



1900 Pico Boulevard Santa Monica, CA 90405  
310.434.4611

# Curriculum Committee Agenda

Wednesday, June 4, 2025, 3:00 p.m.  
Drescher Hall, Loft (3<sup>rd</sup> Floor, Room 300-E)

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

**Meeting ID: 880 0868 5421**

**One tap mobile**  
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**Find your local number:** <https://smc-edu.zoom.us/j/kog4GeKXL>

### Members:

Redelia Shaw, <i>Chair</i>	Javier Cambron	Aileen Huang	Bobby Simmons
Dione Hodges, <i>Vice Chair</i>	Jihyeon Cha	Gary Huff	Briana Simmons
Jason Beardsley	Evelyn Chantani	Jesus Lopez	Lydia Strong
Mary Bober	Rachel Demski	Jacqueline Monge	Audra Wells
Fariba Bolandhemat	Susan Fila	Estela Narrie	Associated Students Rep
Walter Butler	Christina Gabler	Kevin Roberts	Associated Students Rep
Susan Caggiano	Walker Griffy	Scott Silverman	

### 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
- IV. Approval of Minutes (May 21, 2025).....4

## V. Chair's Report

## VI. Information Items

1. Common Course Numbering (CCN) Updates
2. Cal-GETC Updates
3. Interaction Design GE Pattern ..... 10

## VII. Action Items

### *(Courses: New)*

- a. FILM 14 Spotlight on Regional Cinema ..... 13
- b. KIN PE 29E Pilates Reformer: Beginner ..... 18
- c. KIN PE 29F Pilates Reformer: Intermediate ..... 20

### *(Courses: Global Citizenship)*

- d. FILM 14 Spotlight on Regional Cinema ..... 15

### *(Courses: Substantial Changes)*

- e. FILM 1 Introduction to Cinema (Changed: course name, course description, SLOs, course objectives, course content, methods of presentation, methods of evaluation, textbooks, sample assignments)..... 22
- f. FILM 2 History of American Cinema (Changed: course name, course description, SLOs, course objectives, course content, methods of evaluation, textbooks, sample assignments)..... 25
- g. FILM 10 Film Theory and Analysis (Changed: course name, course description, hours/no change to units (3 lecture/3 units to 3 lecture/1 lab/3 units), SLOs, course objectives, course content, lab content, methods of evaluation, textbooks, sample assignments; Removed Prerequisites: FILM 1 or FILM 2 or FILM 5 or FILM 6 or FILM 7 or FILM 8 or FILM 9; Added Advisory: FILM 1) ..... 27
- h. FILM 41 Advanced Cinematography (Added Prerequisite: FILM 40)..... 32
- i. GAME 2 Game Mechanics (Changed: course description, SLOs, course objectives, course content, methods of evaluation, textbooks, sample assignments) ..... 36

### *(Courses: Distance Education)*

- j. FILM 10 Film Theory and Analysis ..... 28
- k. FILM 14 Spotlight on Regional Cinema ..... 15

### *(Programs: New)*

- l. Communication Certificate of Achievement..... 38
- m. Game Design Foundation AS/Certificate of Achievement ..... 42
- n. Voice Certificate of Achievement..... 60

### *(Program: Map)*

- o. Game Design Foundation AS/Certificate of Achievement Program Map ..... 76

### *(Programs: CSLO/PLO Mapping)*

- p. Nail Care Certificate of Achievement..... 65

### *(Programs: Revisions)*

- q. Barbering AS/Certificate of Achievement ..... 67
  - Adding COSM 49R to Required State Board Courses (increasing units from 1 to 3)
  - Total Units: increased from 33 to 35
  - CSLO/PLO mapping
- r. Cosmetology AS/Certificate of Achievement ..... 70
  - Adding COSM 49C to Required Related Science Courses (increasing units from 6 to 8)
  - Total Units: increased from 25 to 27
  - CSLO/PLO mapping

- s. Esthetician Certificate of Achievement ..... 74
- Adding COSM 49E to Required Related Science Courses (increasing units from 5 to 7)
  - Total Units: increased from 16 to 18
  - CSLO/PLO mapping
- t. 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.*

This is the last Curriculum Committee meeting for the 2024-2025 academic year. The 2025-2026 meeting schedule and timelines will be available on the [Curriculum Committee meeting page](#).



1900 Pico Boulevard Santa Monica, CA 90405  
310.434.4611

# Curriculum Committee Minutes

**Wednesday, May 21, 2025, 3:00 p.m.**  
**Drescher Hall, Loft (3<sup>rd</sup> Floor, Room 300-E)**  
**Zoom (guests/members of the public)**

## Members Present:

Redelia Shaw, <i>Chair</i>	Javier Cambron	Gary Huff	Kevin Roberts
Dione Hodges, <i>Vice Chair</i>	Jihyeon Cha	Jesus Lopez	Scott Silverman
Mary Bober	Rachel Demski	Jacqueline Monge	Bobby Simmons
Fariba Bolandhemat	Susan Fila	Estela Narrie	Briana Simmons
Walter Butler	Christina Gabler	Thaddeus Phillips	Audra Wells
Susan Caggiano	Walker Griffy		

*\*Thaddeus Phillips sitting in for Susan Fila*

## Members Absent:

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

## Others Present:

Jennifer Hsieh	Samantha Manuel	Dana Nasser	Valerie Udeozor
Karol Lu	Asunta Moisan	Eric Oifer	

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

## I. Call to Order and Approval of Agenda

The meeting was called to order at 3:05 pm. Motion to approve the agenda with no revisions.

**Motion made by:** Walter Butler; **Seconded by:** Scott Silverman

The motion passed unanimously.

## II. Public Comments

None

## III. Announcements

Dione Hodges sent an email regarding the Curriculum Institute – we have funds to support curriculum committee members in attending the conference in-person or virtually.

## IV. Approval of Minutes

Motion to approve the minutes of May 7, 2025 with no revisions.

**Motion made by:** Estela Narrie; **Seconded by:** Bobby Simmons

The motion passed unanimously.

## V. Chair's Report

There is now a suggestion box form in the Canvas shell – if you have ideas, send them in – we'll be meeting with META over the summer to try to get some updates in the software.

Reminder to review the Curriculum Timelines to see our annual meeting dates, Senate meetings, Board of Trustees meetings, and approval and implementation timelines.

## VI. Information Items

1. Common Course Numbering (CCN) Updates/Information  
Jason Beardsley sent an email regarding the CCN Faculty Lead position. We hope to have the position filled by the end of the Spring semester.
2. Cal-GETC Updates/Information  
We still have not received any updates on Cal-GETC.

*(Non-Substantial Changes)*

3. ENGL 41 Introduction to Asian American Literature (textbooks update for C-ID)
4. Business AS (add REALES courses to electives list)
5. Creative Writing Certificate of Achievement (add ENGL 64 to electives list)

## VII. Action Items

*(Courses: New)*

- a. COSM 49E Tactical Planning for the California Esthetics State Board Exam (Prerequisites: COSM 10A and COSM 10B and COSM 20; Advisory: Completion of at least 400 hours in Cosmetology classes.)
- b. COSM 49H Tactical Planning for the California Hair Styling State Board Exam (Prerequisites: COSM 10A and COSM 10B and COSM 20; Advisory: Completion of at least 400 hours in Cosmetology classes.)
- c. COSM 49R Tactical Planning for the California Barbering State Board Exam (Prerequisites: COSM 10A and COSM 10B and COSM 20; Advisory: Completion of at least 650 hours in Barbering classes.)  
Motion to approve COSM 49E, COSM 49H, and COSM 49R as a block with no revisions.

**Motion made by:** Scott Silverman; **Seconded by:** Susan Caggiano

The motion passed unanimously.

Motion to approve prerequisites of COSM 10A and COSM 10B, and COSM 20 for COSM 49E, COSM 49H, and COSM 49R as a block with no revisions.

**Motion made by:** Susan Caggiano; **Seconded by:** Scott Silverman

The motion passed unanimously.

Motion to approve advisory of "Completion of at least 400 hours in Cosmetology classes." for COSM 49E and COSM 49H; and advisory of "Completion of at least 650 hours in Barbering classes" for COSM 49R as a block with no revisions.

**Motion made by:** Susan Caggiano; **Seconded by:** Scott Silverman

The motion passed unanimously.

- d. ENGL C1002 Introduction to Literature (Prerequisite: ENGL C1000 Successful completion of college-level composition (ENGL C1000/ENGL C1000H/ENGL C1000E/C-ID ENGL 100) or equivalent.)  
Motion to approve ENGL C1002 with revision to correct Cal-GETC Area to 3B and add program impact of Liberal Arts – Arts & Humanities List B.

**Motion made by:** Scott Silverman; **Seconded by:** Audra Wells

The motion passed unanimously.

Motion to approve prerequisite of ENGL C1000 Successful completion of college-level composition (ENGL C1000/ENGL C1000H/ENGL C1000E/C-ID ENGL 100) or equivalent. for ENGL C1002 with no revisions.

**Motion made by:** Scott Silverman; **Seconded by:** Walker Griffy

The motion passed unanimously.

- e. FILM 17 Analysis of Short-Form Cinema
- f. FILM 19 Special Topics in Film Studies  
Motion to approve FILM 17 and FILM 19 as a block with revision to remove verbs from course content and remove additional text from minimum qualifications.  
**Motion made by:** Kevin Roberts; **Seconded by:** Estela Narrie  
The motion passed unanimously.

- g. HEALTH E47 T'ai Chi II: Intermediate/Advanced  
Motion to approve HEALTH E47 with no revisions.  
**Motion made by:** Estela Narrie; **Seconded by:** Susan Caggiano  
The motion passed unanimously.

*(Courses: Distance Education)*

- h. COSM 49E Tactical Planning for the California Esthetics State Board Exam
- i. COSM 49H Tactical Planning for the California Hair Styling State Board Exam
- j. COSM 49R Tactical Planning for the California Barbering State Board Exam  
Motion to approve distance education for COSM 49E, COSM 49H, and COSM 49R as a block with no revisions.  
**Motion made by:** Dione Hodges; **Seconded by:** Estela Narrie  
The motion passed unanimously.

- k. ENGL C1002 Introduction to Literature  
Motion to approve distance education for ENGL C1002 with no revisions.  
**Motion made by:** Gary Huff; **Seconded by:** Dione Hodges  
The motion passed unanimously.

- l. FILM 17 Analysis of Short-Form Cinema
- m. FILM 19 Special Topics in Film Studies  
Motion to approve distance education for FILM 17 and FILM 19 as a block with revision to change the "Writing Assignment" additional text to "formal essays"  
**Motion made by:** Christina Gabler; **Seconded by:** Scott Silverman  
The motion passed unanimously.

- n. HEALTH E47 T'ai Chi II: Intermediate/Advanced  
Motion to approve distance education for HEALTH E47 with no revisions.  
**Motion made by:** Audra Wells; **Seconded by:** Bobby Simmons  
The motion passed unanimously.

*(Courses: Common Course Numbering Changes – effective Fall 2026)*

- o. ARTH C1100 Survey of Art from Prehistory to the Medieval Era (*formerly AHIS 1*)  
Motion to approve changes to ARTH C1100 with no additional revisions.  
**Motion made by:** Susan Caggiano; **Seconded by:** Scott Silverman  
The motion passed unanimously.
- p. ARTH C1200 Survey of Art from the Renaissance to Contemporary (*formerly AHIS 2*)  
Motion to approve changes to ARTH C1200 with no additional revisions.  
**Motion made by:** Susan Caggiano; **Seconded by:** Kevin Roberts  
The motion passed unanimously.

*Common Course Numbering requires identical language in the following fields, from the Common Course Numbering Phase IIA templates: prefix, course number, course title, course description, units, course content, and course objectives. Optional additional language is indicated by an asterisk where applicable. Fields that are not included in the template (such as Methods of Presentation, Sample Assignments, etc.) do not currently have advisement and are at the discretion of the department.*

*(Courses: Substantial Changes)*

- q. COSM 49C Tactical Planning for the California Cosmetology State Board Exam (Changed: course number (was COSM 50A), course name (was "Written Preparation for Cosmetology State Board Exam"), course description, SLOs, course content, course objectives, methods of presentation, methods of evaluation, and sample assignments; Added Prerequisite: COSM 20)
- r. COSM 50C Written Preparation for Cosmetology State Board Exam (Changed: course name (was "Written Preparation for State Board Exam"), course description, SLOs, course objectives, course content, methods of presentation, methods of evaluation, textbooks, and sample assignments; Added Prerequisite: COSM 49C; Removed Advisory: Completion of at least 1000 hours in Cosmetology)
- s. COSM 50E Written Preparation for Esthetician State Board Exam (Changed: course description, hours/units (from 1 lecture/0.5 lab/1 unit to 1.5 lecture/0 lab/1.5 units), SLOs, course content, methods of presentation, methods of evaluation, textbooks, sample assignments; Removed Advisory: Completion of at least 400 hours of Esthetician coursework.; Added Prerequisite: COSM 49E)
- t. COSM 50H Written Preparation for Hairstylist State Board Exam (Changed: course description, hours/units (from 1 lecture/0.5 lab/1 unit to 1.5 lecture/0 lab/1.5 units), SLOs, course objectives, course content, methods of presentation, methods of evaluation, textbooks, and sample assignments; Removed Prerequisites: COSM 10A and COSM 10B; Removed: Advisory Completion of at least 300 hours in the Hairstylist program; Added Prerequisite: COSM 49H)
- u. COSM 50N Written Preparation for Nail Care State Board Exam (Changed: course description, hours/units (from 1 lecture/0.5 lab/1 unit to 1.5 lecture/0 lab/1.5 units), SLOs, course content, course objectives, methods of presentation, methods of evaluation, textbooks, and sample assignments)
- v. COSM 50R Written Preparation for Barbering State Board Exam (Changed: course description, hours/units (from 1 lecture/0.5 lab/1 unit to 1.5 lecture/0 lab/1.5 units), SLOs, course content, course objectives, methods of presentation, methods of evaluation, textbooks, and sample assignments; Removed Prerequisites: Possession of a cosmetology license or COSM 31A and COSM 50A and Completion of 1,250 hours in barbering coursework; Added Prerequisite: COSM 49R)  
Motion to approve changes to COSM 49C, COSM 50C, COSM 50E, COSM 50H, COSM 50N, and COSM 50R as a block with no additional revisions.

**Motion made by:** Bobby Simmons; **Seconded by:** Kevin Roberts

The motion passed unanimously.

Motion to approve prerequisite changes for COSM 49C, COSM 50C, COSM 50E, COSM 50H, and COSM 50R as a block with no additional revisions.

**Motion made by:** Susan Caggiano; **Seconded by:** Scott Silverman

The motion passed unanimously.

Motion to approve the removal of advisories for COSM 50C, COSM 50E, and COSM 50H as a block with no additional revisions.

**Motion made by:** Bobby Simmons; **Seconded by:** Walker Griffy

The motion passed unanimously.

- w. FILM 5 Film and Society (Changed: course description, SLOs, course objectives, methods of evaluation, textbooks, and sample assignments)
- x. FILM 6 Gender and Sexuality in Cinema (Changed: course name (was "Women in Film"), course description, SLOs, course objectives, course content, lab content, methods of evaluation, textbooks, and sample assignments)
- y. FILM 7 Race and Ethnicity in Cinema (Changed: course name (was "American Cinema: Crossing Cultures"), course description, SLOs, course objectives, course content, lab content, methods of presentation, methods of evaluation, textbooks, and sample assignments)
- z. FILM 8 Popular Film Genres (Changed: course name (was "The Popular Film Genres"), course description, SLOs, course objectives, course content, lab content, methods of presentation, methods of evaluation, textbooks, and sample assignments)
- aa. FILM 9 Film Artists (Changed: course name (was "The Great Film Makers"), course description, SLOs, course objectives, course content, lab content, methods of presentation, methods of evaluation, textbooks, and sample assignments)
- bb. FILM 11 Adaptation to Cinema (Changed: course name (was "Literature into Film"), course description,

SLOs, course objectives, course content, lab content, methods of evaluation, textbooks, and sample assignments)

Motion to approve changes to FILM 5, FILM 6, FILM 7, FILM 8, FILM 9, and FILM 11 as a block with additional revision to Methods of Evaluation to add “In-class activities” note to “Class Participation”

**Motion made by:** Christina Gabler; **Seconded by:** Kevin Roberts

The motion passed unanimously.

- cc. HEALTH E24 Physical Fitness and Conditioning I: Principles and Practices (Changed: course name (was “Physical Fitness Principles and Practices for Older Adults”), course description, SLOs, course objectives, course content, methods of presentation, and sample assignments)
  - dd. HEALTH E28 Strength and Stamina I: Principles and Practices (Changed: course number (was E25), course name (was “Strength and Stamina Training Principles and Practices for Older Adults”), course description, SLOs, course objectives, course content, methods of presentation, and sample assignments)
  - ee. HEALTH E38 Joint Health and Mobility (Changed: course name (was “Joint Health and Mobility For Older Adults”), course description, SLOs, course objectives, course content, methods of presentation, and sample assignments)
  - ff. HEALTH E46 T'ai Chi I: Principles and Practices (Changed: course number (was E23), course name (was “T'ai Chi Principles and Practices for Older Adults”), course description, SLOs, course objectives, course content, methods of presentation, and sample assignments)
  - gg. HEALTH E58 Chair Yoga (Changed: course number (was E18), course description, hours (from 1.78 to 3.56), SLOs, course objectives, methods of presentation)
  - hh. HEALTH E59 Yoga I: Principles and Practices (Changed: course number (was E34), course name (“Stress Reduction for Older Adults”), course description, hours (from 1.78 to 3.56), SLOs, course objectives, course content, methods of presentation, sample assignments)
  - ii. HEALTH E60 Yoga II: Intermediate/Advanced (Changed: course number (was E21), course name (was “Yoga Health and Safety Principles and Practices for Older Adults”), course description, SLOs, course objectives, course content, methods of presentation, and sample assignments)
- Motion to approve changes to HEALTH E24, HEALTH E28, HEALTH E38, HEALTH E46, HEALTH E58, HEALTH E59, and HEALTH E60 as a block with additional revision to remove verbs from course content.

**Motion made by:** Susan Caggiano; **Seconded by:** Kevin Roberts

The motion passed unanimously.

*(Courses: Deactivation)*

- jj. COM ST 13 Voice and Diction  
Motion to deactivate COM ST 13 with no additional revisions.  
**Motion made by:** Scott Silverman; **Seconded by:** Estela Narrie  
The motion passed unanimously.
- kk. ESL 23 Academic Reading and Study Skills  
Motion to deactivate ESL 23 with no additional revisions.  
**Motion made by:** Audra Wells; **Seconded by:** Christina Gabler  
The motion passed unanimously.

*(Programs: New)*

- ll. Chemical Technician Skills Certificate of Achievement  
Motion to approve the Chemical Technician Skills Certificate of Achievement with no revisions.  
**Motion made by:** Susan Caggiano; **Seconded by:** Jesus Lopez  
The motion passed unanimously.

*(Programs: CSLO/PLO Mapping)*

- mm. Engineering AS/Certificate of Achievement
- nn. Introduction to Engineering Certificate of Achievement  
Motion to approve CSLO/PLO mapping for the Engineering AS/Certificate of Achievement and Introduction to Engineering Certificate of Achievement as a block with no additional revisions.



**Motion made by:** Christina Gabler; **Seconded by:** Audra Wells

The motion passed unanimously.

oo. Public Policy AA/Certificate of Achievement

Motion to approve CSLO/PLO mapping for the Public Policy AA/Certificate of Achievement with no additional revisions.

**Motion made by:** Susan Caggiano; **Seconded by:** Scott Silverman

The motion passed unanimously.

pp. Sociology AA-T

Motion to approve CSLO/PLO mapping for the Sociology AA-T with no additional revisions.

**Motion made by:** Scott Silverman; **Seconded by:** Susan Caggiano

The motion passed unanimously.

*(Programs: Revisions)*

qq. Digital Technician Certificate of Achievement

- Remove: PHOTO 5 (deactivated); Total Units reduced to 15 (was 18 units)
- CSLO/PLO mapping

Motion to approve the changes for the Digital Technician Certificate of Achievement with no additional revisions.

**Motion made by:** Dione Hodges; **Seconded by:** Bobby Simmons

The motion passed unanimously.

rr. Photographer's Assistant Certificate of Achievement

- Add: PHOTO 1 required courses; Remove: PHOTO 5 (deactivated); no change in units
- CSLO/PLO mapping

Motion to approve the changes for the Photographer's Assistant Certificate of Achievement with no additional revisions.

**Motion made by:** Walker Griffy; **Seconded by:** Dione Hodges

The motion passed unanimously.

ss. 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:** Walker Griffy; **Seconded by:** Susan Caggiano

The motion passed unanimously.

## **VIII. New Business**

None

## **IX. Old Business**

None

## **X. Adjournment**

Motion to adjourn the meeting at 4:58 pm.

**Motion made by:** Gary Huff; **Seconded by:** Kevin Roberts

The motion passed unanimously.



