 *(same as ECON 4)*, 7 *(same as GEOG 7)*, 14 *(same as HIST 14)*, 20 *(same as PHILOS 20)*, 22 *(same as POL SC 22)*, 32 *(same as HIST 32)*, 40 *(satisfies GC requirement if completed Fall 2011 or later) (same as PSYCH 40)*
- ETH ST 6
- FILM 7
- FRENCH 1, 2, 3, 4, 9, 20 *(satisfies GC requirement if completed Spring 2023 or later)*
- GEOG 7 *(same as ENVRN 7)*, 9 *(same as GEOL 9)*, 11 *(same as GLOBAL 11)*, 14
- GEOL 9 *(same as GEOG 9)*
- GERMAN 1, 2, 3, 4
- GLOBAL 3 *(same as MEDIA 3)*, 5 *(same as ECON 5 and POL SC 5)*, 10, 11 *(same as GEOG 11)*
- HEALTH 60 *(same as NURSNG 60)*
- HEBREW 1, 2, 3, 4
- HIST 6, 10⁺, 14 *(same as ENVRN 14)*, 25 *(satisfies GC requirement if completed Fall 2014 or later)*, 32 *(same as ENVRN 32)*, 34 *(satisfies GC requirement if completed Fall 2014 or later)*, 39 *(satisfies GC requirement if completed Fall 2014 or later)*
- HUM 9A
- IARC 56
- ITAL 1, 2, 3, 4
- JAPAN 1, 2, 3, 4, 9
- KOREAN 1, 2, 3, 4, 9
- LING 1
- MEDIA 3 *(same as GLOBAL 3)*, 10⁺
- MUSIC 29, 33⁺, 36, 37⁺
- NURSNG 60 *(same as Health 60)*
- NUTR (4) *(satisfies area if completed prior to Winter 2017)*, 7
- PERSIN 1, 2
- PHILOS 20 *(same as ENVRN 20)*
- POL SC 5 *(same as ECON 5 & GLOBAL 5)*, 21, 22 *(same as ENVRN 22)*
- PORTGS 1, 2
- PSYCH 8, 40 *(satisfies GC requirement if completed Fall 2011 or later) (same as ENVRN 40)*
- RRM 1
- RUSS 1, 2
- SOCIOL 1s, 2s, 34
- SPAN 1, 2, 3, 4, 9, 11, 12, 20, 25
- TURKSH 1
- WGS 8 *(same as ECON 8)*, 10, 20, 30, 40

⁺ HIST 10, MEDIA 10, MUSIC 33, and 37 *(satisfies area if completed Fall 2013 or later)* meet the UC Berkeley American Cultures graduation requirement.

KEY TO SYMBOLS USED	
("same as …")	Courses which are offered in more than one discipline (cross listed). Students may receive credit for only one of the cross listed courses. See course descriptions for details.
GC	Course satisfies SMC's Global Citizenship Degree Requirement

New Course: SOCIAL WORK & HUMAN SERVICES 1, Introduction to Social Work and Human Services

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 UC (pending), CSU
Cal-GETC Area:	4: Social and Behavioral Sciences (pending review)
SMC GE Area	Area II-B: Social Science (Group B)
Degree Applicability:	Credit – Degree Applicable
Proposed Start:	Spring 2027
TOP/SAM Code:	210400 - Human Services / D - Possibly Occupational
Grading:	Letter Grade or P/NP
Repeatability:	No
Library:	Library has adequate materials to support course
Minimum Qualification:	Interdisciplinary Studies: Master's degree in Human Services or Social Work OR Master's degree in Sociology or Psychology and 12 units of upper division or graduate course work in Counseling.
Program Impact:	Forthcoming degree or certificate: Social Work and Human Services AA-T

Rationale
This is a core required course for the Social Work and Human Services AA-T.

I. **Catalog Description**
This course provides an introductory overview of social welfare and the societal institutions in the U.S. that structure the provision of social services. It presents a historical perspective on the development of U.S. social work and human services. Special attention is given to current service delivery systems, their policies and procedures, and the tasks of culturally responsive social workers and human service workers within those settings.

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. An Introduction to the Profession of Social Work: Becoming a Change Agent, 6th, E.A. Segal, K.E. Gerdes, and S. Steiner, Cengage © 2019, ISBN: 9781337567046
2. Days in the Lives of Social Workers : 62 Professionals Tell Real-Life Stories from Social Work Practice, 5th, Linda May Grobman, White Hat Communications © 2019, ISBN: 1929109849
3. Introduction to Social Work and Social Welfare: Empowering People, 13th, Charles Zastrow and Sarah L. Hessenauer, Cengage © 2023, ISBN: 9780357623398
4. An Introduction to Human Services , 9th, Marianne Woodside and Tricia McClam, Cengage © 2019, ISBN: 9781337567176
5. Theory, Practice, and Trends in Human Services: An Introduction, 7th, Edward S. Neukrug, Cengage © 2025, ISBN: 9780357935972

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Discuss the historical evolution of social welfare and human services in the United States.
2. Explain the current service delivery system environment in which social work and human service clients' needs are addressed.
3. Demonstrate critical thinking in envisioning ways of collaborating, negotiating, and advocating in working with and within social welfare and human service agencies and institutions.
4. Identify and be able to uphold the legal, ethical, and professional practice responsibilities of working with social work and human service organizations with attention to cultural humility and oppressed groups.
5. Explain the services provided by a local social welfare agency.

IV. **Methods of Presentation:**

Distance Education, Lecture and Discussion, Service Learning, Group Work, Projects, Discussion

V. **Course Content**

% of Course	Topic
15.000%	Historical overview of social work, human services, and social welfare
15.000%	The evolution of social welfare institutions and programs in the United States
15.000%	Discussion of social policy analysis perspectives addressing social work and human services, and 'filter' this discussion through a lens that considers ethnicity, culture, class, age, religion, physical or cognitive abilities, gender identity, sexual orientation, and other potential targets of oppression
10.000%	Critical examination of legal system and major court decisions shaping social work and human services in the United States
15.000%	Detailed profile of the current social welfare, human services, and service delivery system environment in the United States
15.000%	Social work and human service practitioner roles and orientations in the current service delivery system environment
15.000%	Ethics, values and professional practice perspectives for social work and human service practitioner
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
10%	Class Participation: In-class activities.
20%	Final exam
30%	Quizzes: 3-5 Quizzes
20%	Group Projects
20%	Written assignments
100%	Total

VII. **Sample Assignments:**
MSW Interview and Report: After having met with and interviewed an MSW working in the field, write a 4-5 page report that integrates the major components of service delivery discussed in class. Your paper should pay particular attention to the demographics of the target population of your interviewee.
Group Project Presentation: In your group of 3-5 students, develop and present a 15 minute overview of the agency your group wishes to spotlight. You must incorporate slides into your presentation and discuss the history, funding, target population, challenges, and successes of the agency. You are also required to propose a specific change you would like to see that might help the agency be more effective.

VIII. **Student Learning Outcomes:**
1. Discuss the historical evolution of social welfare and human services in the United States.
2. Explain the current service delivery system environment in which social work and human service clients' needs are addressed.
3. Propose ways of collaborating, negotiating, and advocating in working with and within social welfare and human service agencies and institutions.

4. Identify the legal, ethical, and professional practice responsibilities of working with social work and human service organizations with attention to cultural humility and historical/systematic oppression of groups in society.

