CURRICULUM COMMITTEE
MEETING AGENDA

Facilitator: Nathan Lopez – Curriculum Committee Chair
Recorder: Brittany Olayele I **Timekeeper:** Victoria Martinez
Date: October 27, 2026 / Time: 2:00 p.m. - 3:30 p.m. **/ Location:** IB1 Room 105

Vision:
Compton College will be the leading institution of student learning and success in higher education.

Mission Statement:
Compton College is a welcoming and inclusive community where diverse students are supported to pursue and attain student success. Compton College provides solutions to challenges, utilizes the latest techniques for preparing the workforce and provides clear pathways for completion of programs of study, transition to a university, and securing living-wage employment.

Attendees		Non-Voting Attendees
☐ Selene Aguirre	☐ Victoria Martinez	☐ Sheri Berger
☐ Manzoor Ahmad	☐ Jesse Mills	☐ Melain McIntosh
☐ Stefani Baez	☐ Noemi Monterroso	☐ Maya Medina
☐ Arneshia Bryant-Horn	☐ Kendahl Radcliffe	☐ Nathan Lopez
☐ Angela Burrell	☐ Andree Valdry	☐ Brittany Olayele
☐ Karla Coti	☐ Gerson Valle	
☐ Bradfield Conn	☐ Michael Van Overbeck	
☐ Richard “Gabe” Flores	☐ Valerie Woodward	
☐ Jose Martinez		

AGENDA:

1. **Meeting Called to Order**
2. **Approval of October 27, 2026, Agenda**
3. **Approval of October 13, 2026, Meeting Minutes**
4. **Public Comment:**
   - **a.** Members of the public may address the College Curriculum Committee on any matter within the Committee's subject-matter jurisdiction, including items listed on this agenda. No action may be taken on matters not appearing on the agenda except as authorized by law.
5. **Reports:**
   - a) Curriculum Chair
   - b) Vice President, Academic Affairs
   - c) Curriculum Analyst
   - d) Articulation Officer
   - e) Distance Education Faculty Coordinator
   - f) SLO Coordinator
6. **Consent Agenda Items**:
   - **a. CTE Course Two-Year Review: No Proposed Changes**
     - i. SLAN 111 – American Sign Language I
     - ii. FILM 124 – Production Planning
   - **b. Standard Course Review: No proposed changes**
     - i. ART 109 – Contemporary Art in World Cultures
     - ii. FILM 113 – Screenplay Analysis
     - iii. FILM 128 – Television Production – Add Distance Education
     - iv. FILM 236 – Editing – Add Distance Education

v. PSYC 107 - Physiological Psychology

c. **Standard Course Review: Conditions of Enrollment/Requisites- Remove Prerequisites**
   i. PSYC 108 – Social Psychology

d. Course Review: Update/Add Conditions of Enrollment
   i. FILM 117 - Screenwriting I
   ii. POLI 102 - Introduction to Comparative Politics

e. Course Deactivation
   i. PE 110 – Body Conditioning and Physical Fitness
   ii. PE 125 – Weight Training

7. Discussion Items

a. New Courses- First Read
   i. BTEC 95 - Work Experience Education
   ii. BTEC 99 - Independent Study

b. Course Deactivation Policy

c. Curriculum Committee Goals

d. Program Review Language

8. College Curriculum Committee Representative Comments and Future Agenda Item Requests

a. Committee members may make brief announcements, request factual information, or recommend matters for placement on a future agenda. No substantive discussion or action will occur on matters not listed on the agenda.

9. Adjournment

Accessibility and Disability Accommodations

Compton College is committed to providing access to its public meetings for persons with disabilities. In accordance with the Americans with Disabilities Act and the Ralph M. Brown Act, individuals who require a disability-related modification or accommodation, including auxiliary aids or services, in order to participate in this meeting may submit a request by contacting the College Curriculum Committee Chair at nlopez11@compton.edu or (310)900-1600 x 2214.