## ***Bachelor of Science General Education Requirements for IxD Interaction Design 2025 - 2026***

A minimum of 36 semester units (54 quarter units) of general education in the areas described below.

To earn a Bachelor's degree from Santa Monica College, the student must complete a minimum of 120 semester units with a C grade or higher to include: Major/area of emphasis and Global Citizenship and either SMC Bachelor GE, CSU GE, IGETC, or Cal-GETC.

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

#### **A. English Composition:** (minimum 6 semester/8 quarter units)

- ENGL (1) (see ENGL C1000)
- ENGL C1000 (formerly ENGL 1) **or** 1D **and** 300

#### **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.

- BUS 32
- COM ST (11) (see COMM C1000), 12<sup>▽</sup>, 16, 21<sup>▽</sup>
- COMM C1000 (formerly COM ST 11)
- ENGL (2) (see ENGL C1001), C1001<sup>▽</sup> (formerly ENGL 2<sup>▽</sup>), 31<sup>▽</sup>
- HIST 47<sup>▽</sup>
- PHILOS 7

### **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.

- PSYCH 7 **or** STATS C1000 (formerly MATH 54)

### **3. ARTS AND HUMANITIES:** (minimum of 6 semester/8 quarter units)

- AHIS 1<sup>GC</sup> **or** 2<sup>GC</sup> **or** 3<sup>GC</sup> **or** 5<sup>GC</sup> **or** 6<sup>GC</sup> **or** 11<sup>GC</sup> **or** 15 **or** 17<sup>GC</sup> **or** 18<sup>GC</sup> **or** 21<sup>GC</sup> **or** 22<sup>GC</sup> **or** 52 (same as PHOTO 52) **or** 71<sup>GC</sup> **or** 72<sup>GC</sup> **or** 80<sup>GC</sup>
- IxD 320

### **4. SOCIAL AND BEHAVIORAL SCIENCES:** (minimum of 12 semester/16 quarter units)

- ANTHRO 300
- MEDIA 4
- PSYC C1000 (formerly PSYCH 1) **and** 300

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

- ANATMY 1, 2
- ANTHRO 1, 5, 9, 10, 11
- AQUA 1<sup>GC</sup>, 3
- ASTRON 1, 2, 3, 4, 5, 7, 8, 9, 10 (*same as GEOL 10*)
- BIOL 2, 3, 9<sup>GC</sup>, 10<sup>GC</sup>, 15<sup>GC</sup>, 15N, 21, 22, 23, 30, 31, 32, 33, 34, 35, 36
- BOTANY 1, 3
- CHEM 9<sup>GC</sup>, 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, 9, 12 (*same as GEOL 12*)
- GEOL 1, 3, 4, 5, 6, 9, 10 (*same as ASTRON 10*), 12 (*same as GEOG 12*), 31, 32
- MCRBIO 1
- NUTR 1, 4
- PHYS 3
- PHYSCS 6, 7, 8, 9, 12, 14, 21, 22, 23, 24
- 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<sup>GC</sup>, 7, 8<sup>GC</sup>, 9<sup>GC</sup>

**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 <sup>GC</sup> above) are also in GE areas 3, 4, 5, and 6 and can be used to satisfy BOTH areas.)

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| <ul style="list-style-type: none"> <li>• AHIS 1, 2, 3, 5, 6, 11, 17, 18, 21, 22, 71, 72, 80</li> <li>• ANTRHO 2, 14, 19, 21</li> <li>• AQUA 1</li> <li>• ARABIC 1</li> <li>• ASL 1, 2</li> <li>• ASTRON 6</li> <li>• BIOL 9, 10, 15</li> <li>• BUS 51</li> <li>• CHEM 9 (<i>satisfies GC requirement if completed Spring 2013 or later</i>)</li> <li>• CHNESE 1, 2, 3, 4, 9</li> <li>• COM ST 14, 20, 36, 37, 310</li> <li>• DANCE 2, 5, 57A</li> <li>• ECE 11, (18), 19</li> <li>• ECON 4 (<i>same as ENVRN 4</i>), 5 (<i>same as GLOBAL 5 and POL SC 5</i>), 8 (<i>same as WGS 8</i>)</li> <li>• ENGL 9, 10, 49, 62</li> <li>• ENVRN 4 (<i>same as ECON 4</i>), 7 (<i>same as GEOG 7</i>), 14 (<i>same as HIST 14</i>), 20 (<i>same as PHILOS 20</i>), 22 (<i>same as POL SC 22</i>), 32 (<i>same as HIST 32</i>), 40 (<i>satisfies GC requirement if completed Fall 2011 or later</i>) (<i>same as PSYCH 40</i>)</li> <li>• ETH ST 6, 8, 9</li> <li>• FILM 7</li> <li>• FRENCH 1, 2, 3, 4, 9, 20 (<i>satisfies GC requirement if completed Spring 2023 or later</i>)</li> <li>• GEOG 7 (<i>same as ENVRN 7</i>), 9 (<i>same as GEOL 9</i>), 11 (<i>same as GLOBAL 11</i>), 14</li> <li>• GEOL 9 (<i>same as GEOG 9</i>)</li> <li>• GERMAN 1, 2, 3, 4</li> <li>• GLOBAL 3 (<i>same as MEDIA 3</i>), 5 (<i>same as ECON 5 and POL SC 5</i>), 10, 11 (<i>same as GEOG 11</i>)</li> </ul> | <ul style="list-style-type: none"> <li>• HEALTH 60 (<i>same as NURSNG 60</i>)</li> <li>• HEBREW 1, 2, 3, 4</li> <li>• HIST 6, 10<sup>+</sup>, 14 (<i>same as ENVRN 14</i>), 25 (<i>satisfies GC requirement if completed Fall 2014 or later</i>), 32 (<i>same as ENVRN 32</i>), 34 (<i>satisfies GC requirement if completed Fall 2014 or later</i>), 39 (<i>satisfies GC requirement if completed Fall 2014 or later</i>)</li> <li>• HUM 9A</li> <li>• IARC 56</li> <li>• ITAL 1, 2, 3, 4</li> <li>• JAPAN 1, 2, 3, 4, 9</li> <li>• KOREAN 1, 2, 3, 4, 9</li> <li>• LING 1</li> <li>• MEDIA 3 (<i>same as GLOBAL 3</i>), 10<sup>+</sup></li> <li>• MUSIC 29, 33<sup>+</sup>, 36, 37<sup>+</sup></li> <li>• NURSNG 60 (<i>same as Health 60</i>)</li> <li>• NUTR (4) (<i>satisfies area if completed prior to Winter 2017</i>), 7</li> <li>• PERSIN 1, 2</li> <li>• PHILOS 20 (<i>same as ENVRN 20</i>)</li> <li>• POL SC 5 (<i>same as ECON 5 &amp; GLOBAL 5</i>), 21, 22 (<i>same as ENVRN 22</i>)</li> <li>• PORTGS 1, 2</li> <li>• PSYCH 8, (18), 40 (<i>satisfies GC requirement if completed Fall 2011 or later</i>) (<i>same as ENVRN 40</i>)</li> <li>• RRM 1</li> <li>• RUSS 1, 2</li> <li>• SOCIOL 1s, 2s, 34</li> <li>• SPAN 1, 2, 3, 4, 9, 11, 12, 20, 25</li> <li>• TURKSH 1</li> <li>• WGS 8 (<i>same as ECON 8</i>), 10, 20, 30, 40</li> </ul> |
|--|---|

<sup>+</sup> 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: FILM STUDIES 14, Spotlight on Regional Cinema

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	72.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	1.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to UC (pending), CSU
<b>Cal-GETC Area:</b>	3A: Arts (pending review); 3B: Humanities (pending review)
<b>SMC GE Area:</b>	III: Humanities
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>TOP/SAM Code:</b>	061210 - Film History and Criticism / E - Non-Occupational
<b>Grading:</b>	Letter Grade or P/NP
<b>Repeatability:</b>	Yes
<b>Library:</b>	Library has adequate materials to support course
<b>Minimum Qualification:</b>	Film Studies
<b>Program Impact:</b>	Existing degree/certificate: Film Production AS/Certificate of Achievement; Film Studies AA

### Rationale

In light of the high number of international students and students with ties to Mexico, Central America, and South America, a course that can cover the film industries of any particular country or region gives us a chance to engage our populations with relevant curricula. Given the institution's concerns about inclusion, equity, and diversity, this course expands the repertoire of the Film Program, making it more inviting to our core populations. Finally, as the film and television industries attempt to address their own problems of inclusivity and diversity, this course will prepare students to enter these workplaces better informed and attuned to the film industries and cultures of specific countries and regions.

### I. Catalog Description

This course introduces students to the film industry and culture of a country outside the U.S., or to those of a limited number of countries grouped geographically or geo-politically. Films are selected from a variety of decades and modes of production, and are examined for their capacity to reflect and shape the societies of that country or region.

### 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. Film Manifestos and Global Cinema Cultures: A Critical Anthology, Scott MacKenzie, University of California Press © 2021, ISBN: 9780520377479
2. Contemporary African Cinema, Oliver Bartlet, Michigan State University Press © 2016, ISBN: 1611862116
3. Nollywood: The Creation of Nigerian Film Genre, Jonathan Haynes, University of Chicago Press © 2016, ISBN: 022638795X
4. Latin American Cinema: A Comparative History, Paul A. Schrader Rodriguez, University of California Press © 2016, ISBN: 0520288637
5. A Cuban Cinema Companion, Salvador Jimenez Marguria, Sean O'Reilly and Amanda Eaton McMenamin, Rowan and Littlefield Publishers © 2020, ISBN: 1538107732
6. Asian Cinema: A Regional View, Olivia Khoo, Edinburgh University Press © 2021, ISBN: 147446176X
7. The Chinese Cinema Book, Song Hwee Lim and Julian Ward, British Film Institute © 2020, ISBN: 191123952X

### III. Course Objectives

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

1. Identify the historical events and forces which are central to understanding the country or region under examination.
2. Describe the cultural and political values and tensions within the country or region under examination.
3. Explain the contributions of the cinema of that country or region in engaging its varied cultural and political values or tensions.
4. Describe the cinematic strategies—aesthetics, genres, modes of storytelling—used to represent the cultural and political values and tensions of the country or region.

5. Identify the cultural and political figures who define the country or region both internally and internationally, as well as its studios, filmmakers, and stars.
6. Examine how the cinematic culture of a specific country is in dialog with itself, or how the cinematic cultures of the region are in dialog with each other.
7. Examine the relationship the cinematic cultures of this country or region may have with those beyond its borders, or internationally.

#### IV. **Methods of Presentation:**

Lecture and Discussion, Discussion, Other Methods: Screening of films.

#### V. **Course Content**

<b><u>% of Course</u></b>	<b><u>Topic</u></b>
20.000%	Introduction of basic concepts, including how 'nation' or 'region' is defined historically, politically, culturally, and linguistically.
10.000%	The concepts of 'national cinema' and 'regional cinema,' generally and in the case of the specific nation or region examined during this term.
10.000%	The early history of the nation or region in question, the emergence of cinema in that specific context.
10.000%	Development of cinematic strategies in the nation or region, exploration of modes of representation, storytelling, genre, and other aesthetics that come to be associated with the case in question.
10.000%	Key cultural and political discourses and their reflection and/or erasure in the cinemas of the nation or region.
10.000%	Dominant studios, filmmakers, and stars associated with the nation or region both internally and internationally.
10.000%	Alternate or independent filmmaking efforts in the nation or region and their relationship to the area's prevailing cultural and political values.
10.000%	Discourses within the cinema of the region or nation, how films, filmmakers, and studios have reflected upon and responded to the area's film history.
10.000%	Discourses between the cinema of the nation or region and the cinemas of other nations or regions: how this cinema builds upon or responds to the international cinema it has access to or is popular with its audiences.
100.000%	Total

#### Vb. **Lab Content**

<b><u>% of Course</u></b>	<b><u>Topic</u></b>
100.000%	Screening of films
100.000%	Total

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

<b><u>% of Course</u></b>	<b><u>Topic</u></b>
25%	Group Projects
25%	Exams/Tests: A midterm and a final exam.

25%	Papers: Two research papers.
25%	Exams/Tests
100%	Total

## VII. Sample Assignments:

**Group Project:** Read a scholarly article on the decline of physical media in Indian cinema and the rise of streaming as an alternative. Students will verbally present the author's core argument using their own words, and develop an open-ended question for that author about that argument. They will then develop a different open-ended question about the core argument for their classmates to respond to.

**Research Paper:** Conduct research and write an essay examining the relationship between Italian Neo-Realism and movements it inspired in other countries including the 'Parallel Cinema' of West Bengal, India, and 'Spanish Neo-Realism' in mid-century Spain. In each case, examine the aesthetic and political elements that were maintained from the Italian example, those that were rejected or replaced, and how both West Bengali and Spanish cinemas re-imagined Neo-Realism, connecting it to their own local, historical, and artistic traditions.

## VIII. Student Learning Outcomes:

1. Discuss the different forces that help to explain the film industry and culture of this nation or region, explaining how cinema both reflects and shapes the communities in which it was made.
2. Evaluate the various terms—geographic, historical, political, economic, cultural, linguistic—around which the concepts of 'nation' or 'region' are conceived of generally, and in terms of the cinema of a specific nation or region.

## Global Citizenship Application

### Global Citizenship Category

Global Studies

### Course meets all of the following three criteria: (Please Check)

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

### Outcomes that pertain to this Global Citizenship Category

Evaluate the various terms—geographic, historical, political, economic, cultural, linguistic—around which the concepts of 'nation' or 'region' are conceived of generally, and in terms of the cinema of a specific nation or region. Discuss the different forces that help to explain the film industry and culture of this nation or region, explaining how cinema both reflects and shapes the communities in which it was made.

### Narrative

The course, which looks at cinemas outside of the U.S., is inherently international in its orientation. But in addition to the examination of a particular country, it has the capacity to look at cinemas regionally, which adds a comparative element that enhances the global nature of the curriculum. Because the cinemas are situated within historical, political, economic, and cultural contexts, many of the core elements in the Global Studies criteria will be routinely engaged.

### Department Vote:

Yes 19; No 0; Abstain 0

## FILM 14 Distance Education Application

☒ Fully Online

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

There should be multiple, frequent, and on-going communication exchanges between the instructor and each student via course communication and collaboration features. Examples include: frequent announcements, gradebook feedback and comments on students' work, virtual office discussion, participation in the threaded discussion boards, among others.

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

Student-Student interaction takes place during the weekly (a)synchronous sessions. In addition, there are homework assignments for which students will meet virtually in small groups via video conference during the week, outside of class hours. Students coordinate these sessions at their convenience and report back to the instructor during class time. Some additional examples of student-student interaction may include: o synchronous or asynchronous discussions o Weekly check-ins o Student-initiated discussion fora o Social media or other accessible tools for interaction. o Group projects o Collaborations (tools that allow students to share and/or collaborate on documents)

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

Students will interact with content during the (a)synchronous sessions and also when they do their homework assignments. There are lecture materials (notes/videos), quizzes, screenings via online links. • Content is organized into visibly distinct learning units or modules based on weeks/major themes, etc. • Course makes use of the learning management system or other appropriate channels for weekly content delivery • Course design includes instructions for learners to work with content in meaningful ways (e.g. instructing students to take notes during a video, explaining the purpose of an external resource), including, but not limited to: • Individualized learning opportunities, such as remedial activities or resources for advanced learning are provided, such as self-check quizzes, resource pages, supplemental materials, reflective writing, etc. • Quizzes (if the feedback is useful and usable) • Written short-response essays • Simulations

### **1d. Distance Ed Interactions:**

Online class activities that promote class interaction and engagement	Brief Description	% of Online Course Hours
Peer Feedback	Students will reflect on and engage each other's work and collaborate in joint projects.	5.00%
Written assignments	Students create analyses of films and related issues in essay and short response formats.	5.00%
Exams	There will be a midterm and final exam made available on the learning management system used for the class.	5.00%
Class Debate	The debate happens in virtual (a)synchronous class and group meetings.	5.00%
Project Presentation	Presentations of group projects happen in virtual (a)synchronous class.	5.00%
Discussion	Discussions happen in virtual (a)synchronous class and group meetings.	6.00%
Videos	Clips of videos are always shown in class to illustrate concepts. All videos will be compliant for accessibility and captioned.	5.00%
Online Lecture	Weekly lectures presented (a)synchronously.	50.00%
Study and/or Review Sessions	Every class starts with a review session of the material covered the previous week.	10.00%
Discussion Boards	Weekly discussions on course topics. Discussion will ascertain understanding of topic, present a forum for dialog, and give the instructor a sense of where the student understanding is. A discussion board will also be created for general questions, including class communication and instructor feedback.	5.00%

### **2. Organization of Content:**

The content is organized into weekly modules. For a regular 16-week semester, one module is covered each week, following the same general schedule as the on-ground class. The approximate schedule is as follows and will be changed as needed: Discussion posts will be due by Thursday, peer responses will be due by Friday, the assignment will be due by Sunday, and the quiz will be open from Friday - Sunday. For each module, there is 1) an overview (with the learning objectives, goals, assignment list, and deadlines, as well as links to all of the content), 2) the instructor's lecture notes (which may include written notes, a presentation slide file, or a video), 3) a discussion forum, 4) an



assignment, and 5) a quiz. Class content is presented in visibly distinct modules. Modules are consistently structured and sequenced to allow students to anticipate better and manage their workload. Various modalities, such as text, audio, video, images, and/or graphics, are used to create student-centered learning.

### **3. Assessments:**

<b>% of grade</b>	<b>Activity</b>	<b>Assessment Method</b>
45.00%	Essay Writing	There will be a combination of short form and longer form writing assignments, the latter of which would involve scholarly research and an annotated bibliography.
35.00%	Exams	There will be a combination of short quizzes, a midterm exam, and a final exam conducted via the learning management system. These can feature multiple choice and written responses.
20.00%	Group Presentations	In small groups, students will prepare presentations designed to inform and illuminate key issues to the rest of the class. Presentations will be graded on a rubric reflecting the assignment as detailed in the syllabus

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

The instructor uses the college's learning management system and all required technology for online delivery, such as building the course and using communication tools like discussion boards. The instructor has access to the technical support available to faculty and ensures the material and course content are accessible.

### **5. Student Support Services:**

The course links to the learning management system support (the technical support phone number and the link to submit an online form), the SMC Distance Ed page, the Smart-Thinking Online Tutoring program, and other services offered at SMC, such as the Disability Office, the bookstore, and the Center for Wellness, etc. All of this information is also included in the syllabus. Some information, such as technical support, is listed in numerous places in the learning management system (such as the home page, at the end of assignment instructions, on the FAQ page, etc), so students can always find that information.

### **6. Accessibility Requirements:**

The course will ensure access for students with disabilities. All videos will be captioned; all presentation slides and documents will be accessible; all photos in the learning management system will include a description that screen readers can read.

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

Course Objective #2: Describe the cultural and political values and tensions within the nation or region under examination. For this course objective, students could research the Japanese occupation of the Korean Peninsula starting in the early 1920s, the efforts of the Japanese to censor Korean cinema, and the efforts within Korea to subvert that censorship. Within the presentation, discussion of the Korean 'Byeonsa' or live narrator of 'silent' Korean films would be pivotal. Through plays on words, slang, and double-talk, the Byeonsa were able to communicate with Korean audiences in ways Japanese censors could not detect. Students could produce a slide presentation detailing these phenomena, or exemplify the Byeonsa narration in a Flash animation. In the online discussion that followed, the rest of the class could pose questions of the presenters to build upon the presentation with student to student interaction.

## New Course: KINESIOLOGY PHYSICAL EDUCATION 29E, Pilates Reformer: Beginner

<b>Units:</b>	1.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	0.00
<b>In-Class Lab:</b>	3.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	0.00
<b>Transferability:</b>	Transfers to UC (pending), CSU
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>TOP/SAM Code:</b>	127000 - Kinesiology / E - Non-Occupational
<b>Grading:</b>	Letter Grade or P/NP
<b>Repeatability:</b>	No
<b>Library:</b>	Library has adequate materials to support course
<b>Minimum Qualification:</b>	Kinesiology
<b>Program Impact:</b>	<ul style="list-style-type: none"> <li>• Kinesiology AA-T</li> <li>• Athletic Coaching AS/Certificate of Achievement</li> </ul>

### Rationale

Pilates is a very popular form of exercise. Pilates exercises done without a Pilates reformer are referred to as "mat Pilates." At SMC, our mat Pilates classes fill before any other discipline in our department. Reformer Pilates is a low-impact, dynamic form of exercise that incorporates a machine that provides resistance and support. Pilates classes are very popular around LA and can be expensive and difficult to sign up for. They cost from \$30 a class to \$100+. The addition of our Pilates teacher training program has allowed the department to purchase reformers. We would like to add Pilates reformer classes for all students.

### I. Catalog Description

Students will learn to safely and effectively work on a Pilates Reformer, using Pilates principles for their skill levels and accommodations for various health conditions. The course will include beginner exercises on the Pilates reformer and will emphasize basic skill techniques designed for improved body alignment, strength, flexibility, control, coordination and breathing.