SWHS 1 Distance Education Application

☑ Fully Online

1a. Instructor - Student Interaction:
The instructor will initiate contact with students before the course begins through a welcome letter (or video) that explains important details about the course including course materials, start and end dates, reliable access to the internet and technology, instructions on how students will access the course via CMS, links to guides and support, and tips on how to be successful in the course. The instructor will also initiate contact at the beginning of the course with a warm and welcoming video, email, or announcement to students that introduces the course and the instructor, and directs students on where and how to get started. The instructor will maintain regular and effective instructor-initiated contact with students throughout the semester using a variety of CMS tools including: Announcements, Assignment (feedback), Discussion (comments), Conference/Zoom (office hours), Grading (Message Students Who …), Pages, Email/Message, and GPS. • Announcements will be used at the beginning of each learning unit to announce the beginning of a new topic and assignments, and/or used to remind students of upcoming due dates. • At the beginning of each learning unit (module), the instructor will introduce students to the new topic, the types of assignments, expected workload, and learning objectives on Pages • Instructor will comment and provide regular and constructive feedback on Assignments. • Instructor will use the Discussion tool (or similar) to post regular Discussion forums, and comment on and/or contribute to the discussion, or use the Discussion tool as a Q&A for student-initiated contact with the instructor. • Instructor will conduct office hours through Conference/Zoom, Chat, or Email/Message. • Instructor will use Message Students Who … through the Grading tool to send reminders to students about upcoming due dates, message and send kudos to students who earned a high score on a particular quiz/assignment, and reach out to students who earned a low score to offer support and/or provide additional resources. • Instructor will use GPS (early alert) to send kudos to students who are performing well, respond to student-raised flags, and connect students to resources as needed. • Instructor will use CMS inbox to email or respond to emails from students. • Instructor will use the Quiz tool (or similar) to anonymously survey students at the end of the course, and use Quiz tool (or iClickers) to poll/survey students as a just-in-time teaching strategy to determine if learning is occurring and tweak where necessary or to get the pulse of the class Students will be encouraged to initiate contact with the instructor throughout the semester with instructor contact information clearly posted and easy to find on the syllabus and homepage along with expected response times (within 24 hours) and through GPS. The instructor may also provide student-initiated contact opportunities through Chat, Discussion (Q&A), or student-requested office hours via Zoom, Chat, or Conference, where appropriate.

1b. Student - Student Interaction:
The instructor will provide opportunities for and encourage regular and effective student-initiated contact with other students using a variety of CMS (and other) tools, methods, and assignments/activities. These include discussions (group, Q&A, open-ended prompts), group assignments, peer review, group chats (audio, video, written), collaboration on documents using CMS tools, or group work through video conferencing break-out sessions or the creation of Student Lounge/Café using external tools. The idea behind using various tools, methods, and assignments/activities is to accommodate a variety of communication styles and create an inclusive community of learners in the online environment. The instructor will also provide guidelines with each of these assignments/activities that explain the standard/required levels of student participation (both quantity and quality) and how that participation will be evaluated.

1c. Student - Content Interaction:
The instructor will provide frequent opportunities for students to interact with varied and substantial course content. This content will be chunked into manageable portions and sequenced in modules, making it easy for students to follow and navigate. Both the variety and organization of the content will encourage frequent student engagement with the course content, and facilitate student learning. The instructor will also include unit learning objectives (such as students will be able to define, explain, assess, apply, etc.) at the beginning of each module, and align the content, assignments, activities, and assessments to these learning objectives. In terms of variety of content and frequency of interaction, a typical module will include a combination of reading, video lesson, slide presentation, case studies, policy briefs, activity, deliberate practice, discussion Q&A, and poll/survey to gauge student learning in addition to frequent and varied formative and summative assessments (discussed below) The instructor will include instructions for learners to work with the content in meaningful ways such as explaining the purpose of a particular reading or resource, instructing students to take notes during a video or slide presentation, reminding students to keep important points in mind while reading, alerting students that they will be discussing or reporting on the content in a follow-up assignment, etc. The instructor will also offer individualized learning opportunities, such as providing resource pages or supplemental materials for remedial activities or recommendations for more advanced learning.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Exams	Various forms of assessment	10.00%
Online Lecture	Content delivery	50.00%
Discussion Boards	Engaging with instructor prompts and responding to classmates entries	40.00%

2. Organization of Content:

The instructor will organize the content in meaningful and distinct learning units (modules) by week, topic, or major theme to facilitate student learning, and ensure that the course material is accessible and easy for students to navigate. This will reduce the cognitive load for students and facilitate student learning. The instructor will include unit learning objectives at the beginning of each module, and align the content, assignments, activities, and assessments to these objectives. The instructor will present content using a variety of modalities such as text (readings, slides), audio (podcast, interviews), video (lessons, lecture, presentations) and graphics (graphs, tables, charts, visuals, and banners), to facilitate student-centered learning. The instructor will use multiple CMS tools to deliver the content and streamline access to materials and activities for students. These tools include Pages to deliver reading, slides, and deliberate practice, and to embed or link to videos and audio, Discussion forums to deliver prompts on course content, Chat to deliver responses to questions, Collaboration and Groups to deliver student-created content, Quiz tool to deliver polls & surveys. The instructor will also use external apps such as Zoom to deliver lessons, responses to questions, and share documents, iClickers to deliver polls & surveys, and FlipGrid, PlayPosit, AdobeSpark, Screencast-o-matic, or Explain Everything to deliver video and active learning video lessons. The instructor will include a course outline (schedule) and list all materials/tools required for student success, on the syllabus.

3. Assessments:

% of grade	Activity	Assessment Method
20.00%	Participation	Instructor will provide regular opportunities for student-student interaction and student-content interaction, both of which will also involve interaction with the instructor, vis a vis feedback and assessments. For example, students may work collaboratively to complete a study guide in preparation for an exam or essay.
30.00%	Written Submission	Students will be paired through the Peer Review function in Canvas in order to provide feedback to each other on their written work prior to submission of final. Instructor will provide feedback to students privately in Speed Grader.
50.00%	Multiple Quizzes and Exams	Instructor will create exams using the Quizzes function in Canvas. For multiple choice exams, instructor will create a robust database of questions so that exams can be randomly generated for each student. This will help protect the integrity of exams and minimize potential for academic dishonesty. A variety of short response (written) prompts will also be provided for the same reasons. For both types of questions, instructor will provide feedback to students privately using Speed Grader.

4. Instructor's Technical Qualifications:

The college's existing technology and CMS is sufficient for delivery of this course. Individual faculty would greatly benefit from additional professional development on equity-minded, effective online teaching practices, as well as professional development to enhance the technological skills of the faculty member.

5. Student Support Services:

The instructor will provide students with active links to student support and institutional services and policies, so that students do not have to leave the CMS to access these resources or learn about these policies. These resources and policies will be clearly labeled and easy to find, and the instructor will provide instructions about use and expectations, where appropriate. Resources and policies include: • Online Counseling • Disability Resources • Financial Aid • Bookstore • Online tutoring. • Canvas Resources and Technical Support • Title IX Policy & Resources • SMC Drop & Withdrawal Policies • Livesafe • Veteran's Resource Center • Resources for DREAMERS, DACAmented students, and undocumented students • Pronouns • Honor Code • Netiquette

6. Accessibility Requirements:

All content for the course will be 508 compliant using the tools provided by the college. For example: • Content Pages will consistently use heading styles such as Heading 2, Heading 3, etc. • Lists will be created using the Bullet or Numbered List tool in the rich text editor. • Links will not use non-descriptive phrases like CLICK HERE, for example. •

Underlining will only be used to denote active hyperlinks. • There will be sufficient color contrast between foreground and background to meet Section 508 standards. • Visual elements (color, bolding, all caps) will not be used as the sole way to convey importance or meaning. • Images (including those used in Pages, Discussions, Quizzes and Assignments) will use descriptive alternative text

7. Representative Online Lesson or Activity:

Based on the "persona" you have been given, submit a written summary which details the variety, organization, and delivery of services offered. You will do this for 3 different time periods: 1950, 1980, and 2020. Additionally, you will submit a 3-4 minute video of your explanation to this "persona" of the services available to them today in southern California.