Requests should be made as early as possible, preferably at least 48 hours before the meeting, to allow sufficient time to arrange the requested accommodation. Requests received with less notice will be addressed to the extent reasonably feasible.

This agenda and related meeting materials are available in alternative formats upon request.

Next Meeting:
November 10, 2026
2pm | IB1 Room 105

CURRICULUM COMMITTEE
MEETING MINUTES

Facilitator: Nathan Lopez – Curriculum Committee Chair
Recorder: Maya Medina I **Timekeeper:** Victoria Martinez
Date: October 13, 2026 / Time: 2:00 p.m. - 3:30 p.m. **/ Location:** IB1 Room 105

Voting Members Present		**Non-Voting Members Present**
☒ Selene Aguirre	☒ Victoria Martinez	☒ Sheri Berger
☐ Manzoor Ahmad	☐ Jesse Mills	☒ Melain McIntosh
☒ Stefani Baez	☒ Noemi Monterroso	☒ Maya Medina
☐ Arneshia Bryant-Horn	☒ Kendahl Radcliffe	☒ Nathan Lopez
☐ Angela Burrell	☒ Andree Valdry	☐ Iris Rogers
☒ Bradfield Conn	☒ Gerson Valle	☐ Brittany Olayele
☒ Karla Coti	☐ Michael Van Overbeck	
☒ Richard Flores	☒ Valerie Woodward	
☐ Jose Martinez		

1. **Meeting Called to Order:** 2:07 pm
2. **Approval of October 13, 2026, Agenda**
    a. V. Martinez moved to approve. B. Conn seconded. M/S/P
        i. Approved
3. **Approval of September 22, 2026, Meeting Minutes**
    a. S. Berger commented that the minutes were “light on the reports” and did not include any information on what was included in the training.
    b. M. Medina noted the heading needs to be changed from “Agenda” to “Minutes.”
    c. V. Woodward moved to approve with the recommended correction. R. Flores seconded. M/S/P
        i. Approved as revised
4. **Public Comment:**
    a. No comments
5. **Reports:**
    a. Curriculum Chair – N. Lopez
        i. R. Flores is replacing D. Chavez as SSCI representative on the CCC. He attended the previous CCC meetings this semester as a guest, including training sessions.
        ii. Curriculum office hours on Tuesday and Thursday are still going. Advised CCC members to inform faculty members at division meetings to attend.
        iii. SPAN 103 and SPAN 104 and Credit by Exam (CBE) proposal: After meeting with Spanish faculty and the Division Chair, the faculty informed him that they wanted to move forward with the proposal. However, after the weekend, the Spanish faculty stated they had decided not to move forward with the CBE option for their courses.
            1. M. Medina – The CBE option was removed from the proposal and is scheduled to go back to the Academic Senate at the 11/5/26 meeting for approval.
        iv. Curriculum Committee bylaws have not been updated since 2018. Confirmed this is different than the Curriculum Handbook.
            1. Call for volunteers to assist in the review and update of the bylaws.
                a. S. Aguirre
                b. K. Radcliffe

v. COR Review Workgroups: Introduced COR Review Workgroups and a checklist to assist with the review of course proposals. Curriculum members identified to focus on reviewing specific areas of the course outline of record. CCC members have 7 days to review. Comments can be added in Curriqunet action comments, and any questions or concerns regarding proposals may be brought to the CCC's attention at the meeting.

b. Vice President, Academic Affairs – S. Berger
   i. Thanked the Psychology faculty for course submissions.
   ii. Title 5 changes include updates to include requirements for publicly advertising credit for prior learning (CPL). Expect this approval by the Board of Governors in December or January.
      1. Examples of CPL methods: tests (IB/CLEP), military credit, CBE, portfolio, industry-recognized credential. Reference BP/AR 4235 for information on Credit for Prior Learning and the Compton College procedures
      2. M. McIntosh confirmed there is confusion among faculty between "Credit by Exam" and "Prerequisite challenge." Recommendation for mandatory curriculum professional development for all faculty.
c. Curriculum Analyst – M. Medina
   i. The updated course review schedules are posted on the Curriculum Committee website. Course due Fall 2026/2027 and courses that are past due.
d. Articulation Officer – no report
e. Distance Education Faculty Coordinator – no report
f. SLO Coordinator – absent