### 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. Pilates' Return to Life Through Contrology, 2nd, Joseph H. Pilates, Pilates Method Alliance, Inc. © 2012
2. Pilates, 2nd, Rael Isacowitz, Human Kinetics © 2022

### III. Course Objectives

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

1. Apply Pilates five basic principles to a beginner reformer workout routine. (Breathing, pelvic placement, rib cage placement, scapular movement and stabilization, and head and cervical placement.)
2. Apply the original Essential Principles (Centering, Concentration, Control, Precision, Breath, and Flow) to a beginner reformer routine.
3. Demonstrate a beginner lever reformer workout.

### IV. Methods of Presentation:

Lecture and Discussion, Observation and Demonstration, Discussion, Critique, Projects, Group Work, Online instructor-provided resources

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
10.000%	Dynamic Postural Assessment/Self-Assessment
50.000%	Beginning Reformer Exercises.

25.000%	Six Essential/Original Principles (Centering, Concentration, Control, Precision, Breath, Flow) on the reformer.
15.000%	Review of Five Basic Principles, (breathing, pelvic placement, rib cage placement, scapular movement and stabilization, head and cervical placement.) Terminology, Anatomy on the Reformer.
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
65%	Class Participation: participation and Demonstration of Skills.
20%	Exams/Tests: Test/Assignment
15%	Final exam
100%	Total

VII. **Sample Assignments:**

**Warm Up Series:** Perform a reformer beginner warm-up series using basic fundamental Pilates exercises. Include 10-15 exercises.

**Self-designed reformer workout:** Design your own sequence of a reformer beginner series, modifying and adjusting for your own specific needs. Include the 5 basic principles and 7 essential principles in the program.

VIII. **Student Learning Outcomes:**

1. Apply the Essential 5/Original 7 Principles and incorporate them into a Reformer series of exercises.
2. Demonstrate flexibility throughout the spine by performing Pilates exercises on the Reformer.

## New Course: KINESIOLOGY PHYSICAL EDUCATION 29F, Pilates Reformer Intermediate

<b>Units:</b>	1.00
<b>Total Instructional Hours (usually 18 per unit):</b>	54.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	0.00
<b>In-Class Lab:</b>	3.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	0.00
<b>Transferability:</b>	Transfers to UC (pending), CSU
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>TOP/SAM Code:</b>	127000 - Kinesiology / E - Non-Occupational
<b>Grading:</b>	Letter Grade or P/NP
<b>Repeatability:</b>	No
<b>Library:</b>	Library has adequate materials to support course
<b>Minimum Qualification:</b>	Kinesiology
<b>Program Impact:</b>	<ul style="list-style-type: none"> <li>• Pilates Teacher Training Certificate</li> <li>• Athletic Coaching AS/Certificate of Achievement</li> <li>• Kinesiology AA-T</li> </ul>

### Rationale

Pilates is a very popular form of exercise. Pilates exercises done without a Pilates reformer are referred to as "mat Pilates." At SMC, our mat Pilates classes fill before any other discipline in our department. Reformer Pilates is a low-impact, dynamic form of exercise that incorporates a machine that provides resistance and support. This course enables our students to continue taking a Reformer class at another level. The addition of our Pilates teacher training program has allowed the department to purchase reformers. We would like to add Pilates reformer classes for all students.

### I. Catalog Description

This course is a continuation of the skills covered in Beginning Pilates Reformer. Students will learn Intermediate Pilates techniques and exercises as well as modifications for their abilities and health conditions. The course will emphasize higher skill-level techniques designed for improved body alignment, strength, flexibility, control, coordination and breathing.

### 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. Pilates' Return to Life Through Contrology, 2nd , Joseph H. Pilates, Pilates Method Alliance, Inc. © 2012
2. Ellie Herman's Pilates Reformer, Third Edition, Third, Pilates Reformer, , Ellie Herman Studios © 2007, ISBN: 0976518104

### III. Course Objectives

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

1. Demonstrate a reformer intermediate routine while engaging deeper core muscles, improving mobility, and strength, while including the five basic Pilates principles.
2. Demonstrate modifications or progressions based on personal level and needs, students will be able to complete an intermediate-level Pilates reformer workout.

### IV. Methods of Presentation:

Lecture and Discussion, Observation and Demonstration, Discussion, Critique, Individualized Instruction

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	Sequences and Mind-Body Connection
50.000%	Intermediate Reformer Exercises

25.000%	Dynamic Postural Assessment/Self-Assessment
100.000%	Total

VI. **Methods of Evaluation**

<u>% of Course</u>	<u>Topic</u>
65%	Class Participation: Participation and Demonstration of Skills
20%	Exams/Tests: Test/Assignment
15%	Final exam
100%	Total

VII. **Sample Assignments:**

**Warm Up Series:** Perform an intermediate-level Reformer warm-up series that focuses on engaging deeper core muscles, improving mobility, and building strength in preparation for more challenging exercises.

**Self-designed Pilates workout:** Design your own sequence for a Reformer Intermediate program, utilizing your postural assessment/self-assessment to determine areas that need improvement in flexibility or strength, and/or modifications.

VIII. **Student Learning Outcomes:**

1. Demonstrate improvement in body alignment, strength, flexibility, control, and coordination through Pilates' Intermediate Reformer sequencing while applying modifications for specific needs and safety.
2. Apply the basic principles of Pilates with information from personal assessments into a personalized Reformer intermediate workout.

## Substantial Change: FILM STUDIES 1, Introduction To Cinema

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	72.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	1.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to UC, CSU
<b>Cal-GETC Area:</b>	3A: Arts
<b>CSU GE Area:</b>	C1 - Arts, Dance, Music, Theater
<b>IGETC Area:</b>	3A: Arts
<b>SMC GE Area:</b>	III: Humanities
<b>Degree Applicability:</b>	Credit - Degree Applicable

### I. Catalog Description

This course introduces students to the aesthetic or formal properties of cinema, including narrative, performance, mise-en-scène, cinematography, editing, and sound. Students then examine genre filmmaking and different modes of cinematic representation, including animated and avant-garde cinema, as well as works in documentary and nonfiction.

### II. Examples of Appropriate Text or Other Required Reading:

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

1. Understanding Movies, 11th, Louis Gianetti, , Prentice Hall © 2007
2. Movies and Meaning: An Introduction, 4th, Stephen Prince, Allyn & Bacon © 2006
3. Elements of Film, 3rd, Lee R. Bobker, , Harcourt Brace Jovanovich © 1979
4. Film: An Introduction, John L. Fell, , Praeger © 1975
5. Anatomy of Film, 4th, Bernard F. Dick, , Bedford/St. Martin's © 2002
6. Film As Art, Rudolph Arnheim, , University of California Press © 1957
7. The Major Film Theories, Andrew J. Dudley, Oxford University Press, © 1976
8. The Film Encyclopedia, 3rd, Ephraim Katz, Harper © 1998
9. The Filmgoer's Companion, Leslie Halliwell, Hill & Wang © 1974
10. A Dictionary of the Cinema, Peter Graham, A.S. Barnes © 1968
11. Film Art: An Introduction, 13th, David Bordwell, Kristin Thompson & Jeff Smith, McGraw-Hill © 2023
12. Understanding Movies, 14th, Louis Gianetti, Pearson © 2017
13. Looking at Movies: An Introduction to Film, 6th, Dave Monahan and Richard Barsam, W.W. Norton & Co. © 2021

### III. Course Objectives

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

1. Identify the aesthetic elements of film, including narrative, narration, performance, mise-en-scène, cinematography, editing, and sound, as well as the components of a film industry, including production, distribution, and exhibition.
2. Identify the attributes of a film genre and explain the complex relationships between genre, industry, and audiences.
3. Distinguish live-action narrative cinema in detail from other cinematic modes of representation, including documentary, avant-garde, and animated cinema.
4. Apply the basic vocabulary of film aesthetics, genre, and different modes of representation with clarity in both written and verbal forms.

### IV. Methods of Presentation:

Discussion, Distance Education, Lecture and Discussion, Other (Specify)

Other Methods: Lectures using images, slides, clips, and other aids to illustrate the major ideas and techniques. Screenings, using films from different eras, genres, and filmmakers to illustrate key concepts. Small group discussions encourage students to analyze films and share their perspectives.

### V. Course Content

<b>% of Course</b>	<b>Topic</b>
8.000%	Origins: The origins of the motion picture, its development as a mass medium, the elements of the film industry, and the relationship between cinema and older forms of art are discussed.
8.000%	Narrative: Narrative and narration are the core elements of a story, how cinematic narratives can be organized or structured, and how stories are conveyed to audiences to produce specific responses at key moments. These are the key elements expected in a script for a movie.
8.000%	Performance: The importance of actors in motion pictures, different kinds of actors for different roles, approaches to performance including method acting and others, and criteria for evaluating performance in a motion picture.
8.000%	Mise-en-scène: The elements on the 'stage' including sets, décor, props, lighting, costumes, make-up, hair, lighting, and color. The role of mise-en-scène in developing and manipulating screen space, depth values, and communicating meaning in a movie.
8.000%	Cinematography: Celluloid and digital processes, and general principles of photography, including lenses and their effects, angles, mounting devices, camera movement, framing, composition, and the role of cinematography in the narration of a film.
8.000%	Editing: The concept of connecting shots in both practical and expressive ways, types of shot transitions, elliptical editing, the notion of 'Continuity Editing,' and alternate approaches like those presented in early Soviet cinema or the French New Wave.
8.000%	Sound: Elements of a soundtrack, relationships between sounds or between sound and image, the concept of synchronization, the importance of silence in a motion picture, sound and the concept of 'diegesis,' and evaluating sound in a motion picture.
28.000%	Genre: Defining cinematic genres; the economic, aesthetic, and cultural reasons for genre filmmaking; and the notion of genre as static and dynamic. At least one genre should be explored in detail and examined over multiple weeks to illustrate changes in technology, in the audience, and issues like censorship and control of movie theaters.
8.000%	Alternate Modes of Cinematic Representation I: the concepts of 'realism' and 'formalism' and an exploration of documentary and non-fiction cinema as examples of 'realism.'
8.000%	Alternate Modes of Cinematic Representation II: the concepts of 'realism' and 'formalism' and an exploration of avant-garde and animated cinema as examples of 'formalism.'
100.000%	Total

#### VI. Methods of Evaluation

<b>% of Course</b>	<b>Topic</b>
25%	Written assignments: Film Analysis Essays
25%	Research Projects
25%	Exams/Tests: Weekly quizzes and two exams
25%	Class Participation In-class activities
100%	Total

#### VII. Sample Assignments:

**Mise-en-scène Presentation:** Using a still image provided by the instructor, describe in detail the various elements of mise-en-scène used, including a detailed description of the lighting in the shot in terms of the types,

directions, and overall effects. Description will be foregrounded over evaluation or interpretation to build the skill of seeing, identifying elements, and using appropriate language to communicate the contents of the image.

**Exploring a Cinematic Genre:** 1. Form a group of four. 2. Choose one cinematic genre (e.g., horror, romantic comedy, film noir, etc.). 3. Research the core characteristics of your chosen genre using multiple high-quality academic sources (books, scholarly articles, or credible film studies websites). 4. Create a group presentation that includes the following: a) A clear explanation of the fundamental elements defining the genre (themes, visual style, narrative structure, character types, etc.). b) An analysis of one film that experiments with or challenges the traditional elements of the genre. c) Discuss how the chosen film shows both the static (unchanging or consistent) and dynamic (evolving or innovative) aspects of the genre. 5. Be sure to cite your sources and be prepared to answer questions from the class about your findings.

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

1. Describe the roles of multiple aesthetic elements of film, including narrative, performance, mise-en-scène, cinematography, editing, and sound, and how each can contribute to the cinematic experience.
2. Explain the importance of genre in filmmaking, including the economic, aesthetic, and cultural reasons for genre filmmaking, and how genres both endure and change over time.



## Substantial Change: FILM STUDIES 2, History of American Cinema

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	72.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	1.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to UC, CSU
<b>Cal-GETC Area:</b>	3A: Arts
<b>CSU GE Area:</b>	C1 - Arts, Dance, Music, Theater
<b>IGETC Area:</b>	3A: Arts
<b>SMC GE Area:</b>	III: Humanities
<b>Degree Applicability:</b>	Credit – Degree Applicable

### Rationale

This course has been themed as either 'American Cinema' or 'International Cinema' and this change will make it a course dedicated to American Cinema so it is clearer to students what they are getting, and clearer to administrators in the transfer process what students have already taken at SMC.

### I. Catalog Description

Students will explore American cinema from its origins to the present, examining technological advancements, industrial structures, as well as key films, directors, and audiences within their cultural and social contexts. American cinema is considered as an entertainment and art form, and a wide variety of films are screened in class.

### II. Examples of Appropriate Text or Other Required Reading:

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

1. American Film: A History, John Lewis, W.W. Norton & Co. © 2019
2. American Cinema/American Culture, 6th, John Belton, McGraw-Hill © 2021

### III. Course Objectives

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

1. Identify the technological, industrial, creative, and social forces that have shaped American cinema since the 1890s
2. Explain the changing approaches to technique, style, story, and theme in American cinematic history
3. Compare and contrast a variety of different American film artists, and their various contributions or innovations throughout their respective careers
4. Analyze the complex relationship between art and entertainment in particular moments of American film history
5. Critique American films in terms of technique, styles, story, and themes in both written and presentation formats.

### IV. Methods of Presentation:

Discussion, Lecture and Discussion, Other Methods: Screening of Films

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	<u>Early Cinema and The Rise of Hollywood (1890s - 1920s):</u> The innovation of motion pictures in American and early filmmaking techniques. The development of the Hollywood studio system. 'Silent' film era and its key American directors and films. The transition to synchronized sound and its impact on American filmmaking.
25.000%	<u>Contemporary American Cinema (1990s - Present):</u> The rise of digital filmmaking and its impact on the American film industry. The globalization of American cinema.

	The popularity of independent cinema and its impact on the American film industry. The changing role of audiences and the future of American cinema.
25.000%	<u>Post-Classical Hollywood (1960s - 1980s):</u> The New Hollywood movement and its key directors and films. The rise of independent cinema and its impact on the industry. The changing role of women and minorities in American cinema. The rise of blockbuster films and the changing landscape of the American film industry.
25.000%	<u>The Golden Age of Hollywood (1930s - 1950s):</u> The rise of major American studios and the star system. American genre films (e.g., musicals, westerns, film noir, etc.) and their artistic and cultural significance. The impact of World War II on American cinema. The rise of television and its impact on the American film industry
100.000%	Total

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

<u>% of Course</u>	<u>Topic</u>
25%	Class Participation
25%	Exams/Tests
25%	Papers
25%	Oral Presentation
100%	Total

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

##### **Essay:**

Choose a specific theme and analyze in writing how it is portrayed across several films from different periods or genres of American film history

##### **Group Presentation:**

In a small group, research the filmmaking style of a specific American film director, focusing on their recurring motifs, camera techniques, and editing choices, and how these choices shape their films. In class, develop a presentation that explains the style of this filmmaker using both academic sources and selected clips.

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

1. Analyze American films from different historical periods with clarity, both verbally and in writing
2. Explain the economic, technological, and creative forces that have shaped the American film industry throughout its history
3. Identify key moments in American film history from its early beginnings to the present day.

## Substantial Change: FILM STUDIES 10, Film Theory and Analysis

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	72.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	3.00
<b>In-Class Lab:</b>	1.00
<b>Arranged:</b>	0.00
<b>Outside-of-Class Hours:</b>	108.00
<b>Transferability:</b>	Transfers to CSU
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Advisory(s):</b>	FILM 1

### I. Catalog Description

This course introduces students to the ways scholars have explained cinema as an art form, entertainment, and social force since the late 1800s. It begins with theories connected to the early development of cinema and moves on through the mid-20th century. It then examines theories emerging today as cinema intersects with new forms of expression. Students will learn to use theory in analyzing cinema, composing essays and presentations for popular and academic contexts.

### 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 Film Analysis: Technique and Meaning in Narrative Film, 2nd, Michael Ryan and Melissa Lenos, Bloomsbury Academic Press © 2020
2. A Short Guide to Writing About Film, 10th, Timothy Corrigan, Longman © 2024
3. Writing About Movies, 5th, Karen Gocsik, Richard Barsam and Dave Monahan, Norton © 2018
4. Film Theory and Criticism: Introductory Readings, Leo Braudy & Marshall Cohen, Oxford University Press © 2016
5. Critical Visions in Film Theory, 1st, Timothy Corrigan, Patricia White, and Meta Mazaj, Bedford/St. Martin's © 2010

### III. Course Objectives

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

1. Identify various academic approaches to cinema from different periods of its development.
2. Explain the most prominent film theories and the major debates surrounding them.
3. Illustrate the application of film theory in assessing the aesthetics of cinema.
4. Apply theoretical approaches to assess cinematic texts in both essays and presentation formats.

### IV. Methods of Presentation:

Discussion, Lecture and Discussion, Critique, Other Methods: A. Screening of Film Excerpts and Whole Films B. Critiquing and Analysis of Film Reviews C. Whole Class Discussion/Questions and Answers D. Small Group Discussions

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
25.000%	Classical Film Theories, including those from photography and still arts, through the development of medium-specific film theories from the early 20 <sup>th</sup> century.
25.000%	Contemporary film theories include those focused on ideological and psychoanalytic approaches, those that consider film from a semiotic perspective, and those that focus on cinema's role in constructing and representing identity.
25.000%	New Developments in Film Theory, including those that arise from the innovation of things like virtual/augmented reality, and convergence with other forms like video games, the internet, and social media.
25.000%	Using Film Theory in Writing and Presentation, including film reviews, analysis, critiques, scholarly essays, and oral reports.

100.000%	Total
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## VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
25%	Class Participation: In-class activities.
25%	Exams/Tests
25%	Group Projects
25%	Written assignments: Film Analysis Essays.
100%	Total

## VII. Sample Assignments:

**Style vs. Genre Analysis:** Using Paul Schrader's re-examination of genre, explain in writing how he argued that film noir was more of a 'style' than a 'genre.' Then, apply Schrader's take on film noir using either *Mildred Pierce* (1945) or *Pursued* (1947), carefully distinguishing the elements associated with 'genre' from those associated with 'style.' Be sure to include in your assessment how aesthetic elements like narrative, mise-en-scene, and cinematography might complicate Schrader's take on genre and style.

**Critical Perspective Synthesis:** In a small group, research at least three (3) approaches from classical, contemporary, and emerging theories of cinema, synthesizing them into a unique critical perspective. Then, choosing a specific cinematic text, apply this critical perspective in an interrogation for either a popular or academic audience. In presentation form, explain the development of your critical perspective and what it yields in application to the chosen film.

## VIII. Student Learning Outcomes:

1. Explain the key theories of film from its early decades of development.
2. Describe the development of contemporary film theories and the debates around them.
3. Apply film theory in written and oral presentations tailored to both popular and academic contexts.

## FILM 10 Distance Education Application

☒ Fully Online

### 1a. Instructor - Student Interaction:

The course will begin with a detailed welcome letter that includes pertinent details about the course and how the instructor will contact the students. Each week, the instructor will post announcements, reminders, or notes regarding assignments. Content pages will begin each module and include key information and suggestions for using the content. Regular discussion boards will be posted, and the instructor will provide comments, input, and feedback as in a traditional classroom setting. Additionally, constructive feedback will be provided on the homework within an adequate timeframe for students to adjust to the next assignment. The instructor will promptly respond to student communication via email, the "General Questions" discussion board, and any other communication media used.

### 1b. Student - Student Interaction:

Students will engage in weekly discussion board groups where they will be required to reply to at least two students in the class. In the first module, for example, students are asked to introduce themselves and respond to at least two other students. From the beginning, a sense of belonging and community is established in the online classroom. Students can help each other throughout the semester by posting replies and engaging in discussions in the "General Questions" discussion board. Instructors will respond in a timely manner, which should be made clear in the course.

### 1c. Student - Content Interaction:

The classroom is organized into weekly course modules. Each weekly module consists of learning objectives for each module, lectures (handouts or transcribed recordings), weekly discussion boards that reinforce the weekly concepts, and a reminder on what is due or what progress should be made during the week on the student work or projects.

### 1d. Distance Ed Interactions:

<b>Online class activities that promote class interaction and engagement</b>	<b>Brief Description</b>	<b>% of Online Course Hours</b>
Online Lecture	Lecture Topics will be written files compliant with accessibility, captioned video presentations, or a combination of both. Weekly lectures are presented synchronously.	15.00%
Videos	Embedded videos are shown in class to illustrate course concepts. All videos will be compliant with accessibility and captioned.	15.00%
Peer Feedback	Students will respond to their peers in the weekly class threaded class discussion, collaborate on projects, and peer-review writing assignments.	20.00%
Discussion Boards	Students will respond to their peers in the weekly class threaded class discussion, collaborate on projects, and peer-review writing assignments.	10.00%
Discussion	Discussions happen in a virtual synchronous class to check comprehension, present a forum for dialogue, and allow for deeper analysis and evaluation of course content.	10.00%
Exams	Weekly quizzes, one midterm, and a final exam to verify content retention through formative assessment.	10.00%
Written assignments	Students will complete two essays: one examining the differences between style and genre, and another analyzing the aesthetics of one film studied during the course.	10.00%
Project Presentation	Students will present one virtual group project presentation to demonstrate their analysis and evaluation of the course content.	10.00%

## **2. Organization of Content:**

The instructor will lecture, demonstrate, and provide inspirational images or videos for students to use for project development and written assignments. Rubrics clarify the instructor's requirements for assignments. The learning management system (LMS) is sufficient for this. Content is organized according to major content headings in the syllabus. Each module clearly states the objectives, and the assignments are consistent with the topic for that week. Due dates are given at the beginning of class to allow time for scheduling to complete the project. Assignments are spaced throughout the semester. Materials needed for all projects are given at the beginning of the semester, so students have ample time to purchase what is needed and to be transparent about the cost. Low-cost alternative solutions are given or considered.