Substantial Change: AQUACULTURE 3, Microbiology and Genetics for Aquaculture

Units:	4.00
Total Instructional Hours (usually 18 per unit):	108.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	3.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
Transferability:	Transfers to CSU
SMC GE Area:	Area I: Natural Science
Degree Applicability:	Credit – Degree Applicable
Prerequisite(s):	AQUA 1 or AQUA 2

I. Catalog Description

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

II. Examples of Appropriate Text or Other Required Reading:

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

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

III. Course Objectives

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

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

IV. Methods of Presentation:

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

V. Course Content

% of Course	Topic
12.500%	Ploidy Manipulation
12.500%	Selective Breeding
12.500%	Heredity
12.500%	Introduction to Genetics
10.000%	Histology
10.000%	Diseases and Mitigation
10.000%	Disease Identification
10.000%	Microbes in the Hatchery
10.000%	Introduction to microbes

%	
100.000%	Total

VI. **Methods of Evaluation**

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

VII. **Sample Assignments:**
Microbe Characterization: Design and execute an experiment to sample and characterize the microbes in the sea water tank. Report your findings in graph form. Be sure to include figure legends for each of your graphs.
Disease assessment and treatment: Given a set of symptoms, assess for potential microbial causes and suggest potential treatments.
Selective Breeding for Climate Change: Suggest a selective breeding regime to improve culture viability in open water in response to climate change (ie: increased temperature and lower pH).

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

Substantial Change: ART 35, Airbrush Techniques

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):	ART 10A or ART 20A

Rationale
Update objectives and content for current teaching

I. **Catalog Description**
This course introduces the airbrush as a painting tool. Students will explore water-based media, color theory, transparency, masking techniques, stencil-making, surface preparation, composition, and collaborative mural-making approaches. They are invited to experiment with new materials, mediums, and critical dialogues to develop their own visual vocabulary for creative expression. The class will have regular lectures and practices with workspace organization for exhibitions. This course is spirited and experimental.

II. **Examples of Appropriate Text or Other Required Reading:**
(include all publication dates; for transferable courses at least one text should have been published within the last five years)
1. Airbrushing 101, The Airbrush Institute, Lulu.com © 2019, ISBN: 0359807542
2. Pamela Shanteau. The Ultimate Airbrush Handbook, Watson-Guptill
3. Suggested reading list will be provided in lieu of one text.

III. **Course Objectives**
Upon completion of this course, the student will be able to:
1. Develop skill and fluency in the language used in airbrush painting and design.
2. Execute composition and understanding of design through the use of color and airbrush.
3. Investigate the different functions of airbrushing, masking, layering, free-hand painting, and drawing with the tool.
4. Spray a surface precisely from observation and course instruction.

IV. **Methods of Presentation:**
Lecture and Discussion, Observation and Demonstration, Discussion, Critique, Projects, Group Work, Visiting Lecturers, Other Methods: Studio time

V. **Course Content**

% of Course	Topic
20.000%	Introduce the elements and concepts of design such as composition, perspective, balance and color theory.
20.000%	Methods and attitudes towards art and self-expression.
20.000%	Media, materials, concepts and techniques.
20.000%	Examples of airbrushed paintings and murals by various artists and cultures.
20.000%	Participation in critique and discussion sessions to develop verbal art skills and understanding of design concepts.
100.000%	Total

VI. Methods of Evaluation

% of Course	Topic
10%	Group Projects
30%	Class Work: In-Class Activities
20%	Final Project
20%	Homework: Sketchbooks
20%	Projects
100%	Total

VII. Sample Assignments:

Gradient: The goal is to successfully create a background gradient utilizing color theory on properly prepped surfaces. This project will exercise airbrush trigger techniques, safety and proper form. Troubleshooting the airbrush compressor when switching PSIs and cleaning/unclogging the brush mid-color mixing. This project will be submitted with a 1 paragraph statement of intent and utilizing design terms that describes your process, what you took influence from, and your experience.

Stencils: We will learn about the different materials, techniques and masking used to make stencils. You will experiment with the layering of stencils, color theory and design elements to create an image and motif. Repetition of the stencil(s) will create a unique pattern and solid compostion.

VIII. Student Learning Outcomes:

1. Design strong compositions employing a variety of airbrush techniques.
2. Evaluate projects and assignments using appropriate airbrush terminology.
3. Create airbrushed paintings based on independent research and design using the knowledge and techniques learned in the course.

ART 35 Distance Education Application

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

1a. Instructor - Student Interaction:
Announcements, emails and weekly recaps will be sent out frequently. Feedback will be given during in-class activities and during project critiques. If the class were to be hybrid, comments for online assignments would be given during the grading process.

1b. Student - Student Interaction:
Student-student interactions would happen each in-person class session. Creating a safe space to give one-another feedback in the moment. Interactions during the critiques and in project collaborations is required.

1c. Student - Content Interaction:
Along with responding to art discussions weekly, students are required to give peer feedback in discussions via LMS to create engagement online. Taking and submitting photos of notes to online demo videos and lectures. Writing assignments in response to articles posted via LMS.

1d. Distance Ed Interactions:

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Peer Feedback	Students will be required to leave feedback on their fellow peers' responses to assignments. Students will leave feedback/critique a minimum of 3 of their peers' photo submissions for projects.	15.00%

Videos	Students will be required to take/submit notes on demonstration videos posted onto LMS.	10.00%
Online Lecture	Students will be required to submit notes, thoughts, and sketchbook drawings in response to the prompts when introducing each project.	15.00%
Written assignments	Students will be required to submit a 400-800 word essay in response to articles posted via LMS. Students will be required to submit a 400-800 word statement for each project assigned on the due date.	20.00%
Discussion Boards	Students are responsible for responding to prompts regarding artist discussions/videos via LMS.	20.00%
Project Presentation	Students will present their projects along with photo documentation, giving a detailed description of the intention, process, and outcome.	20.00%

2. Organization of Content:
Content will be organized in modules by weeks in LMS. Each week we will have a modular unit with materials, assignments and lectures listed. Each modular week will be posted and available the week prior to allow students to access and complete assignments within a reasonable time frame.

3. Assessments:

% of grade	Activity	Assessment Method
5.00%	Class Participation	Class participation is mandatory. In critiques and responding to peers' responses to articles and artist discussions. Students will be graded on quality of interactions and will be given feedback by instructor.
15.00%	Class Work	Students will be given feedback by the instructor regarding their responses to discussions, critiques, and written statements.
80.00%	Projects	Feedback by the instructor will be given to the student based on the craftsmanship, time, and dedication applied to projects.

4. Instructor's Technical Qualifications:
Instructors should be familiar with the LMS and understand basic editing skills.

5. Student Support Services:
Links to campus resources will be provided on LMS and via the syllabus. Such as Center for Wellness and Well-being, Students with Disabilities, Veterans Resource Center, EOPS Care, Black Collegians Program, Adalante Program, DREAM Program, and Library resources.

6. Accessibility Requirements:
The design of the course will follow the accessibility checker provided on LMS. Photos will have descriptive text, pages will have appropriate heading styles and list formats, appropriate captioning for videos and font and color contrast.

7. Representative Online Lesson or Activity:
Students will produce solid compositions through the use of color and airbrush.
Submitting notes to demo videos via LMS. Students will also upload photos/videos of their compositions to receive feedback from their peers in threaded discussions.

Substantial Change: GEOGRAPHY 7, Introduction to Environmental Studies

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 UC, CSU
Cal-GETC Area:	4: Social and Behavioral Sciences
SMC GE Area	Area II-B: Social Science (Group B); Area V: Global Citizenship
Degree Applicability:	Credit – Degree Applicable

I. Catalog Description

This introductory course will use an interdisciplinary approach to give students a broad perspective on environmental problems and solutions. Students will be introduced to the strategies scientists, economists, political analysts, and other writers and researchers use to investigate and analyze environmental and urban issues, human/nature relationships, natural and built environments, and environmental citizenship.

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. First Along the River: A Brief History of the U.S. Environmental Movement, Fifth, Kline, Benjamin, Rowman & Littlefield Publishers © 2022, ISBN: 1538159325
2. Environmental Science 101, Hlebakos, Jason, Open Educational Resource via Libre Texts © 2024
3. Fundamentals of Sustainable Development, Third, Roorda, Niko, Routledge © 2020, ISBN: 978-0367511227

III. Course Objectives

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

1. Use critical thinking and the scientific method to understand environmental issues and problems.
2. Use basic concepts in physical and life sciences to understand the processes and cycles shaping our planet.
3. Identify basic aspects of human behavior that impact our environment.
4. Analyze local and global environmental politics and policies.
5. Apply basic concepts to make businesses and economies more efficient and sustainable.
6. Compare and contrast literature concerning the environment and human/environment interaction.
7. Apply service learning and other real-world experiences in practical ways that improve our environment.

IV. Methods of Presentation:

Field Trips, Lecture and Discussion, Visiting Lecturers, Other Methods: Combination of lecture, discussion, guest speakers, videos, and possible fieldwork. Presentations from faculty and experts from a variety of fields (one faculty member coordinates). In class analysis of current issues and problems in environmental science and policy; then discovering practical applications and sharing solutions to those problems in the real world within a collaborative learning environment.

V. Course Content

% of Course	Topic
12.500%	Nature and significance of environmental studies; the state of our communities and the world; modern definitions, issues, and problems; critical thinking and the scientific method in environmental studies.
12.500%	Human interaction with our physical environment; natural processes, cycles and systems in the lithosphere, atmosphere and hydrosphere; modern techniques to measure change.
12.500%	Humans and our biosphere; human impact on ecosystems; humans, plants, and animals.
12.500%	Human behavior and our environment; the psychology of environmental stewardship; sustainable thinking and living.

12.500%	Politics, power and our environment; local and global environmental policies; environmental law and justice; using social sciences to study our environment.
12.500%	Business, economics and our environment; environmental efficiency and long-term economic efficiency; from local sustainable businesses to globalization and global coalitions.
12.500%	Environmental literature; writing about nature; writing about human/environment interaction.
12.500%	Practical applications in environmental and urban studies; results of student service learning experiences; specific sustainable living and working practices (efficiency, resource use, etc.)
100.000%	Total

VI. **Methods of Evaluation**

% of Course	Topic
50%	Quizzes: 8 to 10 quizzes.
15%	Final exam: A cumulative final exam
35%	Class Work: 8 to 10 discussion assignments.
100%	Total

VII. **Sample Assignments:**
Written Assignment: Choose a protected natural area to study for this assignment. It can be anywhere in the U.S. or the world, such as a county park, state park, nature reserve, national park, or national forest. Avoid city parks if they are completely developed (i.e., only have lawns and recreation facilities). Make sure the natural area has a website with enough information on how the area is managed (e.g., a mission statement, list of permitted activities, info about how the nature is being managed). Then address the following: (1) What is the name and location of the natural area you're discussing in this assignment? Who manages this natural area (e.g., a government agency like a county or state, a private environmental organization, etc.)? What kind of natural resources are found in this natural area? In other words, what makes it an area worth protecting? (2) What are the major challenges in protecting and managing this natural area? (e.g., climate change, wildfires, pollution, overuse by people, littering, flooding, poaching, logging, mining, invasive species, etc.). (3) What kinds of activities are allowed in the natural area? Do these activities help with or hinder the protection of nature and the management challenges you just listed in the previous question? Explain. (4) Based on your examination of this natural area, do you think it is following the ideal of Conservation or Preservation? Justify your answer using specific examples from the natural area's mission statement, permitted activities, and management activities.
Written Assignment: The UN Red List is the authoritative resource for learning about endangered species around the world. There is a lot of info posted here, so the purpose of this assignment is to encourage you to thoroughly explore this resource. Spend at least 15-20 minutes exploring different web pages and data tables, then answer the following questions: (1) Explain and discuss 2-3 new things that you learned from exploring the UN Red List webpages and datasets. In what ways do you think this information or the overall Red List can be used? For example, for what sorts of projects or policies would benefit from knowing this information? Who should be familiar with the Red List? (2) Highlight two species from the Red List that you found to be of interest. You are encouraged to try to choose one species that is seeing improvements in its population and one who is not, but it's not a requirement. Describe where these two species are found and the challenges they face. (3) Of all the evidence presented in this module on the biodiversity crises, reflect on what you found to be the most compelling or surprising thing you learned. How does this connect to your daily life? If you don't feel it connects to your personal life, explain why you think that might be the case or why you feel that way.

VIII. **Student Learning Outcomes:**
1. Identify solutions to the human effects on the environment through the lens of sustainability and sustainable development.
2. Differentiate the conceptual foundations of environmental attitudes, values, and challenges from various perspectives, including race/ethnicity, class, and gender.

Substantial Change: GEOGRAPHY 11, World Geography: Introduction to Global Studies

Units:	3.00
Total Instructional Hours (usually 18 per unit):	54.00
Hours per week (full semester equivalent) in Lecture:	3.00
In-Class Lab:	0.00
Arranged:	0.00
Outside-of-Class Hours:	108.00
C-ID:	GEOG 125
Transferability:	Transfers to UC
Cal-GETC Area:	4: Social and Behavioral Sciences
SMC GE Area	Area II-B: Social Science (Group B); Area V: Global Citizenship
Degree Applicability:	Credit – Degree Applicable

I. **Catalog Description**

This course introduces Global Studies by surveying the world's major geographic regions. Students will encounter core concepts related to global connection and change processes while developing basic geographic literacy in the distribution of human and natural features on Earth. Students will examine and discuss significant cultural, social, political-economic, and environmental issues impacting humanity today as both problems and possibilities. In particular, this course considers the diverse localized impacts of globalization as a continuing story of peoples and places isolated and connected by imperial, colonial, and international systems of the past and present.

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>World Regions in Global Context: Peoples, Places, and Environments</u>, 6th, Sallie A. Marston, et al., Pearson © 2017
2. <u>Diversity Amid Globalization: World Regions, Environment, Development</u>, 7th, Lester Rowntree, et al., Pearson © 2018
3. <u>World Regional Geography: A Short Introduction</u>, John Rennie Short, Oxford University Press © 2019
4. <u>The Origins of the Modern World</u>, 4th, Robert B. Marks, Rowman and Littlefield © 2019

III. **Course Objectives**

Upon completion of this course, the student will be able to:
1. Locate major cultural and environmental features on a world map, and recognize the significance of those features' spatial context
2. Identify, define and locate major world regions, defined in human-cultural and/or natural-environmental terms
3. Evaluate maps, tables of statistics, media accounts, and other descriptions of the world(s) around them in order to critically apply major global concepts such as civilization, overpopulation, underdevelopment, post-colonialism, and environmental degradation
4. Define and critically discuss the processes and effects of globalization from multiple perspectives
5. Identify and describe major characteristics and actors in the emerging global world
6. Explain the historical origins of globalization and the impact of the past on the present and future
7. Recognize changing ideas of citizenship in an increasingly interconnected, global society

IV. **Methods of Presentation:**

Visiting Lecturers, Other (Specify), Lecture and Discussion, Service Learning
Other Methods: A combination of lecture and discussion, critical reading, and collaborative and service/experiential learning is employed. Films and guest lectures may also be used. Questions and discussions are strongly encouraged to facilitate a greater understanding and intellectual analysis of the subject matter. Students will be required to supplement coursework with regular attention to current news events via print and/or electronic sources.