## **3. Assessments:**

<b>% of grade</b>	<b>Activity</b>	<b>Assessment Method</b>
25.00%	Writing Assignments	Students will complete two essays: one examining the differences between style and genre, and another analyzing the aesthetics of one film studied during the course.
25.00%	Group Project	The group project will be submitted in the course LMS for comment and grading by the instructor. Weekly chatroom or discussion board participation allows students to discuss the project with each other and the instructor throughout the semester.
25.00%	Weekly Discussion Exercises	Students are divided into small groups and work on topics in the collaboration areas of the course LMS for digital online submission.
25.00%	Weekly Quizzes, Midterm & Final Exams	Weekly Quizzes to verify understanding of topics, a midterm, and a final exam for retention of knowledge.

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

The instructor will be familiar with the college's learning management system (LMS). This includes all the required technology for online delivery, such as building the course and communication tools, such as discussion boards. They should also be aware of the technical support available for faculty and the knowledge to ensure the material and course content are accessible.

## **5. Student Support Services:**

Links to the following should be provided: online tutoring, tutorials for online classes, and technical support.

## **6. Accessibility Requirements:**

All content will be reviewed to ensure compliance. Videos shall be closed-captioned files, and slideshows shall be reviewed for accessibility through the software and a compliance review.

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

Objective:

Explain the most prominent film theories and the major debates surrounding them.

Instructions:

In a small group, research at least three approaches from classical, contemporary, and emerging theories of cinema, synthesizing them into a unique critical perspective. Then, choosing a specific cinematic text, apply this essential perspective for an interrogation for a popular or academic audience. In presentation form, explain the development of your critical perspective and what it yields in application to the chosen film.

Online:

Students are grouped and work on research for the assignment in the Collaboration areas of the LMS. Assignments are digitally submitted online through the course LMS.

**ADVISORY Checklist and Worksheet: FILM 10**  
**Proposed Advisory: Film 1**

**SECTION 1 - CONTENT REVIEW:**

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

**ENTRANCE SKILLS RECOMMENDED FOR SUCCESS IN: Film 10**

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

A)	Identify the aesthetic elements of film including narrative, narration, performance, mise-en-scène, cinematography, editing, and sound, as well as the components of a film industry, including production, distribution, and exhibition.
B)	Identify the attributes of a film genre and explain the complex relationships between genre, industry, and audiences.
C)	Distinguish in detail live-action narrative cinema from other cinematic modes of representation, including documentary, avant-garde, and animated cinema.
D)	Use the basic vocabulary of film aesthetics, genre, and different modes of representation with clarity in both written and verbal forms.

**EXIT SKILLS (objectives) FROM: Film 10**

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

1.	Identify a variety of academic approaches to cinema from different periods of its development.
2.	Explain the most prominent film theories and the major debates surrounding them.
3.	Illustrate the application of film theory in the assessment of the aesthetics of cinema.
4.	Use theoretical approaches to assess cinematic texts in both essays and presentation formats.

		ENTRANCE SKILLS FOR: Film 10							
EXIT SKILLS From: Film 1		A	B	C	D	E	F	G	H
	1	X							
	2		X						
	3			X					
	4				X				
	5								
	6								
	7								
	8								

## Substantial Change: FILM STUDIES 41, Advanced Cinematography

<b>Units:</b>	3.00
<b>Total Instructional Hours (usually 18 per unit):</b>	90.00
<b>Hours per week (full semester equivalent) in Lecture:</b>	2.00
<b>In-Class Lab:</b>	2.00
<b>Arranged:</b>	1.00
<b>Outside-of-Class Hours:</b>	72.00
<b>Transferability:</b>	Transfers to CSU
<b>Degree Applicability:</b>	Credit – Degree Applicable
<b>Prerequisite(s):</b>	FILM 40

### I. Catalog Description

Advanced study of the principles of Cinematography, which includes the technical and aesthetic discussion of film and digital cameras and their corresponding workflows. Film genres, lighting (light and shadows), composition, camera movement, and lens selection (Spherical & Anamorphic) are also discussed. The analysis of Cinematic Film format aspect ratios, their history, and most common uses today, and a brief study of art history and painting. The interpretation of the meaning of color-related and applied to art direction, wardrobe, and production design, while carrying the process through color grading and color correction of the visual image (footage) to the ultimate presentation of the actual finished film.

### 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. Cinematography: Theory and practice for cinematographers and directors, 4th Edition, Blain Brown, Focal Press © 2021, ISBN: 978-0367373450
2. Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows, 2nd Edition, David Stump, Routledge © 2021, ISBN: 978-1138603868

### III. Course Objectives

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

1. Operate cinematography equipment in a safe and professional manner at all times.
2. Evaluate and Break down a script visually in terms of mood, shooting style, and pace.
3. Apply practical and aesthetic choices regarding color art direction and digital imaging tools.
4. Recognize the significance of camera placement as it affects the look and feel of a shot.
5. Create shots that demonstrate control of depth-of-field.
6. Analyze and select an appropriately sized shot and composition for the story.
7. Assess how to stage actors for compelling shots that serve the story.
8. Design shots that maintain screen direction and eye lines.
9. Execute effective camera movement.
10. Execute incident, reflected exposure and color temperature metering techniques.
11. Design lighting for the mood and tone of a piece while maintaining continuity within each scene.
12. Distinguish between the four elements of light.
13. Select cinematography tools (lenses, cameras, filtration, etc.) to create shots and sequences.
14. Select available equipment to achieve the desired effect.
15. Describe and implement industry safety protocols and procedures.
16. Lead and support a cast and crew through a production.
17. Demonstrate efficient use and management of set resources.
18. Communicate directions clearly to all cast and crew.
19. Recognize all members of the production team and listen to their feedback.
20. Demonstrate proper film set etiquette during all productions.

### IIIb. Arranged Hours Objectives:

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

1. Implement the principles of color applied to art direction, production design and color grading.
2. Practice and understand the purpose and function of various advanced stage lighting techniques.
3. Differentiate between natural and artificial light and control mixed color temperatures to illuminate subjects and objects.



4. Demonstrate proper lighting, shot composition, exposure, and color grading of images to evoke mood and achieve desired cinematic aesthetics.

**IV. Methods of Presentation:**

Lecture and Discussion, Field Experience, Observation and Demonstration, Lab, Critique, Projects, Field Trips, Group Work, Other, Visiting Lecturers

**IVb. Arranged Hours Instructional Activities:**

Critique, Field Trips, Group Work, Other, Projects, Visiting Lecturers, Field Experience

**V. Course Content**

<u>% of Course</u>	<u>Topic</u>
10.000%	Measurement. Lighting sets and actors using an exposure meter.
6.000%	Optics and Focus. Technical issues.
5.000%	Set Operations.
5.000%	Image Control and Grading.
5.000%	Potential field trip to camera rental facility.
8.000%	Exposure theory, what do we want the exposure to do for us?
6.000%	Measurement. The waveform monitors. The Vector scopes.
10.000%	Color and color terminology.
5.000%	Lighting. An advanced dimmer board demonstration on a professional sound stage.
6.000%	Coverage and continuity. What is Cinematic.
5.000%	Visual storytelling. Telling stories with pictures.
8.000%	Language of the lens. The lens and the frame.
5.000%	Visual language, more than just a picture, design principles.
5.000%	Writing with motion, building a visual world.
6.000%	All cameras and sensors available to the advance Cinematographer.
5.000%	Advance Cinematography introduction class and go over the syllabus.
100.000%	Total

**Vb. Lab Content**

<u>% of Course</u>	<u>Topic</u>
7.00%	Mechanics of Camera & Digital workflow, Camera Operating, Prep Stage in class exercise together with sample test clips.
7.00%	Building the Camera System, Camera Operating, Motivated Camera Movement, Camera Dolly, build up and operating.
10.00%	Grip and Lighting Equipment, build up a book light, Use of Dimmer Control board, Use of Light Meters, Exposure Latitude. Prep stage in class exercise.

10.00%	What do you want the Exposure, Color and Color Temperature do for your film? Prep Stage in class exercise.
7.00%	Spherical and anamorphic lenses, Review Dailies, Prep Stage in class exercise together with sample test clips.
7.00%	Prep Stage in class exercise Depth of Field.
7.00%	Prep Stage in class exercise together with sample clips of theatrical and diffusion gels
7.00%	ARRI Sky-panels, Prep Stage program, remote control units in field trip exercise.
7.00%	Lightroom – Davinci Resolve, Prep Stage in class exercise together with sample test clips.
7.00%	Lighting Green Chroma Key, Prep Stage in class exercise together with sample test clips.
7.00%	Working with Shadows, Prep Stage in class exercise together with sample test clips.
7.00%	High Dynamic Range. Potential field trip exercise at Sony.
10.00%	Impromptu Shoot
100.00%	Total

#### VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
20%	Class Participation: Readings from the required text are listed on the week they will be discussed. Discussion questions will be provided to help guide comprehension and will be discussed in class. Supplemental readings like articles and blog posts may be assigned similarly. Screening of films and film clips/tutorials to illustrate and complement lectures.
40%	Projects: Three projects will be completed outside of class.
10%	Quizzes
30%	Final exam
100%	Total

#### VII. Sample Assignments:

**Project 1: Filming with available light:** Tell a short story in five or more shots and different compositions. You must use only available light and practicals (e.g., sunlight through a window, house lamps, city lights, etc.). This story is MOS (without sound), no dialogue.

**Project 2: Shoot and edit a short film:** Shoot a short film, paying attention to the lighting, composition, art direction, production design, color, and contrast, including sound.

**Project 3: Collaborative Final Film:** Get into a group of 7 or 8 crew members (Director, Director of Photography, Producer, Production Manager, Sound, Talent, Editor). Each group would be responsible for its final film.

#### VIII. Student Learning Outcomes:

1. Exhibit proficiency in image-making techniques using film/digital equipment to demonstrate competent skill levels in advanced cinematography.
2. Develop strategies to interpret the screenplay from an advanced cinematographer's viewpoint – i.e., translate the written word into visual content at the narrative, intellectual, and emotional levels.
3. Demonstrate advanced skills in using prime lenses as applied to Super 35 mm and Full Frame camera sensor technologies and aesthetics, to be assessed through acquired manual skills testing and sample clips.

**Prerequisite Checklist and Worksheet: FILM 41**  
**Prerequisite: FILM 40 Cinematography**

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

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

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

X Type 2: Sequential within and across disciplines (e.g., Physics 7, 8, 9, ...)

**ENTRANCE SKILLS FOR (FILM 41)**

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

A)	Basic camera functions, set-up, mechanics and operation. Basic knowledge of lens types and uses.
B)	Basic three point lighting with key, fill and back lights.
C)	Basic knowledge of visual storytelling, aesthetics, composition, camera movement and lighting.
D)	Role of a cinematographer, duties, responsibilities and working as a team member with entire crew.
E)	Create a safe environment for crew by applying industry standard safety protocols.
F)	Set etiquette, professional behavior and conduct, attitude of problem solving and finding solutions during pre-production and on set.

**EXIT SKILLS (objectives) FOR (FILM 40)**

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

1.	Identify, assess, and put into practice the fundamental technical aspects of cinematography -- including camera mechanics, lenses, and operation, three-point lighting, and use of prime lenses-- demonstrating individual and collective proficiency.
2.	Examine and value the aesthetics and subtleties of visual storytelling and relate to the technical requirements of operating digital and electronic equipment.
3.	Set up creative partnerships and illustrate the collaborative dynamic between the cinematographer and the whole crew of a film production.
4.	Define a culture of safe practices by appraising, explaining, and applying industry-standard safety protocols.
5.	Operate as ethical, highly disciplined professionals in the film industry, testing challenges and solving problems both during pre-production and on set.

		ENTRANCE SKILLS FOR ( FILM 41 )					
EXIT SKILLS FOR (FILM 40)		A	B	C	D	E	F
	1	X	X				
	2			X			
	3				X		X
	4					X	
	5						X

## Substantial Change: GAME DESIGN 2, Game Mechanics

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

### I. Catalog Description

This course focuses on building a solid understanding of play mechanics: the formal elements of play, the dramatic elements that make a game meaningful to its players, and the system dynamics that shape the overall experience. Lectures will use historical and current games and genres to illustrate key concepts. Topics include strategy and tactics, resource management, emergent complexity, puzzles and puzzle development, and the business of games. Students will learn to analyze existing games and develop original game concepts critically.

### 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. Game Design Workshop: A Playcentric Approach to Creating Innovative Games, 5th, Tracy Fullerton, A K Peters/CRC Press © 2024, ISBN: 978-1032607009

### III. Course Objectives

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

1. Identify the formal, dramatic, and dynamic aspects of games.
2. Describe the genres and historical and current designs within the game industry.
3. Apply the game development process to original game concepts.

### IV. Methods of Presentation:

Discussion, Lecture and Discussion, Observation and Demonstration, Visiting Lecturers, Other Methods: hands-on projects

### V. Course Content

<u>% of Course</u>	<u>Topic</u>
30.000%	Formal & dramatic elements of play mechanics
10.000%	System dynamics & user experience
30.000%	Genre-specific game design considerations
30.000%	Game concept development process
100.000%	Total

### VI. Methods of Evaluation

<u>% of Course</u>	<u>Topic</u>
20%	Class Participation: In-Class Activities
40%	Written assignments: 2 Assignments
30%	Final Project
10%	Oral Presentation

100%	Total
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#### VII. Sample Assignments:

**Game Analysis:** Submit a written analysis of the gameplay mechanics of an existing game; either a traditional board game, console video game, computer game, or online game. Evaluate the gameplay elements discussed in class including concept, structure, formal and technical elements (controls and interface), dramatic elements, and system dynamics.

**Game Design Document:** Create a game design document that clearly explains an original game project. Anyone who reads your document should be able to fully understand and get excited about your game. You will be graded on the following criteria: 1. The core concept: What kind of game is it (genre)? Where does it take place (setting)? What makes it unique and interesting? 2. The gameplay elements: How do players play the game? What are the main features that make it fun or challenging? What are the gameplay rules? 3. The player experience: What does it feel like to play your game? How do players stay engaged? What makes the experience enjoyable or meaningful? What is the replay value?

#### VIII. Student Learning Outcomes:

1. Critically analyze the effectiveness of gameplay elements in past and current games.
2. Create project plans and design documents that effectively communicate original game concepts.

**Santa Monica College**  
**Program Of Study**  
**Communication Certificate of Achievement**

Unlock Your Voice. Empower Your Future. Communication isn't just a skill—it's a superpower. Whether you're looking to excel in your career, build stronger relationships, or confidently express your ideas, our Certificate of Achievement in Communication will give you the tools to thrive. This dynamic program offers hands-on training in public speaking, interpersonal communication, active listening, and persuasive messaging. You'll master the art of crafting impactful stories, navigating difficult conversations, and understanding diverse audiences. Designed for students of all backgrounds, the certificate provides practical skills you can apply immediately—in the workplace, community, and beyond. Whether you want to become a more influential leader, improve workplace collaboration, or just communicate more effectively in your daily life, this program equips you with the power to make your voice heard.

**Program Learning Outcomes:**

Demonstrate confidence and clarity when speaking in public settings.

- COM ST 16: Plan, prepare and present a well organized, clear, and interesting presentation as a group.
- COMM C1000: \*Prepare and present an informative and persuasive speech appropriate to diverse audiences, containing an organized outline, credible research, and a citation page.
- COMM C1000: \*Identify elements necessary for effective verbal and nonverbal delivery skills and valid reasoning.

Manage interpersonal conflicts effectively using appropriate communication strategies.

- COM ST 16: In a group, identify a problem, establish criteria for developing a solution, and design and implement the solution.
- COM ST 16: Recognize a problem within a group dynamic and apply conflict management techniques.
- COM ST 21: Discriminate between strong and fallacious forms of reasoning
- COM ST 35: Identify/describe various theories related to interpersonal communication.
- COM ST 35: Develop an awareness and understanding of positive interpersonal communication skills
- COM ST 35: Apply selected theory/concept to a given interpersonal context
- COM ST 37: Demonstrate effective intercultural communication skills.
- COMM C1000: \*Identify elements necessary for effective verbal and nonverbal delivery skills and valid reasoning.

Craft and deliver effective and appropriate messages for achieving desired outcomes in various contexts.

- COM ST 16: Plan, prepare and present a well organized, clear, and interesting presentation as a group.
- COM ST 16: Recognize a problem within a group dynamic and apply conflict management techniques.
- COM ST 16: Plan and perform a group presentation.
- COM ST 21: Discriminate between strong and fallacious forms of reasoning
- COM ST 21: Integrate individual pieces of evidence into arguments, and individual arguments into a coherent case.
- COM ST 35: Identify/describe various theories related to interpersonal communication.
- COM ST 35: Develop an awareness and understanding of positive interpersonal communication skills
- COMM C1000: \*Prepare and present an informative and persuasive speech appropriate to diverse audiences, containing an organized outline, credible research, and a citation page.
- COMM C1000: \*Identify elements necessary for effective verbal and nonverbal delivery skills and valid reasoning.

Engage with individuals from diverse backgrounds to develop a deeper understanding, increase motivation, and refine communication skills.

- COM ST 16: Plan, prepare and present a well organized, clear, and interesting presentation as a group.
- COM ST 35: Develop an awareness and understanding of positive interpersonal communication skills
- COM ST 36: Identify/describe theories related to gender and communication.
- COM ST 36: Compare and contrast gender communication styles.
- COM ST 36: Analyze gender as a social construction.
- COM ST 37: Identify and describe theories related to intercultural communication.
- COM ST 37: Apply intercultural communication theories and concepts to different cultural contexts.
- COM ST 37: Demonstrate effective intercultural communication skills.
- COM ST 38: Analyze, explain, and demonstrate an understanding of theories and research related to Latina/o/x communication.
- COM ST 38: Analyze Latina/o/x communication in different settings.
- COM ST 38: Cooperate in groups to analyze the historical and modern complexities, identity development, and communication processes of Latina/o/xs.
- MEDIA 1: Understand the historical development and diverse perspectives of the mass media industries.

- MEDIA 10: Analyze and articulate concepts such as media and racism, anti-racism as part of media literacy, media and equity, media as a system of racialization, ethnocentrism in media, decolonizing media and visual activism, white supremacy and media, race and ethnicity, and media, globalization, and cultural imperialism as analyzed in any one or more of the following: Native American Studies, African American Studies, Asian American Studies, and Latina and Latino American Studies.
- MEDIA 10: Critically analyze the intersection of race and racism as they relate to media, class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Native American, African American, Asian American, and/or Latina and Latino American communities.

<b>Required Courses</b>	<b>Units: 6.0</b>
COMM C1000 <sup>DE</sup> Introduction to Public Speaking ( <i>formerly COM ST 11</i> )	3.0
COM ST 35 <sup>DE</sup> Interpersonal Communication	3.0

<b>Select one of the following:</b>	<b>Units: 3.0</b>
COM ST 12 <sup>DE</sup> Persuasion	3.0
COM ST 16 <sup>DE</sup> Fundamentals of Small Group Discussion	3.0
COM ST 21 <sup>DE</sup> Argumentation	3.0
COM ST 36 <sup>DE</sup> Gender and Communication	3.0
COM ST 37 <sup>DE</sup> Intercultural Communication	3.0
COM ST 38 <sup>DE</sup> Introduction to Latina/o/x Communication Studies	3.0
MEDIA 1 <sup>DE</sup> Introduction to Mass Communication	3.0
MEDIA 3 <sup>DE</sup> Global Media ( <i>same as: GLOBAL 3</i> )	3.0
MEDIA 4 <sup>DE</sup> Introduction to Game Studies	3.0
MEDIA 10 <sup>DE</sup> Media, Gender, and Race	3.0

**Total: 9.0**

**Santa Monica College  
Narrative  
Communication Certificate of Achievement**

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**Program Goals and Objectives:**

Unlock Your Voice. Empower Your Future. Communication isn't just a skill—it's a superpower. Whether you're looking to excel in your career, build stronger relationships, or confidently express your ideas, our Certificate of Achievement in Communication will give you the tools to thrive. This dynamic program offers hands-on training in public speaking, interpersonal communication, active listening, and persuasive messaging. You'll master the art of crafting impactful stories, navigating difficult conversations, and understanding diverse audiences. Designed for students of all backgrounds, the certificate provides practical skills you can apply immediately—in the workplace, community, and beyond. Whether you want to become a more influential leader, improve workplace collaboration, or just communicate more effectively in your daily life, this program equips you with the power to make your voice heard.

**Program Learning Outcomes:**

Upon completion of the Communication Certificate program, participants will have developed the ability to speak confidently in public settings, adeptly manage interpersonal conflicts, and craft and deliver effective and appropriate messages in various contexts to achieve desired outcomes. Additionally, students will acquire a deeper understanding, heightened motivation, and refined skillset in engaging with individuals from diverse backgrounds and perspectives.

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**Catalog Description:**

Unlock Your Voice. Empower Your Future. Communication isn't just a skill—it's a superpower. Whether you're looking to excel in your career, build stronger relationships, or confidently express your ideas, our Certificate of Achievement in Communication will give you the tools to thrive. This dynamic program offers hands-on training in public speaking, interpersonal communication, active listening, and persuasive messaging. You'll master the art of crafting impactful stories, navigating difficult conversations, and understanding diverse audiences. Designed for students of all backgrounds, the certificate provides practical skills you can apply immediately—in the workplace, community, and beyond. Whether you want to become a more influential leader, improve workplace collaboration, or just communicate more effectively in your daily life, this program equips you with the power to make your voice heard.

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Upon completion of the Communication Certificate program, participants will have developed the ability to speak confidently in public settings, adeptly manage interpersonal conflicts, and craft and deliver effective and appropriate messages in various contexts to achieve desired outcomes. Additionally, students will acquire a deeper understanding, heightened motivation, and refined skillset in engaging with individuals from diverse backgrounds and perspectives.

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**Program Requirements:**

<b>Required Courses</b>	<b>Units: 6.0</b>
COMM C1000 <sup>DE</sup> Introduction to Public Speaking ( <i>formerly COM ST 11</i> )	3.0
COM ST 35 <sup>DE</sup> Interpersonal Communication	3.0
 <b>Select one of the following:</b>	 <b>Units: 3.0</b>
COM ST 12 <sup>DE</sup> Persuasion	3.0
COM ST 16 <sup>DE</sup> Fundamentals of Small Group Discussion	3.0
COM ST 21 <sup>DE</sup> Argumentation	3.0
COM ST 36 <sup>DE</sup> Gender and Communication	3.0
COM ST 37 <sup>DE</sup> Intercultural Communication	3.0
COM ST 38 <sup>DE</sup> Introduction to Latina/o/x Communication Studies	3.0
MEDIA 1 <sup>DE</sup> Introduction to Mass Communication	3.0
MEDIA 3 <sup>DE</sup> Global Media ( <i>same as: GLOBAL 3</i> )	3.0
MEDIA 4 <sup>DE</sup> Introduction to Game Studies	3.0
MEDIA 10 <sup>DE</sup> Media, Gender, and Race	3.0
	<b>Total: 9.0</b>

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**Master Planning:**

Communication skills are among the most valued and sought after in today's world. A certificate in communication serves individuals looking to develop their self-confidence, knowledge and skills in collaborating and working in our diverse world. SMC's Communication Studies certificate in addition to any major can offer significant advantages, enhancing personal, educational, and professional development. Here's why:



1. **Personal Growth:** Effective communication is essential for personal relationships and networking. The interpersonal and media communication skills developed in the program enhance the ability to build connections, express yourself more confidently, and engage in meaningful conversations both in and out of the classroom.
  2. **Enhanced Interpersonal Skills:** Whether the major is in the sciences, business, arts, or any other field, communication plays a critical role in teamwork, leadership, and problem-solving. A Certificate of Achievement in Communication will help you develop better listening, conflict resolution, and negotiation skills, making you more effective in group projects, presentations, and leadership roles.
  3. **Improved Academic Success:** Strong communication skills can directly contribute to academic performance. The certificate's coursework can sharpen your ability to articulate ideas in essays, research papers, and oral presentations, boosting overall academic achievements.
  4. **Leadership and Advocacy:** Communication studies emphasizes persuasion, advocacy, and leadership. Whether aspiring to lead organizations, advocate for causes, or influence change in the community or career, these skills are invaluable.
  5. **Versatility in the Job Market:** Communication is a universally valuable skill, relevant in virtually every industry. Employers consistently seek candidates who can express ideas clearly, collaborate effectively, and navigate complex interpersonal dynamics. A Communication Studies certificate provides a competitive edge, demonstrating the ability to communicate well in both written and verbal formats.
  6. **Broader Career Opportunities:** For students whose primary major is technical or specialized, communication skills can help bridge the gap between technical expertise and public understanding. In fields like marketing, public relations, education, management, or any role that involves public speaking, this certificate adds value to your qualifications.
- A Communication Studies certificate complements any major by providing essential skills that will benefit all aspects of a successful life. It enhances marketability, leadership, and relationships and strengthens overall communication abilities across various contexts.

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#### **Enrollment and Completer Projections:**

This certificate will be a welcome addition to both degree seekers, as well as working professionals looking to improve their skills as well as their transfer readiness and marketability. Of the approximately 26,000 students currently enrolled at SMC, the Communication and Media Studies Department has more than 4,000 students in our various programs, indicative of the already high demand of communication-related education. In the 2023-24 Academic Year our programs awarded over 500 degrees and certificates. Our term-to-term persistence rate is consistently at 78% which is well above the district average of 69%. This suggests that communication education is not only sought out, but provides students with enough value to persist. A communication certificate could attract a mixture of current students and working professionals seeking flexible pathways to up-skill and increase their overall marketability and those who want to enter/re-enter the workforce. Given the trends, a certificate in communication might expect moderate to high enrollment initially. A challenge might be maintaining student motivation and completion rates amid external pressures like financial issues and work commitments. Focusing on support services, flexible course delivery, and career alignment could improve outcomes for communication students at SMC.

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#### **Place of Program in Curriculum/Similar Programs:**

This certificate can offer an introduction and preparation for the Communication Studies AAT. It is a natural compliment to our full complement of business degrees as communication skills are consistently the most sought after skills in business (<https://www.indeed.com/career-advice/resumes-cover-letters/skills-employers-look-for>). In fact, the top 5 skills are all communication-related:

1. Communication
2. Leadership
3. Teamwork
4. Interpersonal skills
5. Learning and adaptability skills

Any and all students will benefit from a communication certificate in addition to whichever degree they are seeking. Added bonus, most of the courses in the certificate are already included in the various CalGETC pattern, so a student could easily earn the certificate with minimal additional coursework for transfer.

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#### **Similar Programs at Other Colleges in Service Area:**

El Camino College, L.A. Mission College, UCLA, Cal State LA and USC all offer similar certificate programs to improve communication skills.

**Santa Monica College  
Program Of Study  
Game Design Foundation AS/Certificate of Achievement**

The Game Design Foundation program is an introduction to the professional design and prototyping processes used to create engaging and meaningful interactive experiences. The required coursework provides students with a solid foundation in the principles of game design, user interface (UI) design, and user experience (UX) design as well as hands-on experience with digital design and authoring tools.

Throughout the program, students learn to develop professional skills, to demonstrate those skills in effective entry-level portfolios, and to work collaboratively on team-based projects. Students may also participate in internships with industry partners when available.

Students who successfully complete the Game Design Foundation program will be prepared to transfer into the Interaction Design program.

**Program Learning Outcomes:**

Demonstrate the principles of game design, user interface (UI) design, and user experience (UX) design by creating engaging and original game prototypes.

- CS 34A: Using the principles of Programming, graphics in 2D and 3D and animation, students will develop interactive video games.
- CS 34A: Using the tools of a game development tool, students will debug code for logical, syntax and runtime errors.
- DESIGN 12: Exhibit the ability to correctly apply typography in graphic communication, as assessed by homework assignments, in-class participation, midterm and final projects.
- DESIGN 13: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities and adherence to the College Honor Code.
- DESIGN 13: Design and create a publication. Assessed by successful completion of the final project.
- DESIGN 23: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- DESIGN 24: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- DESIGN 24: Design and build a simple website.
- DESIGN 25: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- DESIGN 25: Successfully create a concept and strategy for implementing a mobile app.
- DESIGN 33: Exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- DESIGN 33: Build a variety of research methods and examples that they can utilize on design projects.
- DESIGN 42: Create consistent visual and narrative systems and apply it to various media to display information effectively.
- DMPOST 21: Able to record, edit and synch multi-track digital audio projects in a professional game studio environment.
- GAME 1: Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- GAME 10: Students will exhibit strong academic behaviors including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- GAME 10: Students will demonstrate mastery of the course content by developing original tabletop game prototypes for portfolio development.
- GAME 20: Use professional methods to create original and effective game prototypes for portfolio development.
- GAME 3: Students will exhibit strong academic behaviors, including regular attendance, timeliness, participation in class activities, and adherence to the College Honor Code.
- GAME 3: Students will demonstrate mastery of the course content by creating effective and original 3D projects in a real-time engine.
- GAME 30: Use professional methods to create original and effective game prototypes for portfolio development that demonstrate advanced interactive elements.

Evaluate historical and current video games to assess the effectiveness of all storytelling, gameplay and design elements.

- DESIGN 12: Demonstrate practical understanding of fundamental principles of typography, as assessed by homework assignments, in-class participation, midterm and final projects.

- DESIGN 12: Demonstrate the knowledge of historical development of principles of typography.
- DESIGN 24: Identify and apply an understanding of basic visual design concepts, typography, layout, and design process as these apply to Web design.
- DESIGN 25: Demonstrate knowledge and ability to create an effective visual design for the mobile environment.
- DESIGN 33: Demonstrate an overall understanding of the design process and how design research fits into that process.
- DESIGN 42: Demonstrate an understanding of the core concepts, methods and principles of information design and their applications.
- DMPOST 21: Able to communicate the principles of good audio design and identify the tools and techniques required to produce high quality audio.
- GAME 1: Students will demonstrate an understanding of the game development process used in the entertainment industry.
- GAME 2: Critically analyze the effectiveness of gameplay elements in past and current games.

<b>Required Courses</b>	<b>Units: 33.0</b>
DESIGN 12 <sup>DE</sup> Typography 1	3.0
DESIGN 13 <sup>DE</sup> Digital Design Tools	3.0
DESIGN 23 <sup>DE</sup> User Experience Design 1	3.0
DESIGN 24 <sup>DE</sup> Web Design 1	3.0
DESIGN 33 <sup>DE</sup> User Experience Design 2	3.0
GAME 1 <sup>DE</sup> Game Design Fundamentals	3.0
GAME 2 <sup>DE</sup> Game Mechanics	3.0
GAME 3 <sup>DE</sup> Fundamentals of Unreal Engine	3.0
GAME 10 <sup>DE</sup> Game Design Studio 1	3.0
GAME 20 Game Design Studio 2	3.0
GAME 30 Game Design Studio 3	3.0
<b>Select one of the following courses:</b>	<b>Units: 3.0</b>
CS 34A <sup>DE</sup> Game Programming 1	3.0
DESIGN 25 <sup>DE</sup> Mobile Design 1	3.0
DESIGN 42 <sup>DE</sup> Information Design	3.0
DMPOST 21 <sup>DE</sup> Digital Audio for Games	3.0

**Total: 36.0**

**Santa Monica College  
Narrative  
Game Design Foundation AS/Certificate of Achievement**

**Program Goals and Objectives:**

The Game Design Foundation program is an introduction to the professional design and prototyping processes used to create engaging and meaningful interactive experiences. The required coursework provides students with a solid foundation in the principles of game design, user interface (UI) design, and user experience (UX) design as well as hands-on experience with digital design and authoring tools.

Throughout the program, students learn to develop professional skills, to demonstrate those skills in effective entry-level portfolios, and to work collaboratively on team-based projects. Students may also participate in internships with industry partners when available.

Students who successfully complete the Game Design Foundation program will be prepared to transfer into the Interaction Design program.

**Program Learning Outcomes:**

Demonstrate the principles of game design, user interface (UI) design, and user experience (UX) design by creating engaging and original game prototypes.

Evaluate historical and current video games to assess the effectiveness of all storytelling, gameplay and design elements.

**Catalog Description:**

The Game Design Foundation program is an introduction to the professional design and prototyping processes used to create engaging and meaningful interactive experiences. The required coursework provides students with a solid foundation in the principles of game design, user interface (UI) design, and user experience (UX) design as well as hands-on experience with digital design and authoring tools.

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Evaluate historical and current video games to assess the effectiveness of all storytelling, gameplay and design elements.

**Program Requirements:**

<b>Required Courses</b>	<b>Units: 33.0</b>
DESIGN 12 <sup>DE</sup> Typography 1	3.0
DESIGN 13 <sup>DE</sup> Digital Design Tools	3.0
DESIGN 23 <sup>DE</sup> User Experience Design 1	3.0
DESIGN 24 <sup>DE</sup> Web Design 1	3.0
DESIGN 33 <sup>DE</sup> User Experience Design 2	3.0
GAME 1 <sup>DE</sup> Game Design Fundamentals	3.0
GAME 2 <sup>DE</sup> Game Mechanics	3.0
GAME 3 <sup>DE</sup> Fundamentals of Unreal Engine	3.0
GAME 10 <sup>DE</sup> Game Design Studio 1	3.0
GAME 20 Game Design Studio 2	3.0
GAME 30 Game Design Studio 3	3.0
<b>Select one of the following courses:</b>	<b>Units: 3.0</b>
CS 34A <sup>DE</sup> Game Programming 1	3.0
DESIGN 25 <sup>DE</sup> Mobile Design 1	3.0
DESIGN 42 <sup>DE</sup> Information Design	3.0
DMPOST 21 <sup>DE</sup> Digital Audio for Games	3.0
	<b>Total: 36.0</b>

**Master Planning:**

Santa Monica College is committed to innovation as evidenced by the ground-breaking Interaction Design (IXD) baccalaureate program. The proposed Game Design Foundation certificate program is intended to further support the

college's mission of innovative learning by providing students with the knowledge and skills necessary to be successful in the field of electronic game design.

**Enrollment and Completer Projections:**

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We expect 12 and 24 students complete the certificate program annually based on current WTH allotments within the Design Technology department.

**Place of Program in Curriculum/Similar Programs:**

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The proposed Game Design Foundation program does not replace any existing program. Instead, the program is designed to provide students with an alternative path into the Interaction Design baccalaureate program for those who want to focus on electronic game design.

**Similar Programs at Other Colleges in Service Area:**

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El Camino College  
Long Beach  
Pasadena  
Irvine

## Labor Market Analysis: 0614.02 – Electronic Game Design

### Game Design Foundation – Associate of Science (A.S.) degree; Certificate requiring 30 to <60 semester units

Los Angeles Center of Excellence, April 2024

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

## SUMMARY

This report analyzes whether local labor market demand is being met by community college programs aligned with the identified middle-skill occupations<sup>1</sup> or whether a shortage of workers exists. Labor market demand is measured by annual job openings while education supply is measured by the number of awards (degrees and certificates) conferred on average each year.

Based on the available data, there appears to be a supply gap for the three identified middle-skill occupations in the region. Furthermore, entry-level wages exceed the self-sufficiency standard wage in both Los Angeles and Orange counties, and approximately one-third of current workers in the field have completed an associate degree or less education as their highest level of educational attainment.

**Recommendation:** Due to all three program endorsement criteria being met, the Los Angeles Center of Excellence for Labor Market Research (LA COE) endorses this proposed program.

## Key Findings

### Supply Gap

- 2,707 annual job openings are projected in the region through 2027. This number is substantially greater than the three-year average of 810 awards conferred by educational institutions in the region.

<sup>1</sup> Middle-skill occupations typically require some postsecondary education, but less than a bachelor's degree. The COE classifies middle-skill jobs as the following:

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

### **Living Wage**

- All three occupations have entry-level wages **above** Los Angeles County's self-sufficiency standard hourly wage (\$18.10/hour).<sup>2</sup>

### **Educational Attainment**

- A bachelor's degree is the typical entry-level education for all three occupations according to the Bureau of Labor Statistics (BLS).
- 28%-43% of workers in the field have completed an associate degree or less educational attainment, according to national educational attainment data.

### **Community college supply**

- 24 community colleges issued awards related to game design in the greater LA/OC region.
- 365 awards (degrees and certificates) were conferred on average each year between 2020 and 2023.

### **Other postsecondary supply**

- 18 other postsecondary institutions in the LA/OC region offer programs related to game design.
- 445 awards were conferred on average each year by other postsecondary institutions throughout the greater LA/OC region.

## **TARGET OCCUPATIONS**

LA COE prepared this report to provide regional labor market and postsecondary supply data related to three middle-skill occupations and one emerging occupation. Although the occupations in this report typically require a bachelor's degree, they are considered middle-skill because approximately one-third of workers in the field have completed some college or an associate degree. [For full occupation descriptions, please see Appendix.](#)

- **Web Developers (15-1254)**<sup>3</sup>
- **Web and Digital Interface Designers (15-1255)**<sup>4</sup>
  - **Video Game Designers (15-1255.01)**<sup>5</sup>
- **Special Effects Artists and Animators (27-1014)**<sup>6</sup>

## **OCCUPATIONAL DEMAND**

Exhibit 1 shows the five-year occupational demand projections for these occupations related to game design. In the greater Los Angeles/Orange County region, the number of jobs related to these occupations is projected to increase by 4% through 2027. There will be more than 2,700

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<sup>2</sup> Self-Sufficiency Standard wage data was pulled from The Self-Sufficiency Standard Tool for California. For more information, visit: <http://selfsufficiencystandard.org/california>.

<sup>3</sup> [Web Developers and Digital Designers \(bls.gov\)](#)

<sup>4</sup> [Ibid.](#)

<sup>5</sup> [Video Game Designers \(onetonline.org\)](#)

<sup>6</sup> [Special Effects Artists and Animators \(bls.gov\)](#)

job openings per year through 2027 due to job growth and replacements. The majority of jobs in 2022 for these journalism occupations (85%) were located in Los Angeles County.

**Exhibit 1: Current employment and occupational demand, Los Angeles and Orange counties<sup>7</sup>**

Geography	2022 Jobs	2027 Jobs	2022-2027 Change	2022-2027 % Change	Annual Openings
Los Angeles	23,157	24,037	880	4%	2,361
Orange	4,068	4,252	183	5%	346
<b>Total</b>	<b>27,226</b>	<b>28,289</b>	<b>1,063</b>	<b>4%</b>	<b>2,707</b>

**Detailed Occupation Data**

Exhibit 2 displays the current employment and projected occupational demand for each of the target occupations in Los Angeles County. The percentage of workers aged 55+ and automation rate is included in order visualize upcoming replacement demand for these occupations. The occupations in this report have a lower-than-average risk of automation, as well as a smaller share of older workers in the field. Across all jobs in California, 81% of workers are employed full-time. There is a smaller percentage of web developers working full-time compared to the average across all jobs, signaling that this occupation may lend itself to part-time or gig-based employment.

**Exhibit 2: Current employment, projected occupational demand, percentage of workers aged 55+, automation index, and percentage of full-time workers, Los Angeles County<sup>8</sup>**

Occupation	2022 Jobs	2027 Jobs	5-Yr % Change	Annual Openings	% Aged 55 and older*	Auto-mation Index**	% Full Time Workers ***
Web Developers	2,722	2,907	7%	209	9%	88.4	76%
Web and Digital Interface Designers	5,299	5,623	6%	449	8%	88.4	89%
Special Effects Artists and Animators	15,136	15,507	2%	1,702	26%	72.2	Data unavail.
	<b>23,157</b>	<b>24,037</b>	<b>4%</b>	<b>2,361</b>	-	-	-

\*The average percentage of workers aged 55 and older across all occupations in the greater LA/OC region is 27%. These occupations have a smaller share of older workers, which typically indicates fewer replacements needs to offset the amount of impending retirements.

\*\*The automation index captures an occupation's risk of being affected by automation with a base of 100. An automation index greater than 100 indicates a higher-than average risk of automation; less than 100 indicates a

<sup>7</sup> Five-year change represents new job additions to the workforce. Annual openings include new jobs and replacement jobs that result from retirements and separations.

<sup>8</sup> Ibid.



lower-than-average risk. This score is calculated using four metrics: % of time spent on high-risk work, % of time spent on low-risk work, number of high-risk jobs in compatible occupations, and overall industry automation risk.

\*\*\*In California, 81% of workers are employed full-time.

## WAGES

The labor market endorsement in this report considers the entry-level hourly wages for these occupations related to game design in Los Angeles County as they relate to the county's self-sufficiency standard wage. Orange County wages are included below in order to provide a complete analysis of the greater Los Angeles/Orange County region.

### Los Angeles County

All three occupations have entry-level wages above the self-sufficiency standard wage for one adult (\$18.10 in Los Angeles County). Typical entry-level hourly wages are in a range between \$26.98 and \$36.65. (Exhibit 3). Experienced workers can expect to earn wages between \$57.54 and \$77.10.