V. **Course Content**

<u>% of Course</u>	<u>Topic</u>
20.000%	Global Studies: an interdisciplinary introduction Patterns of global diversity—global-scale geographies of environment, culture, and human development Processes of global change—

	summary of present-day trends and their historical context Problems and possibilities in global studies—globalization defined and debated
13.000%	The Americas
13.000%	Africa and Southwest Asia
13.000%	South Asia
13.000%	East Asia
13.000%	Southeast Asia and the greater Austral-Pacific realm
13.000%	Europe and the Russian realm
2.000%	Order and precise regionalization of presentation may vary by instructor. The goal is to provide an even treatment of the world's various peoples and places, built on a foundation of core concepts in Geography and Global Studies.
100.000%	Total

VI. **Methods of Evaluation**

% of Course	**Topic**
10%	Class Participation: Weekly in-class discussions.
25%	Exams/Tests: Midterm Exam
25%	Final exam
15%	Homework: Weekly Homework Assignments
15%	Papers: Research Paper / Semester Project
10%	Quizzes: Map Quizzes
100%	Total

VII. **Sample Assignments:**
Portrayals of Africa: Students prepare a concise written response to the following prompt, based on supplementary assigned readings: Several years ago, the geographer Garth Myers criticized authors of introductory textbooks for painting too one-sided a picture of Africa (Professional Geographer, November 2001.) Myers argued that textbooks tend to limit their portrayals of Africa to a few standard themes which together suggest an overwhelmingly impoverished, miserable, "backward" place. These themes include what he terms tribalism; geographical simplification (i.e., suggesting one local example represents the continent as a whole); mother-and-child suffering; and disaster fueled by overpopulation, environmental degradation, civil war, and epidemic disease. While all-too-true in many respects, these unflattering images nonetheless tell only part of the story of the real place, a giant land mass that is home to hundreds of millions of people (and peoples) who live meaningful, rewarding, and even happy lives. Africa, in short, is not merely a land of misery. After reviewing the short article by Myers, locate and briefly discuss in any of following sources--your textbook, a newspaper or magazine, an encyclopedia, the website(s) of your choice--one example of a stereotypically negative portrayal of Africa as a land of misery and one example of an unconventionally favorable portrayal of Africa as a land of hope and beauty.
Unit Review Questions: Students complete periodic sets of Unit review questions, including several paragraph-length short answer responses based on assigned readings and classroom presentations. Examples of such questions include the following: - What is globalization? Discuss at least three key factors of globalization. - Briefly describe the global distribution of the human population; where, generally do most people live? What are the global trends in birth rates, death rates and life expectancies? - Examine a map or globe, and find 0 degrees longitude (the Greenwich Prime Meridian). What parts of the world does it run through? Which country do you think was able

to define the prime meridian as starting in their land, and why? - Briefly describe the mix of ideas that make up "traditional Chinese religion". How are other regions of East Asia different from China in terms of their religious identities? - How has the demographic and economic situation in Europe since World War II encouraged governments to be open to immigration? Why has this triggered a political backlash in many countries, and how does the rise of the European Union change things?

VIII. **Student Learning Outcomes:**
1. Identify and locate major cultural and environmental features on regional- and global-scale maps.
2. Recognize and apply core concepts in world geography and global studies within various world-regional contexts.
3. Evaluate the rationale behind and limitations of various schemes for regionalizing our understanding of the world – for defining and applying concepts such as Eastern Europe, Latin America, Africa, and South Asia when interpreting contemporary issues and events.

Santa Monica College
Analog Photography Certificate of Achievement

This certificate program cultivates the skills learned in various analog courses within the Photography Department. Coursework focuses on artisanal photographic techniques emphasizing skills necessary for transferring to a 4-year program of study in the arts. It qualifies students for employment in custom photography labs, running a wet darkroom, and working for professional fine artists. Students will learn the characteristics of shooting/processing film, make custom prints in traditional color and B&W darkrooms, learn to use large format cameras, and experiment with non-silver alternative processes.

Program Learning Outcomes:
Demonstrate the ability to execute a previsualized image.
- PHOTO 2: Demonstrate the skills necessary to expose film accurately using in-camera metering.
- PHOTO 2: Demonstrate understanding of how B&W film is processed.
- PHOTO 2: Demonstrate understanding of how prints are made in an analog darkroom
- PHOTO 2: Demonstrate knowledge of darkroom procedures and safety issues
- PHOTO 21: Accurately explain procedure for making prints from antiquated chemical processes.
- PHOTO 21: Articulate the different characteristics of each alternative print making processes covered in class.
- PHOTO 21: Demonstrate skills in making prints with acceptable quality from various alternative processes.
- PHOTO 37: Demonstrate advanced film exposure and development control and understanding.
- PHOTO 37: Demonstrate advanced print exposure and contrast control.
- PHOTO 37: Demonstrate skill in controlling print tonalities in postproduction.
- PHOTO 37: Produce a portfolio of images using the zone system of exposure and development.
- PHOTO 37: Handle photographic chemicals safely.
- PHOTO 37: Explain the principles of the zone system.
- PHOTO 37: Present the black and white image, using current methods.
- PHOTO 37: Explain the basis of digital imaging.
- PHOTO 50: Demonstrate skill in exposing, developing, processing and printing color film.
- PHOTO 50: Demonstrate knowledge of color theory and color correction for printed images.
- PHOTO 50: Demonstrate knowledge of darkroom procedures, equipment usage and safety issues.
- PHOTO 64: Demonstrate the skills to utilize a large format camera.
- PHOTO 64: Be capable of subjective story telling, using basic photographic technique.
- PHOTO 64: Students will demonstrate the skills in processing large format, B&W negative film
- PHOTO 64: Demonstrate the skills to print large format, B&W negatives in the traditional darkroom.

Demonstrate the ability to master basic techniques in analog photography.
- PHOTO 2: Demonstrate the skills necessary to expose film accurately using in-camera metering.
- PHOTO 2: Demonstrate understanding of how B&W film is processed.
- PHOTO 2: Demonstrate understanding of how prints are made in an analog darkroom
- PHOTO 2: Demonstrate knowledge of darkroom procedures and safety issues
- PHOTO 21: Accurately explain procedure for making prints from antiquated chemical processes.
- PHOTO 21: Articulate the different characteristics of each alternative print making processes covered in class.
- PHOTO 21: Demonstrate skills in making prints with acceptable quality from various alternative processes.
- PHOTO 37: Demonstrate advanced film exposure and development control and understanding.
- PHOTO 37: Demonstrate advanced print exposure and contrast control.
- PHOTO 37: Demonstrate skill in controlling print tonalities in postproduction.
- PHOTO 37: Produce a portfolio of images using the zone system of exposure and development.
- PHOTO 37: Handle photographic chemicals safely.
- PHOTO 37: Explain the principles of the zone system.
- PHOTO 37: Present the black and white image, using current methods.
- PHOTO 37: Explain the basis of digital imaging.
- PHOTO 50: Demonstrate skill in exposing, developing, processing and printing color film.
- PHOTO 50: Demonstrate knowledge of color theory and color correction for printed images.
- PHOTO 50: Demonstrate knowledge of darkroom procedures, equipment usage and safety issues.
- PHOTO 64: Demonstrate the skills to utilize a large format camera.
- PHOTO 64: Be capable of subjective story telling, using basic photographic technique.
- PHOTO 64: Students will demonstrate the skills in processing large format, B&W negative film
- PHOTO 64: Demonstrate the skills to print large format, B&W negatives in the traditional darkroom.