**Exhibit 3: Earnings for occupations in Los Angeles County**

Occupation	Entry-Level Hourly Earnings (25 <sup>th</sup> Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 <sup>th</sup> Percentile)	Median Annual Earnings*
Web Developers	\$26.98	\$42.17	\$57.54	\$87,700
Web and Digital Interface Designers	\$27.23	\$36.12	\$58.71	\$75,100
Special Effects Artists and Animators	\$36.65	\$58.67	\$77.10	\$122,000

\*Rounded to the nearest \$100

### Orange County

All three occupations have entry-level wages above the self-sufficiency standard wage for one adult (\$20.63 in Orange County). Typical entry-level hourly wages are in a range between \$25.29 and \$28.15 (Exhibit 4). Experienced workers can expect to earn wages between \$55.05 and \$68.79.

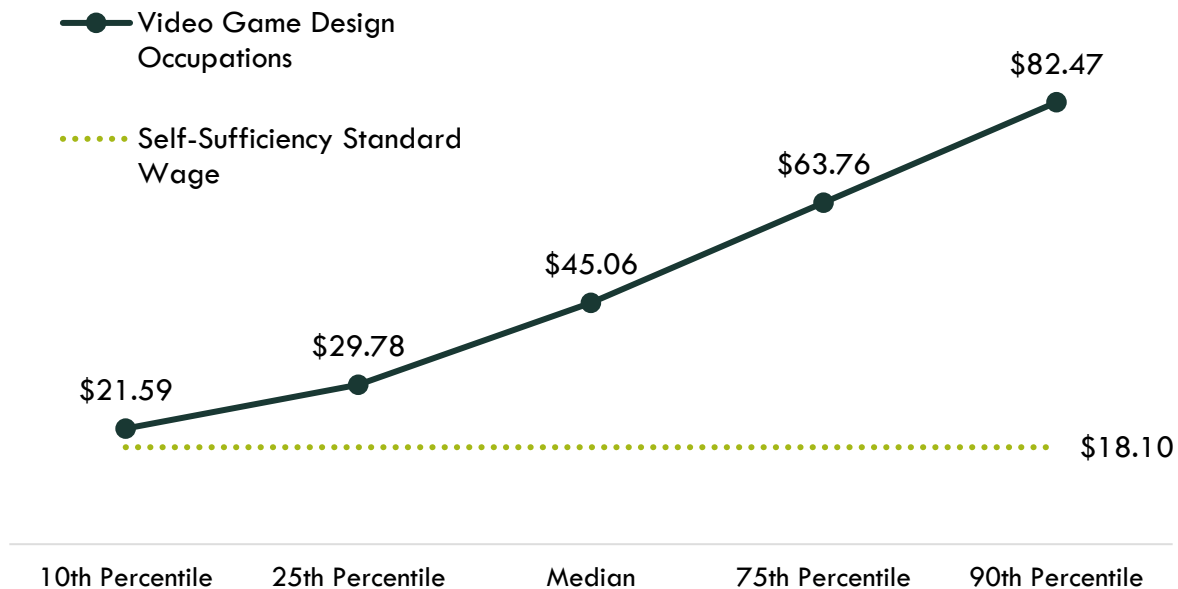
**Exhibit 4: Earnings for occupations in Orange County**

Occupation	Entry-Level Hourly Earnings (25 <sup>th</sup> Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 <sup>th</sup> Percentile)	Median Annual Earnings*
Web Developers	\$25.29	\$40.01	\$55.05	\$83,200
Web and Digital Interface Designers	\$25.65	\$34.27	\$55.76	\$71,300
Special Effects Artists and Animators	\$28.15	\$48.02	\$68.79	\$99,900

\*Rounded to the nearest \$100

Across the greater Los Angeles and Orange County region, the average entry-level hourly earnings for the occupations in this report are \$29.78; this is above the living wage for one single adult in Los Angeles County (\$18.10). Exhibit 5 shows the average hourly wage for the occupations in this report, for entry-level to experienced workers.

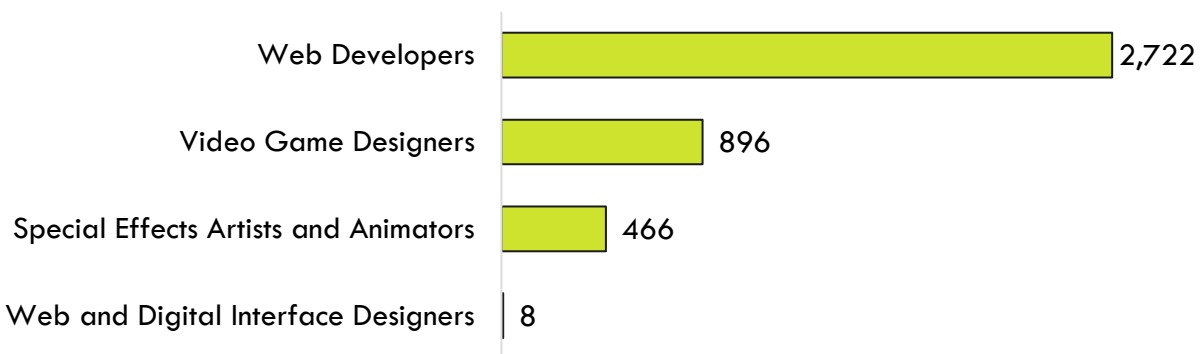
**Exhibit 5: Average hourly earnings for occupations related to game design, Los Angeles and Orange counties**



## JOB POSTINGS

There were 4,092 online job postings related to game design listed in the past 12 months in Los Angeles and Orange counties. Exhibit 6 displays the number of job postings by occupation. The majority of job postings (67%) were for web developers, followed by video game designers (22%) and special effects artists and animators (11%).

**Exhibit 6: Job postings by occupation (last 12 months), Los Angeles and Orange counties**



Job postings were analyzed for the most common job titles, skills, and employers associated with the target occupations in this report (Exhibit 7).

**Exhibit 7: Most commonly requested job titles, skills and employers in job postings, Los Angeles and Orange counties**

Top Job Titles	Top Skills	Top Employers
<ul style="list-style-type: none"> <li>• Content creators</li> <li>• Web developers</li> <li>• UI/UX developers</li> <li>• Front end developers</li> <li>• Front end software engineers</li> </ul>	<ul style="list-style-type: none"> <li>• JavaScript</li> <li>• Cascading Style Sheets (CSS)</li> <li>• User experience (UX)</li> <li>• Front end software engineering</li> <li>• HyperText Markup Language (HTML)</li> </ul>	<ul style="list-style-type: none"> <li>• Boeing</li> <li>• Canteen Vending</li> <li>• Motion Recruitment*</li> <li>• Amazon</li> <li>• TikTok</li> </ul>

\*Staffing company

In the greater Los Angeles/Orange County region, 42% of these game design-related job postings listed a minimum educational requirement. The number and percentage of job postings by educational level appear in exhibit 8.

**Exhibit 8: Education levels requested in job postings for occupations related to video game design occupations, Los Angeles and Orange counties**

Education Level	Job Postings	% of Job Postings
Bachelor's degree	1,590	92%
Associate degree	44	3%
High school diploma or vocational training	96	6%

## EDUCATIONAL ATTAINMENT

The Bureau of Labor Statistics (BLS) lists a bachelor's degree as the typical entry-level education for these video game design occupations (Exhibit 9). However, the national-level data indicates between 28% and 43% of workers in the field have completed an associate degree or less education as their highest level of educational attainment. The Bureau of Labor Statistics (BLS) lists the following typical entry-level education levels for the occupations in this report:

**Exhibit 9: Entry-level education preferred by employers nationally, Bureau of Labor Statistics**

Occupation	Education Level
Web Developers	Bachelor's degree
Web and Digital Interface Designers	Bachelor's degree
Special Effects Artists and Animators	Bachelor's degree

## EDUCATIONAL SUPPLY

### Community College Supply

Exhibit 10 shows the annual and three-year average number of awards conferred by community colleges in programs that have historically trained for the occupations of interest. The colleges with the most completions in the region are Santa Monica, Mt. San Antonio, and Santa Ana.

**Exhibit 10: Regional community college awards (certificates and degrees), 2019-2022**

TOP Code	Program	College	2020-21 Awards	2021-22 Awards	2022-23 Awards	3-Year Average
0614.00	Digital Media	LA Mission	5	5	1	4
		LA Trade-Tech	18	12	14	15
		Mt. San Antonio	-	-	2	1
		Pasadena	3	15	9	9
		Rio Hondo	1	1	-	1
		Santa Monica	-	19	6	8
		LA Subtotal	27	52	32	37
		Coastline	3	3	28	11
		Cypress	2	7	4	4
		Golden West	7	-	-	2
		Irvine	6	3	1	3
		Saddleback	1	1	2	1
		Santa Ana	6	34	71	37
		OC Subtotal	25	48	106	60
		Supply Subtotal/Average		52	100	138
0614.10	Multimedia	Glendale	-	4	-	1
		LA Mission	23	28	16	22
		Long Beach	-	-	1	0
		Santa Monica	9	-	-	3
		LA Subtotal	32	32	17	27
		Cypress	1	3	2	2
		Orange Coast	4	8	7	6
		Santiago Canyon	4	-	1	2
		OC Subtotal	9	11	10	10
		Supply Subtotal/Average		41	43	27
0614.20	Electronic Game Design	Long Beach	-	-	2	1
		Pasadena	1	5	4	3
		LA Subtotal	1	1	5	2
		Irvine	-	-	24	8
		OC Subtotal	-	-	24	8
Supply Subtotal/Average		1	5	30	12	

TOP Code	Program	College	2020-21 Awards	2021-22 Awards	2022-23 Awards	3-Year Average
0614.30	Website Design and Development	Citrus	-	1	-	0
		LA Pierce	4	5	-	3
		Long Beach	-	-	6	2
		Mt San Antonio	6	1	-	2
		Pasadena	1	7	3	4
		Santa Monica	3	2	5	3
		West LA	-	3	4	2
		LA Subtotal	14	19	18	17
		Coastline	1	-	4	2
		Fullerton	1	2	-	1
		Irvine	5	4	1	3
		Orange Coast	7	13	8	9
		Saddleback	7	4	6	6
		Santa Ana	1	-	-	0
		Santiago Canyon	6	5	2	4
		OC Subtotal	28	28	21	26
Supply Subtotal/Average			42	47	39	43
0614.40	Animation	Cerritos	4	7	13	8
		East LA	12	17	6	12
		El Camino	4	4	2	3
		Glendale	2	6	5	4
		LA City	1	2	2	2
		LA Mission	5	11	12	9
		Long Beach	-	-	1	0
		Mt San Antonio	43	26	40	36
		Pasadena	6	12	21	13
		Rio Hondo	9	10	17	12
		Santa Monica	69	103	37	70
		LA Subtotal	155	198	156	170
		Coastline	1	1	2	1
		Irvine	3	2	3	3
		Orange Coast	-	-	8	3
		OC Subtotal	4	3	13	7
Supply Subtotal/Average			159	201	169	176
Supply Total/Average			295	396	403	365

## Other Postsecondary Supply

For a comprehensive regional supply analysis, it is important to consider the supply from other institutions in the region that provide training programs for game design occupations. Exhibit 11 shows the number of awards conferred by these institutions in relevant programs. Due to different data collection periods, the most recent data is from 2019 to 2022. Between 2019 and 2022, other postsecondary college institutions in the region conferred an average of 445 bachelor's and sub-baccalaureate awards. Bachelor's awards are included since all the occupations in this report typically require a bachelor's degree. Sub-baccalaureate awards include associate degrees, postsecondary awards, and other academic awards that typically take fewer than four years to complete. Of the awards listed in Exhibit 11, 89% (448 awards) were bachelor's degrees and 11% (48 awards) were sub-baccalaureate awards.

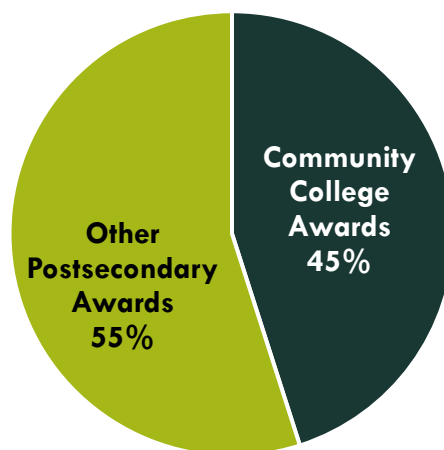
**Exhibit 11: Other regional postsecondary awards, 2019-2022**

CIP Code	Program	Postsecondary Institution	2019-20 Awards	2020-21 Awards	2021-22 Awards	3-Year Average
09.0702	Digital Communication and Media/Multimedia	Azusa Pacific University	-	-	3	1
		CSU-Dominguez Hills	41	57	33	44
		Columbia College Hollywood	-	28	5	11
		Fremont University	1	-	-	0
		Marymount CA Univ.	10	9	9	9
10.0304	Animation, Interactive Technology, Video Graphics, and Special Effects	ABC Adult School	-	1	1	1
		Art Center College of Design	36	41	62	46
		Azusa Pacific University	-	-	14	5
		CA Institute of the Arts	39	37	54	43
		Columbia College Hollywood	-	11	2	4
		Gnomon	66	-	-	22
		Los Angeles Film School	47	35	67	50
		Loyola Marymount Univ.	21	26	13	20
		NY Film Academy	24	10	15	16
		Woodbury University	-	-	-	-
11.0801	Web Page, Digital/Multimedia and Information Resources Design	LA Pacific College	-	4	6	3
50.0102	Digital Arts	Columbia College Hollywood	-	15	15	10

CIP Code	Program	Postsecondary Institution	2019-20 Awards	2020-21 Awards	2021-22 Awards	3-Year Average
		Gnomon	-	31	29	20
		LA Academy of Figurative Art	4	-	5	3
		LA Pacific College	4	2	-	2
		Marymount CA Univ.	3	2	2	2
		Otis College of Art and Design	48	52	90	63
		USC	15	35	33	28
		Woodbury University	2	-	-	1
50.0411	Game and Interactive Media Design	Biola University	-	-	4	1
		NY Film Academy	7	6	2	5
		USC	27	24	26	26
		Woodbury University	6	7	10	8
Supply Total/Average			401	433	500	445

Exhibit 12 shows the proportion of community college awards conferred in the greater Los Angeles/Orange County region compared to the number of other postsecondary awards for the programs in this report. The majority of awards conferred in these programs are awarded by other institutions in the greater Los Angeles/Orange County region.

**Exhibit 12: Percentage of community college awards compared to other postsecondary institution awards in the Los Angeles/Orange County region**



## APPENDIX: OCCUPATION DESCRIPTIONS

LA COE prepared this report to provide regional labor market supply and demand data related to these target occupations:

- **Web Developers (15-1254)** Develop and implement websites, web applications, application databases, and interactive web interfaces. Evaluate code to ensure that it is properly structured, meets industry standards, and is compatible with browsers and devices. Optimize website performance, scalability, and server-side code and processes. May develop website infrastructure and integrate websites with other computer applications.<sup>9</sup>
- **Web and Digital Interface Designers (15-1255)** Design digital user interfaces or websites. Develop and test layouts, interfaces, functionality, and navigation menus to ensure compatibility and usability across browsers or devices. May use web framework applications as well as client-side code and processes. May evaluate web design following web and accessibility standards, and may analyze web use metrics and optimize websites for marketability and search engine ranking. May design and test interfaces that facilitate the human-computer interaction and maximize the usability of digital devices, websites, and software with a focus on aesthetics and design. May create graphics used in websites and manage website content and links.<sup>10</sup>
  - **Video Game Designers (15-1255.01)** Design core features of video games. Specify innovative game and role-play mechanics, story lines, and character biographies. Create and maintain design documentation. Guide and collaborate with production staff to produce games as designed.<sup>11</sup>
- **Special Effects Artists and Animators (27-1014)** Create special effects or animations using film, video, computers, or other electronic tools and media for use in products, such as computer games, movies, music videos, and commercials.<sup>12</sup>

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<sup>9</sup> [Web Developers and Digital Designers \(bls.gov\)](#)

<sup>10</sup> [Ibid.](#)

<sup>11</sup> [Video Game Designers \(onetonline.org\)](#)

<sup>12</sup> [Special Effects Artists and Animators \(bls.gov\)](#)



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POWERED BY

**DATA SOURCES**

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

Important Disclaimer: All representations included in this report have been produced from primary research and/or secondary review of publicly and/or privately available data and/or research reports. Efforts have been made to qualify and validate the accuracy of the data and the reported findings; however, neither the Centers of Excellence, COE host District, nor California Community Colleges Chancellor's Office are responsible for applications or decisions made by recipient community colleges or their representatives based upon components or recommendations contained in this study.

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Centers of Excellence for Labor Market Research, Economic and Workforce Development Program**

DESIGN TECHNOLOGY DEPARTMENT  
ENTERTAINMENT TECHNOLOGY ADVISORY BOARD  
MINUTES FROM OCTOBER 22, 2024, MEETING

Present:

Chris Fria, Assistant Chair, Design Technology Department  
Jim Keeshen, Full-time Faculty, Animation  
Walt Louie, Full-time Faculty, Digital Media Post-Production  
Jan Nagel, Adjunct Faculty, Animation  
Ann Marie Leahy, Counselor, SMC Career Services Center  
Steven Atha, Alumni (Game Design)  
Udhav Detha, Student (Digital Media Post-Production)  
Weiling Kha, Student (Digital Media Post-Production)  
Michael Fink, Professor, USC School of Cinematic Arts  
Judy Kriger, Program Director of Animation & VFX, University of Redlands (Woodbury)  
Monica Mitchell, Executive Producer, Rick and Morty  
Ron Myrick, Executive Producer, G2 Animation  
Jake Street, Senior Game Design Manager, Riot Games  
Dan Tirtawinata, VP of Creative Operations, Mob Scene  
Jo Wright, Studio Line Director, Ripple Effect Studios

Minutes:

The meeting was called to order at 6:30 PM.

After brief introductions, Chris Fria gave an update on the Animation and Digital Media Post-Production programs. According to the Institutional Research data dashboard, enrollment increased over the period between Fall 2020 and Fall 2023. Animation had a headcount of 324 students with a course success rate of 80%. Digital Media Post-Production had a headcount of 240 students and a course success rate of 73%. Enrollment in the Game Design curriculum also increased to a headcount of 59 students and a course success rate of 77%.

He then shared the revisions to the proposed certificate program in Game Design:

- Change the name of the certificate to Game Design Foundation.
- Revise the course outline of GAME 2 to emphasize critical analysis of existing games.

- Revise the course outline of GAME 20 to remove references to 2D projects and to emphasize the development of multiple team-based prototypes. Add Unreal Engine as the required software.
- Revise the course outline of GAME 30 to remove references to 3D projects. Add Unreal Engine as the required software.

The changes were approved by the members present. The meeting then moved on to the following discussion items:

### 1. Artificial Intelligence

The first topic for discussion was the impact of Artificial Intelligence (AI) on the entertainment industry. While opinions varied to a certain degree, the consensus among industry advisors was that AI will likely eliminate many tedious, time-intensive tasks that often fall to entry-level employees. Competition for the remaining entry-level jobs will intensify while opportunities shrink.

Students need to be aware of AI tools and incorporate the use of AI into their workflows. Several AI tools were mentioned, including Midjourney, Adobe Firefly and Substance 3D Sampler. Entire new career paths may emerge with the use of AI. Prompt engineering, for example, is a relatively new discipline that involves methods of issuing instructions to generative AI models in order to achieve consistently better results.

Many commented on the lack of quality in AI generated content, positing that AI content creation tools may be used for general mass consumption as opposed to higher-end, artist-made content. As Jo Wright put it, "AI content as Burger King, human-created content as French Laundry?" Still, it remains to be seen how robust AI tools will become over time.

### 2. Viable Career Pathways

The next discussion evolved from the first topic. What viable career pathways will develop in the near future? The advisors expressed the need for creative people to be able to adapt to change. The emphasis should be on storytelling. Dan Tirtawinata encouraged students to become fluent on a given platform and to be passionate about the work they do.

### 3. Hybrid and Remote Work Environments

The last discussion item was the seemingly new normal of hybrid and remote work in the entertainment industry. Monica Mitchell stated that only 25% of her production staff worked in-person. Jake Street made the comment that some hybrid studios are bifurcating their culture (in-person vs. remote) while other studios are doing a better job blending those groups. Several advisors said that new hires, especially in junior positions, are encouraged to work in-person initially for mentoring opportunities. Standard practice for remote workers is for employers to provide all necessary equipment. Freelance artists, however, may have to make significant investments in technology in order to be competitive.

The meeting adjourned at 8:30 PM.

**Santa Monica College  
Program Of Study  
Voice Certificate of Achievement**

The Music Department's Voice Certificate of Achievement can be awarded to students who complete 6 units of voice classes, 2 units of specified choral ensembles, and 4 elective units of vocal ensembles.

**Program Learning Outcomes:**

Interpret and sightread vocal music in a variety of styles and traditions.