Appraise and critique their own work along with their peers subjectively.
- PHOTO 2: Demonstrate the skills necessary to expose film accurately using in-camera metering.
- PHOTO 2: Demonstrate understanding of how B&W film is processed.
- PHOTO 2: Demonstrate understanding of how prints are made in an analog darkroom
- PHOTO 2: Demonstrate knowledge of darkroom procedures and safety issues
- PHOTO 21: Accurately explain procedure for making prints from antiquated chemical processes.
- PHOTO 21: Articulate the different characteristics of each alternative print making processes covered in class.
- PHOTO 21: Demonstrate skills in making prints with acceptable quality from various alternative processes.
- PHOTO 37: Demonstrate advanced film exposure and development control and understanding.
- PHOTO 37: Demonstrate advanced print exposure and contrast control.
- PHOTO 37: Demonstrate skill in controlling print tonalities in postproduction.
- PHOTO 37: Produce a portfolio of images using the zone system of exposure and development.
- PHOTO 37: Explain the principles of the zone system.
- PHOTO 37: Present the black and white image, using current methods.
- PHOTO 37: Explain the basis of digital imaging.
- PHOTO 50: Demonstrate skill in exposing, developing, processing and printing color film.
- PHOTO 50: Demonstrate knowledge of color theory and color correction for printed images.
- PHOTO 64: Demonstrate the skills to utilize a large format camera.
- PHOTO 64: Be capable of subjective story telling, using basic photographic technique.
- PHOTO 64: Students will demonstrate the skills in processing large format, B&W negative film
- PHOTO 64: Demonstrate the skills to print large format, B&W negatives in the traditional darkroom.

Interpret articulate intentions and purpose when making art.
- PHOTO 2: Demonstrate the skills necessary to expose film accurately using in-camera metering.
- PHOTO 2: Demonstrate understanding of how B&W film is processed.
- PHOTO 2: Demonstrate understanding of how prints are made in an analog darkroom
- PHOTO 2: Demonstrate knowledge of darkroom procedures and safety issues
- PHOTO 21: Accurately explain procedure for making prints from antiquated chemical processes.
- PHOTO 21: Articulate the different characteristics of each alternative print making processes covered in class.
- PHOTO 21: Demonstrate skills in making prints with acceptable quality from various alternative processes.
- PHOTO 37: Demonstrate advanced film exposure and development control and understanding.
- PHOTO 37: Demonstrate advanced print exposure and contrast control.
- PHOTO 37: Demonstrate skill in controlling print tonalities in postproduction.
- PHOTO 37: Produce a portfolio of images using the zone system of exposure and development.
- PHOTO 37: Explain the principles of the zone system.
- PHOTO 37: Present the black and white image, using current methods.
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- PHOTO 50: Demonstrate skill in exposing, developing, processing and printing color film.
- PHOTO 50: Demonstrate knowledge of color theory and color correction for printed images.
- PHOTO 64: Demonstrate the skills to utilize a large format camera.
- PHOTO 64: Be capable of subjective story telling, using basic photographic technique.
- PHOTO 64: Students will demonstrate the skills in processing large format, B&W negative film
- PHOTO 64: Demonstrate the skills to print large format, B&W negatives in the traditional darkroom.

Required Courses:	**Units: 15.0**
PHOTO 2 Basic Black and White Darkroom Techniques	2.0
PHOTO 21 Alternative Photographic Processes	3.0
PHOTO 37 Advanced Black and White Printing Techniques	3.0
PHOTO 50 Basic Color Printing	3.0
PHOTO 64 Community Documentary Photography	4.0

Total Units: 15.0

Santa Monica College
Technical Theatre AS/Certificate of Achievement

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

Program Learning Outcomes:
Evaluate and appreciate a theatrical performance by recognizing the inherent components of creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process, and the technical skills involved in making a play come to life.
- TH ART 18A: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18A: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18A: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18B: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18B: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18B: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18C: Demonstrate proper shop and theatre safety rules as part of a production.
- TH ART 18C: Identify theatre shop tools used in the construction of scenic elements
- TH ART 18C: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 2: Apply specific knowledge of relevant social, cultural, economic, political, and international factors, identify significant conventions of theatre and investigate and evaluate theatre's influence on society.
- TH ART 2: When observing a performance of a play, synthesize evidence from both primary and secondary sources, compare and contrast the multiple perspectives of the theatrical production in the context of its time.
- TH ART 2: Address contemporary issues and trends, discuss the value of historical knowledge for understanding the current conventions of theatre and trends.
- TH ART 20: Explain and demonstrate proper shop and theatre safety rules.
- TH ART 20: Construct two and three dimensional theatrical scenery using proper step-by-step process and design and build a 1/4" - 1" scale model of a theatrical set utilizing information provided by a specific play¿s content, careful research, design requirements and course concepts.
- TH ART 21: Analyze a sample surface, identify the colors and appropriate techniques involved and expediently implement these techniques.
- TH ART 21: Formulate appropriate color recipes to match color samples through an understanding of Color Theory.
- TH ART 22: Describe the principles of color for stage lighting and its impact on a production and analyze and adapt a script to create a lighting design for a stage production.
- TH ART 22: Hang and focus various types of lighting instruments, read a light plot with accuracy.
- TH ART 22: Will be familiar with the use of computer software in the programming of lighting cues in order to execute a design.
- TH ART 23: Interpret and create lighting plots and sections.
- TH ART 23: Utilize a computer to generate and manipulate the appropriate paperwork for a lighting design.
- TH ART 23: Develop a way to approach design from initial conceptualization all the way through to realization.
- TH ART 25: Describe the principles and goals of integrating sound into theatrical productions and analyze and adapt a script to create a sound design for a stage production.
- TH ART 26: Design (on paper), a costume for a theatrical production, and execute the design and construction of an appropriate costume item. This would also involve selecting the appropriate fabric, doing research and utilizing the appropriate sewing techniques.
- TH ART 26: Given a particular time period, students will demonstrate knowledge of color theory and how color affects design in an appropriate manner.
- TH ART 26: Work co-operatively with the Staff Costume Designers in the Costume Shop, assisting with constructing the costumes for each Main Stage production for that semester.
- TH ART 28A: Given a character, the student will demonstrate proper theatrical stage make-up techniques.

- TH ART 28A: Design, develop and apply a specific character's make-up for the theatrical venue utilizing information provided through careful research.
- TH ART 28B: Given a character, demonstrate advanced theatrical stage make-up techniques.
- TH ART 28B: Design, develop and apply a specific character's make-up or create special effects for the theatrical venue utilizing information provided through careful research
- TH ART 31: Recognize the duties of a Stage Manager and employ methods of Stage Managing a production from early script analysis, through rehearsals to closing duties.
- TH ART 32: Accurately read and interpret technical theater drawings of both a theatrical space and scenic design.
- TH ART 32: Render a simple 3-D model of a scenic design.
- TH ART 5: Analyze a given dramatic work in terms of genre, theme, plot, character, language and spectacle.
- TH ART 5: Identify the theatrical conventions and historical contributions from a variety of theatrical periods and cultures.

Demonstrate design and technical skills leading to performance in the capacity of at least one of the following: Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician.
- TH ART 18A: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18A: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18A: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18B: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18B: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18B: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18C: Demonstrate proper shop and theatre safety rules as part of a production.
- TH ART 18C: Identify theatre shop tools used in the construction of scenic elements
- TH ART 18C: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 2: Apply specific knowledge of relevant social, cultural, economic, political, and international factors, identify significant conventions of theatre and investigate and evaluate theatre's influence on society.
- TH ART 2: Address contemporary issues and trends, discuss the value of historical knowledge for understanding the current conventions of theatre and trends.
- TH ART 20: Explain and demonstrate proper shop and theatre safety rules.
- TH ART 20: Construct two and three dimensional theatrical scenery using proper step-by-step process and design and build a 1/4" - 1" scale model of a theatrical set utilizing information provided by a specific play¿s content, careful research, design requirements and course concepts.
- TH ART 21: Analyze a sample surface, identify the colors and appropriate techniques involved and expediently implement these techniques.
- TH ART 21: Formulate appropriate color recipes to match color samples through an understanding of Color Theory.
- TH ART 22: Describe the principles of color for stage lighting and its impact on a production and analyze and adapt a script to create a lighting design for a stage production.
- TH ART 22: Hang and focus various types of lighting instruments, read a light plot with accuracy.
- TH ART 22: Will be familiar with the use of computer software in the programming of lighting cues in order to execute a design.
- TH ART 23: Interpret and create lighting plots and sections.
- TH ART 23: Utilize a computer to generate and manipulate the appropriate paperwork for a lighting design.
- TH ART 23: Demonstrate computer software proficiency with industry standard software.
- TH ART 23: Develop a way to approach design from initial conceptualization all the way through to realization.
- TH ART 25: Describe the principles and goals of integrating sound into theatrical productions and analyze and adapt a script to create a sound design for a stage production.
- TH ART 25: Demonstrate competency in deploying and operating various types of sound collection, reproduction and reinforcement equipment, as well as competency in the use of computer software in the recording, editing, mixing and playback process of a sound design. As assessed by: Skill demonstrations on departmental productions.
- TH ART 25: Describe how to solve common acoustical projects and skill demonstrations on department productions.
- TH ART 26: Design (on paper), a costume for a theatrical production, and execute the design and construction of an appropriate costume item. This would also involve selecting the appropriate fabric, doing research and utilizing the appropriate sewing techniques.

- TH ART 26: Given a particular time period, students will demonstrate knowledge of color theory and how color affects design in an appropriate manner.
- TH ART 26: Work co-operatively with the Staff Costume Designers in the Costume Shop, assisting with constructing the costumes for each Main Stage production for that semester.
- TH ART 28A: Given a character, the student will demonstrate proper theatrical stage make-up techniques.
- TH ART 28A: Design, develop and apply a specific character's make-up for the theatrical venue utilizing information provided through careful research.
- TH ART 28B: Given a character, demonstrate advanced theatrical stage make-up techniques.
- TH ART 28B: Design, develop and apply a specific character's make-up or create special effects for the theatrical venue utilizing information provided through careful research
- TH ART 31: Recognize the duties of a Stage Manager and employ methods of Stage Managing a production from early script analysis, through rehearsals to closing duties.
- TH ART 31: Demonstrate computer software proficiency in order to help organize and disseminate information for a live production.
- TH ART 32: Accurately read and interpret technical theater drawings of both a theatrical space and scenic design.
- TH ART 32: Generate hand drafted technical drawings such as a ground plan, section and elevations for a theatrical production.
- TH ART 32: Demonstrate basic computer software proficiency in order to generate simple technical drawings for a scenic design.
- TH ART 32: Render a simple 3-D model of a scenic design.
- TH ART 5: Identify the theatrical conventions and historical contributions from a variety of theatrical periods and cultures.

Required Introduction/History (select one of the following courses):	**Units: 3.0**
TH ART 2^{DE} Introduction to the Theatre	3.0
TH ART 5^{DE} History of World Theatre	3.0

Required Stagecraft:	**Units: 3.0**
TH ART 20 Stagecraft	3.0

Required Production Workshop: Select 3 units from the following:	**Units: 3.0**
TH ART 18A Technical Theatre Production Workshop	1.0
TH ART 18B Technical Theatre Production Workshop	2.0
TH ART 18C Technical Theatre Production Workshop	3.0

Elective Courses: Select at least 10 units from the following:	**Units: 10.0**
TH ART 21 Scenic Painting Techniques	3.0
TH ART 22 Stage Lighting	3.0
TH ART 23 Projection and Lighting Design	3.0
TH ART 25 Introduction to Theatrical Sound	3.0
TH ART 26 Introduction To Stage Costuming	3.0
TH ART 28A^{DE} Beginning Stage Make-Up	1.0
TH ART 28B 3D and Theatrical Styles Make-Up	1.0
TH ART 31 Introduction to Stage Management	3.0
TH ART 32 Scenic Design	2.0

Total Units: 19.0

Santa Monica College
Theatre Arts AA-T

Upon completion of the Associate in Arts in Theatre Arts for Transfer, students will have a strong academic foundation in the field and be prepared for upper-division baccalaureate study. Completing the degree indicates that the student will have satisfied the lower division requirements for transfer into Theatre Arts or a similar major for many California State University system campuses. This degree complies with The Student Transfer Achievement Reform Act (Senate Bill 1440).

Students pursuing the Associate in Arts in Theatre Arts for Transfer will demonstrate, through written and oral academic work and performance skills, knowledge of the principles, concepts, and theories of theatre art and performance and be prepared to pursue further study in theatre arts or a similar major at the baccalaureate level at California State University.

Program Learning Outcomes:
Evaluate and appreciate a theatrical performance by recognizing the inherent components of creating theatre, including the research involved, the collaboration among designers and directors, the rehearsal process, and the technical skills involved in making a play come to life.

- MUSIC 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- MUSIC 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.
- MUSIC 45: Collaborate with the director, music director and accompanist, appraise and evaluate performances in musical theatre and understand the actor-singer-dancer's work as an artist in musical theatre
- MUSIC 46: Dramatize a specific role before a younger audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- MUSIC 46: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 18A: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18A: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18A: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18B: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18B: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18B: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18C: Demonstrate proper shop and theatre safety rules as part of a production.
- TH ART 18C: Identify theatre shop tools used in the construction of scenic elements
- TH ART 18C: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 2: Apply specific knowledge of relevant social, cultural, economic, political, and international factors, identify significant conventions of theatre and investigate and evaluate theatre's influence on society.
- TH ART 2: When observing a performance of a play, synthesize evidence from both primary and secondary sources, compare and contrast the multiple perspectives of the theatrical production in the context of its time.
- TH ART 2: Address contemporary issues and trends, discuss the value of historical knowledge for understanding the current conventions of theatre and trends.
- TH ART 20: Explain and demonstrate proper shop and theatre safety rules.
- TH ART 20: Construct two and three dimensional theatrical scenery using proper step-by-step process and design and build a 1/4" - 1" scale model of a theatrical set utilizing information provided by a specific play¿s content, careful research, design requirements and course concepts.
- TH ART 22: Describe the principles of color for stage lighting and its impact on a production and analyze and adapt a script to create a lighting design for a stage production.
- TH ART 22: Hang and focus various types of lighting instruments, read a light plot with accuracy.
- TH ART 22: Will be familiar with the use of computer software in the programming of lighting cues in order to execute a design.
- TH ART 26: Design (on paper), a costume for a theatrical production, and execute the design and construction of an appropriate costume item. This would also involve selecting the appropriate fabric, doing research and utilizing the appropriate sewing techniques.
- TH ART 26: Given a particular time period, students will demonstrate knowledge of color theory and how color affects design in an appropriate manner.