- MUSIC 40: Demonstrate the ability to prepare selected scenes from opera in terms of music, text, characterization and stage movement.
- MUSIC 45: Demonstrate appropriate musical, acting and movement and audition skills in conceptualizing, preparing and performing selected solos, duets and ensembles.
- 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 50A: Demonstrate an understanding of fundamental vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 50A: Demonstrate interpretive performance skills learned in class by singing of a class song or piece chosen by the student in a solo performance before their peers.
- MUSIC 50B: Demonstrate an understanding of fundamental vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 50B: Demonstrate, in a solo performance in a recital setting before their peers, the ability to perform in different languages and styles, including classical repertoire in a foreign language.
- MUSIC 52: Demonstrate the ability to dramatize a specific role before an audience, including a clear, well-developed understanding of the text and music as it relates to its given circumstances.
- MUSIC 52: Demonstrate performance skills that reflect appropriate use of voice and movement skills, timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- MUSIC 53: Demonstrate the ability to learn an individual part (soprano, alto, tenor, bass) of specified pieces of choral literature that will be sung in performance at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 53: Exhibit knowledge of choral style, assessed through public performance.
- MUSIC 55: Demonstrate the ability to learn an individual part (soprano, alto, tenor, bass) of specified choral literature that will be sung in performance at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 55: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.
- MUSIC 57: Demonstrate an understanding of sound vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 57: Demonstrate appropriate stylistic, interpretive and performance skills in classical singing and other genres.
- MUSIC 57: Demonstrate the ability to audition and perform effectively. Create effective promotional materials and be able to present themselves in a professional manner.
- MUSIC 59: Demonstrate the ability to learn a part (soprano, alto, tenor, bass) of specified choral literature that will be performed at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 59: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.

Apply healthy and self-aware vocal techniques to perform songs both independently and with others, analyzing and adapting style to suit different musical contexts.

- MUSIC 40: Demonstrate the ability to prepare selected scenes from opera in terms of music, text, characterization and stage movement.
- MUSIC 40: Collaborate in a professional manner with music and stage directors, coaches, technical staff, crew and cast of peers.
- MUSIC 42: Demonstrate the ability to prepare, analyze, modify and present a full production of opera with orchestra.
- MUSIC 42: Collaborate in a professional manner with music and stage directors, coaches, designers, technical staff, crew and cast of peers.

- 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 50A: Demonstrate an understanding of fundamental vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 50A: Demonstrate interpretive performance skills learned in class by singing of a class song or piece chosen by the student in a solo performance before their peers.
- MUSIC 50B: Demonstrate an understanding of fundamental vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 50B: Demonstrate, in a solo performance in a recital setting before their peers, the ability to perform in different languages and styles, including classical repertoire in a foreign language.
- MUSIC 52: Demonstrate the ability to dramatize a specific role before an audience, including a clear, well-developed understanding of the text and music as it relates to its given circumstances.
- MUSIC 52: Demonstrate performance skills that reflect appropriate use of voice and movement skills, timing, energy, intensity, volume, articulation, focus, eye contact, variety and clarity under technical and performance conditions.
- MUSIC 52: Collaborate with the director, designers, technical director, crew and cast of peers.
- MUSIC 53: Demonstrate the ability to learn an individual part (soprano, alto, tenor, bass) of specified pieces of choral literature that will be sung in performance at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 53: Exhibit knowledge of choral style, assessed through public performance.
- MUSIC 55: Demonstrate the ability to learn an individual part (soprano, alto, tenor, bass) of specified choral literature that will be sung in performance at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 55: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.
- MUSIC 57: Demonstrate an understanding of sound vocal technique, including effective physical alignment, breath management, phonation, resonance and articulation.
- MUSIC 57: Demonstrate appropriate stylistic, interpretive and performance skills in classical singing and other genres.
- MUSIC 57: Demonstrate the ability to audition and perform effectively. Create effective promotional materials and be able to present themselves in a professional manner.
- MUSIC 59: Demonstrate the ability to learn a part (soprano, alto, tenor, bass) of specified choral literature that will be performed at the end of the semester. This will include learning the correct notes, being able to sing in tune, and blending with the other voices in the group.
- MUSIC 59: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.

Create effective materials and strategies to promote themselves professionally.

- MUSIC 40: Collaborate in a professional manner with music and stage directors, coaches, technical staff, crew and cast of peers.
- MUSIC 42: Collaborate in a professional manner with music and stage directors, coaches, designers, technical staff, crew and cast of peers.
- 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 52: Collaborate with the director, designers, technical director, crew and cast of peers.
- MUSIC 53: Exhibit knowledge of choral style, assessed through public performance.
- MUSIC 55: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.
- MUSIC 57: Demonstrate the ability to audition and perform effectively. Create effective promotional materials and be able to present themselves in a professional manner.
- MUSIC 59: Exhibit knowledge of choral style, as evidenced by performance of the choral works prepared for that semester's final performance.

## Required Courses

MUSIC 50A Elementary Voice

Units: 6.0

2.0

MUSIC 50B Intermediate Voice	2.0
MUSIC 57 Advanced Vocal Performance Techniques	2.0

<b>Choose one of the following choral ensembles</b>	<b>Units: 2.0</b>
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MUSIC 55 Concert Chorale	2.0
MUSIC 59 Chamber Choir	2.0

<b>Choose a minimum of 4 additional units from the following ensembles</b>	<b>Units: 4.0</b>
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MUSIC 40 Opera Workshop	2.0
MUSIC 42 Advanced Opera Production	5.0
MUSIC 45 Musical Theatre Workshop ( <i>same as: TH ART 45</i> )	3.0
MUSIC 52 Advanced Production - Musical Theatre	5.0
MUSIC 53 Jazz Vocal Ensemble	2.0
MUSIC 55 Concert Chorale	2.0
MUSIC 59 Chamber Choir	2.0

**Total: 12.0**

**Santa Monica College  
Narrative  
Voice Certificate of Achievement**

**Program Goals and Objectives:**

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The Music Department's Voice Certificate of Achievement can be awarded to students who complete 6 units of voice classes, 2 units of specified choral ensembles, and 4 elective units of vocal ensembles.

**Program Learning Outcomes:**

Interpret and sightread vocal music in a variety of styles and traditions.

Apply healthy and self-aware vocal techniques to perform songs both independently and with others, analyzing and adapting style to suit different musical contexts.

Create effective materials and strategies to promote themselves professionally.

**Catalog Description:**

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The Music Department's Voice Certificate of Achievement can be awarded to students who complete 6 units of voice classes, 2 units of specified choral ensembles, and 4 elective units of vocal ensembles.

**Program Learning Outcomes:**

Interpret and sightread vocal music in a variety of styles and traditions.

Apply healthy and self-aware vocal techniques to perform songs both independently and with others, analyzing and adapting style to suit different musical contexts.

Create effective materials and strategies to promote themselves professionally.

**Program Requirements:**

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<b>Required Courses</b>	<b>Units: 6.0</b>
MUSIC 50A Elementary Voice	2.0
MUSIC 50B Intermediate Voice	2.0
MUSIC 57 Advanced Vocal Performance Techniques	2.0

<b>Choose one of the following choral ensembles</b>	<b>Units: 2.0</b>
MUSIC 55 Concert Chorale	2.0
MUSIC 59 Chamber Choir	2.0

<b>Choose a minimum of 4 additional units from the following ensembles</b>	<b>Units: 4.0</b>
MUSIC 40 Opera Workshop	2.0
MUSIC 42 Advanced Opera Production	5.0
MUSIC 45 Musical Theatre Workshop ( <i>same as: TH ART 45</i> )	3.0
MUSIC 52 Advanced Production - Musical Theatre	5.0
MUSIC 53 Jazz Vocal Ensemble	2.0
MUSIC 55 Concert Chorale	2.0
MUSIC 59 Chamber Choir	2.0
<b>Total:</b>	<b>12.0</b>

**Master Planning:**

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The Music Department, including the voice area of study, supports the College's mission to provide an exceptional learning environment where students can develop the knowledge and skills necessary to prepare for careers or transfer. Students learn to present themselves and their music professionally in verbal, written, and technical communication. They also learn musical and non-musical skills for successful collaboration and are introduced to current and emerging tools, technologies, and methodologies in the craft and art of music.

In support of the College's commitment to diversity, equity, and inclusion, students are supported in achieving their educational goals, both for career and transfer, by continually reflecting on and responding to cultural and stylistic shifts in popular, historical, academic, and workforce musical considerations.

Offering a certificate in voice with the option of including or focusing on styles of music outside the Western European "classical" tradition is part of the Music Department's effort to continually improve our relevance to students and their educational and artistic goals in the ever-changing world of music, developments in the industry and professional music-making, and changes in workforce opportunities.

**Enrollment and Completer Projections:**

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Enrollment in many areas of Music has declined since Spring 2020, though we are now experiencing some recovery.

In the Fall 2023 census, with the smallest number of voice section offerings in years, 114 students were enrolled in voice classes. In Spring 2023, 60 students completed a voice class, and in Fall 2022, 71 students completed a voice class. We feel a Certificate of Achievement in voice will attract additional enrollment and inspire students to persist through the levels and experiences offered. Based on these enrollment projections, we estimate 20 students will complete the certificate yearly.

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**Place of Program in Curriculum/Similar Programs:**

This certificate does not replace or alter any other existing programs or opportunities and is not related to a program's termination or scaling down. The Music Department developed similar certificates of achievement that encourage and reward students' comprehensive studies in SMC course offerings in specific discipline areas, including certificates in guitar, piano, and applied music.

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**Similar Programs at Other Colleges in Service Area:**

- Saddleback College: Certificate of Achievement, Vocal Studies
- Los Angeles City College: Certificate of Achievement, Vocal Performer



**Santa Monica College  
Program Of Study  
Nail Care Certificate of Achievement**

The Nail Care program provides students with professional level skill in manicures, pedicures, nail tips, acrylics, gel nails, and 3-D nail art. Additionally, students will become proficient in health and safety procedures in common use in salons and spas. Upon completion, the student will be eligible to take the State Board of Cosmetology and Barbering/NIC Manicure licensure exam.

**Program Learning Outcomes:**

Demonstrate professional skill level in manicures, pedicures, nail tips, acrylics, gel nails, and 3-D nail art.

- COSM 26: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of nail tips, nail wraps, and nail repairs. Assessed by: In class demonstration according to state board guidelines
- COSM 26: Describe five different types of nail tips.
- COSM 26: Identify the difference between a nail enhancement and a nail extension.
- COSM 26: Describe how the use of nail wraps can strengthen the nail.
- COSM 26: Explain why you should learn about light-cured gels.
- COSM 36: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of acrylic nail using forms. Assessed by: In class demonstration according to state board guidelines
- COSM 36: Explain the importance of electric filing for the nail technician.
- COSM 46: Given a client the student will describe and demonstrate practicing safety and sanitation rules, observe state board rules and regulations while demonstrating the proper application of gel nails.
- COSM 46: Given a client the student will identify and defend a 3-D Nail art manicure
- COSM 46: Given a client the student will demonstrate the proper techniques of a spa pedicure.
- COSM 46: Given a client, the student will describe and demonstrate a French smile line design using hard gel.
- COSM 95A: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95A: Effectively manage time in order to provide efficient client service.
- COSM 95A: Participate in long life learning to stay current with trends, technology and techniques pertaining to the cosmetology industry. Assessed by: In class demonstration according to state board guidelines.
- COSM 95B: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95B: Effectively manage time in order to provide efficient client service.
- COSM 95B: Participate in long life learning to stay current with trends, technology and techniques pertaining to the cosmetology industry.
- COSM 95C: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95C: Effectively manage time in order to provide efficient client service.
- COSM 95C: Participate in long life learning to stay current with trends, technology and techniques pertaining to the cosmetology industry.
- COSM 95D: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95D: Effectively manage time in order to provide efficient client service.
- COSM 95D: Participate in long life learning to stay current with trends, technology and techniques pertaining to the cosmetology industry.

Demonstrate proficiency in health and safety procedures in common use in salons and spas.

- COSM 10A: Given a salon the student will select the proper sanitation procedures, including use of cleaners, equipment and disinfectants, in order to avoid the health risk of AIDS, and bacterial spread of diseases.
- COSM 10B: Explain and demonstrate the knowledge of the State Board of Cosmetology rules and regulations at the appropriate time.
- COSM 10B: Explain the safety precautions to be employed to protect the public's health and safety in cosmologically establishments.
- COSM 20: Given a client the student will be able to protect themselves and the client from chemical related injuries and health issues in the cosmetology field. Assessed by: In class demonstration according to state board guidelines
- COSM 26: Given appropriate tools, the student will describe and demonstrate examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines

- COSM 26: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of nail tips, nail wraps, and nail repairs. Assessed by: In class demonstration according to state board guidelines
- COSM 36: Given appropriate tools the student will describe and demonstrate examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines
- COSM 36: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of acrylic nail using forms. Assessed by: In class demonstration according to state board guidelines
- COSM 46: Given a client the student will describe and demonstrate practicing safety and sanitation rules, observe state board rules and regulations while demonstrating the proper application of gel nails.
- COSM 50N: Understand the theory of and demonstrate the proper procedures for disinfecting and sanitizing all manicuring equipment and tools.

Complete the required hours and operations to be eligible to take the California Board of Barbering and Cosmetology Manicuring licensure exam.

- COSM 50N: Analyze and follow all State Board mandated procedures, inclusive of all forms of manicuring, in the written form.
- COSM 50N: Demonstrate and utilize techniques that lessen anxiety that are commonly associated with test taking.

***Required Hours: 400 hours minimum including the courses as specified below***

<b>Required Related Science Courses:</b>	<b>4.0</b>
COSM 10A <sup>DE</sup> Related Science 1A	1.0
COSM 10B <sup>DE</sup> Related Science 1B	1.0
COSM 20 <sup>DE</sup> Related Science 2	1.0
COSM 50N <sup>DE</sup> Written Preparation for Nail Care State Board Exam	1.0
<b>Required Nail Care Courses:</b>	<b>4.0</b>
COSM 16 Nail Care 1	1.0
COSM 26 Nail Care 2	1.0
COSM 36 Nail Care 3	1.0
COSM 46 Nail Care 4	1.0
<b>Required Salon Management Course:</b>	<b>Units: 2.0</b>
COSM 64 <sup>DE</sup> Salon Management	2.0
<b>Theory and Practical Activity:</b>	<b>Units: 1.0</b>
<i>In order to fulfill any outstanding required hours, students must enroll in one or more of the following Salon courses (1 unit minimum). NOTE: Students may NOT enroll in any of the courses below until they have completed at least 80 hours of practical activity AND have completed all of the following COSM courses above: 10A, 10B, and 16.</i>	
COSM 95A Salon Experience	1.0
COSM 95B Salon Experience	2.0
COSM 95C Salon Experience	3.0
COSM 95D Salon Experience	4.0
<b>Total: 11.0</b>	

**Santa Monica College  
Program Of Study  
Barbering AS/Certificate of Achievement**

The Cosmetology Department is an exciting place to learn about the barbering industry. We welcome you to join our program where you can obtain the practical and technical skills necessary for optimal success. The classrooms are similar to a salon/barbershop atmosphere, with the latest technology creating a positive learning environment for students. Students will have the opportunity to provide services for members of the community, students, faculty and staff of Santa Monica College, including family and friends.

This well-established department will prepare you for a barbering license from the California State Board of Barbering and Cosmetology. After successful completion of the program and passing the state board exam, a career in barbering offers multiple employment and entrepreneurial opportunities, such as: platform artist, educator, barber, colorist, salon owner, sales representative, cruise ships, television and film industries.

Information regarding the barbering program is available at the Cosmetology Department, (310) 434-4294, and through the SMC website ([www.smc.edu](http://www.smc.edu)).

**Program Learning Outcomes:**

Complete required hours and operations to be eligible to take the State Board of Barbering and Cosmetology licensure exam.

- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the use of each of the tools used in hair cutting. Assessed by: In class activities according to state board guidelines.
- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to analyze, design and execute basic haircuts which will include a 0-elevation-one-length hair cut, a face framing haircut, a 180 degree long layered hair cut and a square-layered hair cut Assessed by: In class activities according to state board guidelines.
- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to identify reference points on the head form and understand their role in hair cutting. Assessed by: In class activities according to state board guidelines.
- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to identify angles, elevations and guidelines and their results within a hair cut. Assessed by: In class activities according to state board guidelines.
- COSM 11B: Given a client the student will create and justify a successful finger wave. Assessed by: In class demonstration according to state board guidelines.
- COSM 11B: Given a client the student will analyze and classify modular shapes, then design with distribution hair in squares and triangular shapes creating a set. Assessed by: In class demonstration according to state board guidelines.
- COSM 11B: Students will be able to explain why cosmetologists need a thorough understanding of shampooing, conditioning and scalp care.
- COSM 11B: Students will be able to identify the most common hair disorders and scalp diseases.
- COSM 11C: The student will use and give examples of proper sanitation and disinfecting techniques used in hair coloring. Assessed by: In-class demonstration according to state board guidelines.
- COSM 11C: Given a client, the student will analyze and formulate on paper before the correct color application for a successful color outcome. Assessed by: In-class demonstration according to state board guidelines.
- COSM 11C: The student will design their own color wheel, demonstrating their knowledge of the laws of color theory as it applies to hair color. Assessed by: In-class demonstration according to state board guidelines.
- COSM 11D: Given a model and appropriate tools, the student will describe and demonstrate the use of each of the tools used in Permanent waving. Assessed by: In class activities according to state board guidelines.
- COSM 11D: Given a model and appropriate tools, the student will describe and demonstrate the appropriate wrap, and process the basic permanent wave. Assessed by: In class demonstration according to state board guidelines.
- COSM 11D: Given the proper tools, the student will describe and demonstrate examples of proper sanitation and disinfection techniques for a permanent wave. Assessed by: In class demonstration according to state board guidelines.
- COSM 11D: Given a model the student will have the knowledge of chemistry related to a chemical permanent wave knowing the difference in permanent wave types. Assessed by: In class activities according to state board guidelines.
- COSM 21A: Given a person or mannequin the student will be able to demonstrate a hair cut using a combination of two of the four basic hair cuts. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given a client the student will list and demonstrate the basic principles of base control using a blow-dryer and round brush. Assessed by: In class demonstration according to state board guidelines

- COSM 21B: Given a client the student will demonstrate various blow-dry styling techniques and demonstrate the proper and safe use of thermal Irons. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given a client the student will list and demonstrate various advanced hairstyling techniques taught in class including updos and braiding.
- COSM 21C: Given a model in class the students will analyze and formulate permanent hair color. Assessed by: In class demonstration according to state board guidelines
- COSM 21C: The student will understand and demonstrate a highlight service. Assessed by: In-class demonstration according to state board guidelines.
- COSM 21E: Student will be able to perform soft permanent waving techniques.
- COSM 21E: Given a client the student will be able to produce a style using the flat iron involving a soft and hard press.
- COSM 31C: Given a model, the student will be able to conduct a client consultation and formulate hair color for a corrective color service. Assessed by: In-class demonstration according to state board guidelines
- COSM 31E: Given a client the student will design a hairstyle to enhance or camouflage facial features on a client with curly hair. Assessed by: In class demonstration according to state board guidelines
- COSM 42: Given a model and appropriate tools, the student will describe and demonstrate the hairstyle chosen for any facial shape. Assessed by: In class activities according to state board guidelines.
- COSM 42: Given a model and appropriate tools, the student will describe and demonstrate how to design hairstyles to enhance or camouflage facial features. Assessed by: In class activities according to state board guidelines.
- COSM 77: Given a client, students will demonstrate the proper way to shave a client using the 14 areas of the face and neck.
- COSM 77: Given a client, students will demonstrate the proper beard and mustache style for the appropriate face shape.
- COSM 77: Explain cutting techniques using clippers and razor on facial hair.
- COSM 78: Explain shaving techniques using a razor.
- COSM 78: Describe the differences between various facial-hair designs.
- COSM 78: Demonstrate advanced cutting beard designs.
- COSM 95A: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95B: Effectively manage time in order to provide efficient client service.
- COSM 95C: Participate in long life learning to stay current with trends, technology and techniques pertaining to the cosmetology industry.
- COSM 95D: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95D: Effectively manage time in order to provide efficient client service.

Demonstrate entry-level skills in haircutting, hair coloring, hair styling, shaving with a razor, men's styling, and chemical texture.

- COSM 10B: Explain and demonstrate the knowledge of the State Board of Cosmetology rules and regulations at the appropriate time.
- COSM 50R: Analyze and follow all State Board mandated procedures in its written forms
- COSM 50R: Demonstrate and utilize techniques that lessen anxiety commonly associated with test taking
- COSM 50R: Given the NIC test, demonstrate and understand the theory of the proper procedures to: Disinfect and sanitize all barber tools and equipment.

***Required Hours: 1,000 hours minimum, including the courses as specified below:***

<b>Required Level 1 Courses</b>	<b>Units: 6.0</b>
COSM 10A <sup>DE</sup> Related Science 1A	1.0
COSM 10B <sup>DE</sup> Related Science 1B	1.0
COSM 11A Hair Cutting 1	1.0
COSM 11B Hair Styling 1	1.0
COSM 11C Hair Coloring 1	1.0
COSM 11D Permanent Waving	1.0
<b>Required Level 2 Courses</b>	<b>Units: 6.0</b>
COSM 20 <sup>DE</sup> Related Science 2	1.0
COSM 21A Hair Cutting 2	1.0
COSM 21B Hair Styling 2	1.0

COSM 21C Hair Coloring 2	1.0
COSM 21E Curly Hair Techniques 2	1.0
COSM 42 Short Hair Cutting	1.0

<b>Required Level 3 Courses</b>	<b>Units: 6.0</b>
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COSM 30 <sup>DE</sup> Related Science 3	1.0
COSM 31A Hair Cutting 3	1.0
COSM 31C Hair Coloring 3	1.0
COSM 31E Multi Texture Styling	1.0
COSM 77 Barbering	2.0

<b>Required Level 4 Courses</b>	<b>Units: 4.0</b>
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COSM 64 <sup>DE</sup> Salon Management	2.0
COSM 78 Barbering 2	2.0

<b>Required State Board Courses</b>	<b>Units: 3.0</b>
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COSM 49R Tactical Planning for the California Barbering State Board Exam	2.0
COSM 50R <sup>DE</sup> Written Preparation for Barbering State Board Exam	1.0

<b>Required Salon Courses</b>	<b>Units: 10.0</b>
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*Before enrolling in Salon classes, you must have completed ALL Level 1 classes. Any combination of Salon classes is acceptable.*

COSM 95A Salon Experience	1.0
COSM 95B Salon Experience	2.0
COSM 95C Salon Experience	3.0
COSM 95D Salon Experience	4.0

**Total: 35.0**

**Santa Monica College**  
**Program Of Study**  
**Cosmetology AS/Certificate of Achievement**

The Cosmetology Department is an exciting place of color, shape and beauty. We welcome you to join our program where you can obtain the education you need to succeed in the cosmetology, skin care, and nail care industries. These well-established programs will prepare you for a career as a platform artist, educator, stylist, colorist, salon owner, sales representative, and makeup artist, as well as offer you the opportunity to work in the television and movie industries, or on cruise ships. Our program prepares you to take the state board examination for a cosmetology license.

Information regarding the cosmetology program is available in the Cosmetology Department, (310) 434-4294, and through the SMC website ([www.smc.edu](http://www.smc.edu)).

**Program Learning Outcomes:**

Demonstrate professional skill level in hair cutting, hair coloring, hair styling, nail care and skin care.

- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to analyze, design and execute basic haircuts which will include a 0-elevation-one-length hair cut, a face framing haircut, a 180 degree long layered hair cut and a square-layered hair cut Assessed by: In class activities according to state board guidelines.
- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to identify reference points on the head form and understand their role in hair cutting. Assessed by: In class activities according to state board guidelines.
- COSM 11A: Given a model and appropriate tools, the student will describe and demonstrate the ability to identify angles, elevations and guidelines and their results within a hair cut. Assessed by: In class activities according to state board guidelines.
- COSM 11B: Given a client the student will create and justify a successful finger wave. Assessed by: In class demonstration according to state board guidelines.
- COSM 11B: Given a client the student will analyze and classify modular shapes, then design with distribution hair in squares and triangular shapes creating a set. Assessed by: In class demonstration according to state board guidelines.
- COSM 11B: Students will be able to explain why cosmetologists need a thorough understanding of shampooing, conditioning and scalp care.
- COSM 11C: Given a client, the student will analyze and formulate on paper before the correct color application for a successful color outcome. Assessed by: In-class demonstration according to state board guidelines.
- COSM 11C: The student will understand and demonstrate the four basic stitches for a highlight service. Assessed by: In-class demonstration according to state board guidelines.
- COSM 11D: Given a model and appropriate tools, the student will describe and demonstrate the use of each of the tools used in Permanente waving. Assessed by: In class activities according to state board guidelines.
- COSM 11D: Given a model and appropriate tools, the student will describe and demonstrate the appropriate wrap, and process the basic permanent wave. Assessed by: In class demonstration according to state board guidelines.
- COSM 11D: Given a model the student will have the knowledge of chemistry related to a chemical permanent wave knowing the difference in permanent wave types. Assessed by: In class activities according to state board guidelines.
- COSM 16: Given the use of implements and different techniques the student will demonstrate the procedure involving a manicure. Assessed by: In class demonstration according to state board guidelines.
- COSM 16: Given the use of implements and different techniques the student will demonstrate the procedure involving a pedicure. Assessed by: In class demonstration according to state board guidelines.
- COSM 18: Explain why cosmetologists and estheticians should have an understanding of facial treatments and skin care products.
- COSM 18: Given a client, the student will demonstrate the massage techniques used to perform a facial massage.
- COSM 18: Describe the four skin types and common skin conditions that are addressed during facial treatments.
- COSM 21A: Given a person or mannequin the student will be able to demonstrate a hair cut using a combination of two of the four basic hair cuts. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given a client the student will list and demonstrate the basic principles of base control using a blow-dryer and round brush. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given a client the student will demonstrate various blow-dry styling techniques and demonstrate the proper and safe use of thermal Irons. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given a client the student will list and demonstrate various hairstyling techniques taught in class including updos and braiding.

- COSM 21C: Given a model in class the students will analyze and formulate permanent hair color. Assessed by: In class demonstration according to state board guidelines
- COSM 21C: The student will understand and demonstrate a highlight service. Assessed by: In-class demonstration according to state board guidelines.
- COSM 21E: Student will be able to perform soft permanent waving techniques.
- COSM 21E: Given a client the student will be able to produce a style using the flat iron involving a soft and hard press.
- COSM 26: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of nail tips, nail wraps, and nail repairs. Assessed by: In class demonstration according to state board guidelines
- COSM 26: Describe five different types of nail tips.
- COSM 26: Identify the difference between a nail enhancement and a nail extension.
- COSM 26: Describe how the use of nail wraps can strengthen the nail.
- COSM 26: Explain why you should learn about light-cured gels.
- COSM 28A: Given a client, students will describe and demonstrate the application of individual and strip eyelashes using the correct sanitation and safety procedures in accordance with state board guidelines.
- COSM 28A: Given a client, students will describe and demonstrate the process of hair removal services using tweezers, soft and or hard wax.
- COSM 28A: Given a client, students will describe and demonstrate the process of tinting eyebrows and eyelashes.
- COSM 36: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of acrylic nail using forms. Assessed by: In class demonstration according to state board guidelines
- COSM 36: Explain the importance of electric filing for the nail technician.
- COSM 42: Given a model and appropriate tools, the student will describe and demonstrate the hairstyle chosen for any facial shape. Assessed by: In class activities according to state board guidelines.
- COSM 48B: Given a model the student will design and defend the correct make-up techniques for the given face shape and the products used. Assessed by: In class demonstration according to state board guidelines
- COSM 95A: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95B: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95C: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95D: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.

Demonstrate proficiency in health and safety procedures in common use in salons.

- COSM 10A: Given a salon the student will select the proper sanitation procedures, including use of cleaners, equipment and disinfectants, in order to avoid the health risk of AIDS, and bacterial spread of diseases.
- COSM 10B: Explain and demonstrate the knowledge of the State Board of Cosmetology rules and regulations at the appropriate time.
- COSM 10B: Explain the safety precautions to be employed to protect the public's health and safety in cosmetologically establishments.
- COSM 11C: The student will use and give examples of proper sanitation and disinfecting techniques used in hair coloring. Assessed by: In-class demonstration according to state board guidelines.
- COSM 16: Given a human model the students will describe and recognize diseases of the nail that should not be treated in the salon. Assessed by: In class demonstration according to state board guidelines.
- COSM 18: Given appropriate tools, the student will describe and demonstrate examples of proper sanitation and disinfection techniques. Assessed by: In-class activities and demonstrations according to state board guidelines.
- COSM 20: Given a client the student will be able to protect themselves and the client from chemical related injuries and health issues in the cosmetology field. Assessed by: In class demonstration according to state board guidelines
- COSM 21A: Given appropriate tools the student will use and give examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines
- COSM 21B: Given appropriate tools the student will use and give examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines
- COSM 21C: Given appropriate tools the student will use and give examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines.

- COSM 26: Given appropriate tools, the student will describe and demonstrate examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines
- COSM 26: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of nail tips, nail wraps, and nail repairs. Assessed by: In class demonstration according to state board guidelines
- COSM 28A: Given appropriate tools, students will describe and demonstrate examples of proper sanitation and disinfection techniques in accordance with state board guidelines.
- COSM 28B: Given appropriate tools the student will use and give examples of proper sanitation and disinfection techniques. Assessed by: In class demonstration according to state board guidelines
- COSM 28B: Given a client the student will be able to use and give examples of correct handling of hazardous materials as well as safety measures for sanitation and disinfection. Assessed by: In class demonstration according to state board guidelines
- COSM 36: Given a client the student will practice safety and sanitation rules, observe state Board Rules and Regulations while demonstrating the proper application of acrylic nail using forms. Assessed by: In class demonstration according to state board guidelines
- COSM 42: Given appropriate tools, the student will describe and demonstrate proper sanitation and disinfection techniques. Assessed by: In class activities according to state board guidelines.
- COSM 50A: Given appropriate tools the student will use and give examples of proper sanitation and disinfection techniques. Assessed by written testing

Complete required hours and operations to be eligible to take the state Board of Cosmetology and Barbering Licensure exam.

- COSM 10B: Explain and demonstrate the knowledge of the State Board of Cosmetology rules and regulations at the appropriate time.
- COSM 49C: Differentiate between correct and incorrect answers on the California State Board Written Exam.
- COSM 49C: Apply techniques that lessen the anxiety commonly associated with test taking.
- COSM 50A: The student will analyze and correctly answer all questions pertaining to the California State Board Cosmetology state exam. Assessed by written testing
- COSM 50A: The student will demonstrate and utilize techniques that lessen anxiety that are commonly associated with test taking. Assessed by written testing

***Required Hours: 1,000 hours minimum, including the courses as specified below:***

<b>Required Related Science Courses:</b>	<b>Units: 8.0</b>
COSM 10A <sup>DE</sup> Related Science 1A	1.0
COSM 10B <sup>DE</sup> Related Science 1B	1.0
COSM 20 <sup>DE</sup> Related Science 2	1.0
COSM 30 <sup>DE</sup> Related Science 3	1.0
COSM 49C <sup>DE</sup> Tactical Planning for the California Cosmetology State Board Exam	2.0
COSM 50A <sup>DE</sup> Written Preparation for Cosmetology State Board Exam	2.0
<b>Required Hair Cutting Courses:</b>	<b>Units: 3.0</b>
COSM 21A Hair Cutting 2	1.0
COSM 11A Hair Cutting 1	1.0
COSM 42 Short Hair Cutting	1.0
<b>Required Hair Styling Courses:</b>	<b>Units: 2.0</b>
COSM 11B Hair Styling 1	1.0
COSM 21B Hair Styling 2	1.0
<b>Required Hair Coloring Courses:</b>	<b>Units: 2.0</b>
COSM 11C Hair Coloring 1	1.0
COSM 21C Hair Coloring 2	1.0
<b>Required Permanent Wave Courses:</b>	<b>Units: 1.0</b>
COSM 11D Permanent Waving	1.0
<b>Required Curly Hair Technique Courses:</b>	<b>Units: 1.0</b>
COSM 21E Curly Hair Techniques 2	1.0



<b>Required Nail Care Courses:</b>	<b>Units: 3.0</b>
COSM 16 Nail Care 1	1.0
COSM 26 Nail Care 2	1.0
COSM 36 Nail Care 3	1.0

<b>Required Esthetician Courses:</b>	<b>Units: 4.0</b>
COSM 18 Skin Care 1	1.0
COSM 28A Skin Care 2A	1.0
COSM 28B Skin Care 2B	1.0
COSM 48B Make-Up	1.0

<b>Required Salon Management Course:</b>	<b>Units: 2.0</b>
COSM 64 <sup>DE</sup> Salon Management	2.0

<b>Salon Experience Courses:</b>	<b>Units: 1.0</b>
<i>Theory and Practical Activity: In order to fulfill any outstanding required hours, students must enroll in one or more of the following Salon courses (1 unit minimum). NOTE: Students may NOT enroll in any of the courses below until they have completed at least 300 hours of practical activity AND have completed all of the following COSM courses above: 10A, 10B, 11A, 11B, 11C, 11D, 11E, 16, and 18.</i>	
COSM 95A Salon Experience	1.0
COSM 95B Salon Experience	2.0
COSM 95C Salon Experience	3.0
COSM 95D Salon Experience	4.0

**Total: 27.0**

**Santa Monica College  
Program Of Study  
Esthetician Certificate of Achievement**

The esthetician program provides students with professional level skill in client consultation, skin analysis, manual, chemical, and electrical facials as well as eyebrow shaping, waxing, the application of strip and individual eyelashes, and makeup application. Additionally, students will become proficient in health and safety procedures in common use in salons and spas. Upon completion, the student will be eligible to take the State Board of Cosmetology and Barbering/NIC Esthetician licensure exam.

**Program Learning Outcomes:**

Demonstrate entry level proficiencies needed in a professional spa environment including skin analysis, product application, massage and waxing techniques required for specific skin types and skin conditions.

- COSM 18: Explain why cosmetologists and estheticians should have an understanding of facial treatments and skin care products.
- COSM 18: Given a client, the student will demonstrate the massage techniques used to perform a facial massage.
- COSM 18: Describe the four skin types and common skin conditions that are addressed during facial treatments.
- COSM 20: On any given cosmetology product, the student will be able to analyze and explain the difference between natural and organic ingredients and know the laws governing the manufactures. Assessed by: In class demonstration according to state board guidelines
- COSM 28A: Given a client, students will describe and demonstrate the application of individual and strip eyelashes using the correct sanitation and safety procedures in accordance with state board guidelines.
- COSM 28A: Given a client, students will describe and demonstrate the process of hair removal services using tweezers, soft and or hard wax.
- COSM 28A: Given a client, students will describe and demonstrate the process of tinting eyebrows and eyelashes.
- COSM 28B: Given a client, students will make product selections based on facial service, skin type, and skin conditions.
- COSM 38: Given a model the student will be able to demonstrate the proper acne skin treatment on various skin types. Assessed by: In class demonstration according to state board guidelines
- COSM 38B: Given a model, accurately identify different skin types.
- COSM 38B: Given a model, complete the microdermabrasion treatment.
- COSM 38B: Given a model, give appropriate post treatments for the prevention of skin irritation.
- COSM 38C: Given a model, choose the appropriate chemical exfoliate to use on the different types of skin.
- COSM 38C: Given a model, safely apply a chemical exfoliate.
- COSM 38C: Given a model, give appropriate post treatments for the prevention of skin irritation and sun damage.
- COSM 48: Given a model, the student will be able to demonstrate and defend the derma plan techniques used. Assessed by: In-class demonstration according to state board guidelines
- COSM 48: Given a model, students will create and defend appropriate lash extension services. Assessed by: In-class demonstration according to state board guidelines
- COSM 48B: Given a model the student will design and defend the correct make-up techniques for the given face shape and the products used. Assessed by: In class demonstration according to state board guidelines
- COSM 95A: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95B: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95C: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95D: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.

Demonstrate knowledge of electrical modalities and chemical peels at a level applicable to enter the esthetic workplace.

- COSM 10A: Given a salon the student will select the proper sanitation procedures, including use of cleaners, equipment and disinfectants, in order to avoid the health risk of AIDS, and bacterial spread of diseases.
- COSM 18: Explain why cosmetologists and estheticians should have an understanding of facial treatments and skin care products.
- COSM 28B: Given a client the student will be able to give examples demonstrating knowledge of electrical equipment relating to skin care. Assessed by: In class demonstration according to state board guidelines
- COSM 28B: Given a client, students will make product selections based on facial service, skin type, and skin conditions.

- COSM 38: Given a model the student will be able to demonstrate the proper acne skin treatment on various skin types. Assessed by: In class demonstration according to state board guidelines
- COSM 38B: Given a model, complete the microdermabrasion treatment.
- COSM 38B: Given a model, give appropriate post treatments for the prevention of skin irritation.
- COSM 38C: Given a model, choose the appropriate chemical exfoliate to use on the different types of skin.
- COSM 48: Given a model, the student will be able to demonstrate and defend the derma plan techniques used. Assessed by: In-class demonstration according to state board guidelines
- COSM 95A: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95B: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95C: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.
- COSM 95D: Given a client the student will use their knowledge in consulting with the client, to determine their needs, and give a service using state board procedures for a positive outcome.

Complete required hours and operations to be eligible to take the California Board of Barbering and Cosmetology Esthetic licensure exam.

- COSM 49E: Differentiate between correct and incorrect answers on the California State Board Written Exam.
- COSM 49E: Apply techniques that lessen the anxiety commonly associated with test taking.
- COSM 50E: Analyze and follow all State Board mandated procedures in its written forms
- COSM 50E: Demonstrate and utilize techniques that lessen anxiety commonly associated with test taking
- COSM 50E: Compare and contrast correct and incorrect written procedures
- COSM 50E: Given the NIC test, demonstrate and understand the theory of the proper procedures to: Disinfect and sanitize; Administer facials (plain, scrub, dermal light); Demonstrate hair removal (tweezers and wax); Demonstrate the application of Makeup
- COSM 50E: Exhibit strong academic behavior consistent with the College Honor Code of Conduct on all assignments and tests both written and practical

**Required Hours: 600 hours minimum including the courses as specified below**

<b>Required Related Science Courses:</b>	<b>Units: 7.0</b>
COSM 10A <sup>DE</sup> Related Science 1A	1.0
COSM 10B <sup>DE</sup> Related Science 1B	1.0
COSM 20 <sup>DE</sup> Related Science 2	1.0
COSM 30 <sup>DE</sup> Related Science 3	1.0
COSM 49E Tactical Planning for the California Esthetics State Board Exam	2.0
COSM 50E <sup>DE</sup> Written Preparation for Esthetician State Board Exam	1.0
<b>Required Esthetician Courses:</b>	<b>Units: 8.0</b>
COSM 18 Skin Care 1	1.0
COSM 28A Skin Care 2A	1.0
COSM 28B Skin Care 2B	1.0
COSM 38 Skin Care 3	1.0
COSM 38B Mechanical Exfoliation	1.0
COSM 38C Chemical Exfoliation	1.0
COSM 48 Skin Care 4	1.0
COSM 48B Make-Up	1.0
<b>Required Salon Management Course:</b>	<b>Units: 2.0</b>
COSM 64 <sup>DE</sup> Salon Management	2.0
<b>Theory and Practical Activity:</b>	<b>Units: 1.0</b>
<i>In order to fulfill any outstanding required hours, students must enroll in one or more of the following Salon courses (1 unit minimum). NOTE: Students may NOT enroll in any of the courses below until they have completed at least 90 hours of practical activity AND have completed all of the following COSM courses above: 10A, 10B, and 18.</i>	
COSM 95A Salon Experience	1.0
COSM 95B Salon Experience	2.0
COSM 95C Salon Experience	3.0
COSM 95D Salon Experience	4.0

**Total: 18.0**

	Game Design Foundation AS / CoA					SMC GE					REVIEWER COMMENTS/NOTES: Also include HERE any recommendations made by mapping team for RE, GE, or EL identified in the original map OVERALL COMMENTS CAN BE MADE IN TEXT BOX AT BOTTOM OF SPREADSHEET
	Official Course Prefix and # (if RE: identify only the "category"; If GE, or EL: indicate as such)	Priority order of PR or RE course(s) within each semester (used to develop a part-time student ed plan)	Type of course PR: Program Requirement RE: Restricted Elective of Program GE: General Education EL: Elective (not in program) PREREQ ADVISORY	Satisfies GE Area and/or GC (specify area)	"Gateway" course? (based on definition)	# of Units	TOTAL weekly hours (full semester)	Course Advisory (must be in map prior); do NOT include "eligibility for English 1"	Course Prerequisites (P), Corequisite (C) (must be included in proper sequence)	Intercession Option? - YES -- (MAX of 8 units)	
SEMESTER 1	GAME 1	1	PR		YES	3	9				
	GAME 2	2	PR		YES	3	9				
	DESIGN 13	4	PR			3	9			YES	
	DESIGN 12	3	PR			3	9			YES	
	COUNS 20		EL			3	9			YES	
						15	45				
SEMESTER 2	GAME 10	2	PR			3	9	GAME 1 / GAME 2			
	GAME 3	1	PR			3	9				
	DESIGN 23	3	PR			3	9			YES	
	DESIGN 24	4	PR			3	9	DESIGN 13		YES	
	GE		GE	1A		3	9				Recommend ENGL C1000
	TOTAL Semester 2					15	45				
SEMESTER 3	GAME 20	1	PR			3	9	GAME 10			
	DESIGN 33	2	PR			3	9	DESIGN 23			
	GE		GE	1B		3	9			YES	Recommend COMS C1000 or COM ST 21 for transfer
	GE		GE	3		3	9			YES	Recommend ENGL C1001 for transfer options
	GE		GE	2		3	9				
	TOTAL Semester 3					15	45				
SEMESTER 4	GAME 30	1	PR			3	9	GAME 20			
	RE	2	RE			3	9				CS 34A or DESIGN 25 or DESIGN 42 or DMPOST 21*
	GE		GE	4		3	9			YES	
	GE		GE	5		3	9				
	GE		GE	6		3	9			YES	
	TOTAL Semester 4					15	45				