- TH ART 26: Work co-operatively with the Staff Costume Designers in the Costume Shop, assisting with constructing the costumes for each Main Stage production for that semester.
- TH ART 41: Understand, analyze and perform scenes from Modern Realism by utilizing acting techniques that include but are not limited to identifying Character Givens, Objectives and organizing a proper Ground Plan and Blocking,
- TH ART 41: Evaluate a play in terms of theme and dramatic action, communicate effectively as a stage performer and develop an awareness of theatre as an art form reflecting man's social experience and cultural heritage.
- TH ART 42: Understand, analyze in depth, and perform scenes from Modern Realism by utilizing advanced acting techniques.
- TH ART 42: Evaluate a play in terms of theme and dramatic action, communicate effectively as a stage performer and develop an awareness of theatre as an art form reflecting man's social experience and cultural heritage.
- TH ART 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- TH ART 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.
- TH ART 45: Collaborate with the director, music director and accompanist, appraise and evaluate performances in musical theatre and understand the actor-singer-dancer's work as an artist in musical theatre
- TH ART 5: Analyze a given dramatic work in terms of genre, theme, plot, character, language and spectacle.
- TH ART 5: Identify the theatrical conventions and historical contributions from a variety of theatrical periods and cultures.
- TH ART 50: Dramatize a specific role before an audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- TH ART 50: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 50: Collaborate with the director, designers, technical director, crew and cast of peers.
- TH ART 53: Dramatize a specific role before a younger audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- TH ART 53: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 55: Dramatize a specific role before an audience that reflects a clear, well-developed understanding of production text as it relates to the play¿s given circumstances for a small theatre venue.
- TH ART 55: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions in a small theatre venue

Demonstrate performance, design, analytical, or technical skills leading to performance in the capacity of at least one of the following: Actor, Director, Stage Manager, Set/ Light/ Sound/ Costume/ Make-Up Designer, Stage Technician, Reviewer, Educated Audience Member.
- MUSIC 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- MUSIC 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.
- MUSIC 46: Dramatize a specific role before a younger audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- MUSIC 46: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 18A: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18A: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18A: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18B: Demonstrate proper shop and theatre safety rules as part of a production team.
- TH ART 18B: Identify theatre shop tools used in the construction of scenic elements.
- TH ART 18B: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.
- TH ART 18C: Demonstrate proper shop and theatre safety rules as part of a production.
- TH ART 18C: Identify theatre shop tools used in the construction of scenic elements
- TH ART 18C: Demonstrate proper technical knowledge and back-stage conduct in the process of performing running crew duties for productions.

- TH ART 2: Apply specific knowledge of relevant social, cultural, economic, political, and international factors, identify significant conventions of theatre and investigate and evaluate theatre's influence on society.
- TH ART 2: When observing a performance of a play, synthesize evidence from both primary and secondary sources, compare and contrast the multiple perspectives of the theatrical production in the context of its time.
- TH ART 2: Address contemporary issues and trends, discuss the value of historical knowledge for understanding the current conventions of theatre and trends.
- TH ART 20: Explain and demonstrate proper shop and theatre safety rules.
- TH ART 20: Construct two and three dimensional theatrical scenery using proper step-by-step process and design and build a 1/4" - 1" scale model of a theatrical set utilizing information provided by a specific play¿s content, careful research, design requirements and course concepts.
- TH ART 22: Describe the principles of color for stage lighting and its impact on a production and analyze and adapt a script to create a lighting design for a stage production.
- TH ART 22: Hang and focus various types of lighting instruments, read a light plot with accuracy.
- TH ART 22: Will be familiar with the use of computer software in the programming of lighting cues in order to execute a design.
- TH ART 26: Design (on paper), a costume for a theatrical production, and execute the design and construction of an appropriate costume item. This would also involve selecting the appropriate fabric, doing research and utilizing the appropriate sewing techniques.
- TH ART 26: Given a particular time period, students will demonstrate knowledge of color theory and how color affects design in an appropriate manner.
- TH ART 26: Work co-operatively with the Staff Costume Designers in the Costume Shop, assisting with constructing the costumes for each Main Stage production for that semester.
- TH ART 41: Understand, analyze and perform scenes from Modern Realism by utilizing acting techniques that include but are not limited to identifying Character Givens, Objectives and organizing a proper Ground Plan and Blocking,
- TH ART 41: Evaluate a play in terms of theme and dramatic action, communicate effectively as a stage performer and develop an awareness of theatre as an art form reflecting man's social experience and cultural heritage.
- TH ART 42: Understand, analyze in depth, and perform scenes from Modern Realism by utilizing advanced acting techniques.
- TH ART 42: Evaluate a play in terms of theme and dramatic action, communicate effectively as a stage performer and develop an awareness of theatre as an art form reflecting man's social experience and cultural heritage.
- TH ART 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- TH ART 45: Become familiar with important Musical Theatre composers and their works, and apply specific performance knowledge of relevant social, cultural, economic, political, and international factors of musical theatre, and to describe and analyze significant aspects of change and continuity in various time periods.
- TH ART 45: Collaborate with the director, music director and accompanist, appraise and evaluate performances in musical theatre and understand the actor-singer-dancer's work as an artist in musical theatre
- TH ART 5: Analyze a given dramatic work in terms of genre, theme, plot, character, language and spectacle.
- TH ART 5: Identify the theatrical conventions and historical contributions from a variety of theatrical periods and cultures.
- TH ART 50: Dramatize a specific role before an audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- TH ART 50: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 50: Collaborate with the director, designers, technical director, crew and cast of peers.
- TH ART 53: Dramatize a specific role before a younger audience that reflects a clear, well-developed understanding of production text as it relates to the play's given circumstances.
- TH ART 53: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- TH ART 55: Dramatize a specific role before an audience that reflects a clear, well-developed understanding of production text as it relates to the play¿s given circumstances for a small theatre venue.
- TH ART 55: Demonstrate performance skills that reflect appropriate use of timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions in a small theatre venue.

Required Core: (6 units required)	**Units: 6.0**
TH ART 2^{DE} Introduction to the Theatre	3.0
OR	
TH ART 5^{DE} History of World Theatre	3.0

TH ART 41^{DE} Acting I   3.0

List A: Rehearsal and Performance or Technical Theatre Practicum (3 units):   **Units: 3.0**
Repeated courses can only apply once, and cannot be used for both List A and List B credit.
MUSIC 45 Musical Theatre Workshop *(same as: TH ART 45)*   3.0
MUSIC 46 Production for the Younger Audience *(same as: TH ART 53)*   3.0
TH ART 18A Technical Theatre Production Workshop[*]   1.0
TH ART 18B Technical Theatre Production Workshop[*]   2.0
TH ART 18C Technical Theatre Production Workshop[*]   3.0
TH ART 45 Musical Theatre Workshop *(same as: MUSIC 45)*   3.0
TH ART 50 Advanced Production - Full Play   3.0
TH ART 53 Production for the Younger Audience *(same as: MUSIC 46)*   3.0
TH ART 55 Advanced Production - Small Theatre Venue   3.0
[*]*Any combination of TH ART 18A, 18B, and/or 18C to total maximum of 3 units*

List B: Select courses from the following: (9 units)   **Units: 9.0**
You may use up to 3 units from List A, not already used. Repeated courses can only apply once, and cannot be used for both List A and List B credit.
MUSIC 45 Musical Theatre Workshop *(same as: TH ART 45)*   3.0
MUSIC 46 Production for the Younger Audience *(same as: TH ART 53)*   3.0
TH ART 20 Stagecraft   3.0
TH ART 22 Stage Lighting   3.0
TH ART 26 Introduction To Stage Costuming   3.0
TH ART 42^{DE} Acting II   3.0
TH ART 45 Musical Theatre Workshop *(same as: MUSIC 45)*   3.0
TH ART 50 Advanced Production - Full Play   3.0
TH ART 53 Production for the Younger Audience *(same as: MUSIC 46)*   3.0
TH ART 55 Advanced Production - Small Theatre Venue   3.0

Total Units: 18.0