6. **Consent Agenda Items**:
   a. 2-Year CTE Course Review – No Proposed Changes; Add DE EFOMA
      i. FILM 128 – Television Production
         1. S. Baez moved to send FILM 128 back to the proposing faculty to address action comments regarding assignments, textbooks, and SLO #2. R. Flores seconded. M/S/P
            a. Approved
   b. 2-Year CTE Course Review; SLO Update
      i. ETEC 116 – Computer Integrated Manufacturing
      ii. ETEC 116A – Computer Integrated Manufacturing I
      iii. ETEC 116B – Computer Integrated Manufacturing II
   c. Standard Course Review – No Proposed Changes; Add Distance Education Option – Fully Online
      i. JAPA 101 – Elementary Japanese I
   d. Standard Course Review – No Proposed Changes
      i. PSYC 110 – African American Psychology
      ii. PSYC 115 – Abnormal Psychology
      iii. PSYC 116 – Lifespan Development
         1. N. Monterroso commented that justifications were not included for older textbooks.
   e. Course Review: Conditions of Enrollment/Requisites – Remove Prerequisites
      i. PSYC 112 – Human Sexuality
   f. Articulation Review; Updated Course Description
      i. PE 275 – Sport Psychology
         1. V. Woodward moved to approve Consent Agenda Items 6b. through 6f. B. Conn seconded. M/S/P
            a. Approved

7. **Informational Items**
   a. Final Revisions to Title 5, California Code of Regulations Relating to Distance Education, please see Chancellor's memo in the agenda.

b. Statewide Associate Degree for Transfer (ADT) Agreement with Arizona State University
    i. S. Berger – UC Merced is now accepting AD-Ts
    ii. N. Lopez – UCLA is accepting Compton College's AD-Ts in History, Math, and Political Science.

8. College Curriculum Committee Representative Comments and Future Agenda Item Requests

a. S. Berger – Divisions still need to submit course proposals to resolve dangling hours and work experience education courses.
b. N. Lopez – The curriculum newsletter is still in process and will include information regarding UDL training

9. **Adjournment: 3:19 pm**

Next Meeting:
October 27, 2026
2pm | IB1 Room 105

Course Outline of Record

Course Information

Course Information

Course Discipline: SLAN

Course Division: Fine Arts, Communication and Humanities

Course Number: 111

Full Course Title: American Sign Language I

Short Title: American Sign Language I

TOP Code: 085000 - Sign Language

SAM Code: E - Non-Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Fall 2020

Board of Trustees Approval Date:
2020-09-08

Course Description

This beginning course, taught within the context of deaf culture, introduces students to signing and comprehending elementary American Sign Language (ASL). Through a visual-gestural approach and multimedia activities, students develop basic vocabulary and grammar that deal with everyday topics. Note: This course is comparable to two years of high school sign language.

Course Standards

Lecture Hours:
72.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
144.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
72.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
144.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
4.000
Activity Units:

Lab Units:

Min/Max Units:
4.000
Total Hours:
72.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Introduction of American Sign Language Skills and. Visual readiness skills. Introduction of visual discrimination practice, fingerspelling and the manual alphabet. Introduction of facial expression and facial grammar.. Practice with Yes/No questions and "Wh" questions: who, when, where, why, what, how and how many. Practice with body Language and gestures as well as confirming or correcting information

   Approximate Time In Hours
   10.00

2. Lecture

   Outline
   Introduction to ASL Linguistics including
   Basic Morphology such as mouth morphemes, non-manual markers, and spatial references. Introduction to phonology (ASL parameters) and basic ASL syntax such as topicalization, negation, affirmation, questions. A Comparison of basic ASL and English sentence structure

   Approximate Time In Hours

12.00

3. Lecture

   Outline
   Review of grammar including non-manual markers, Pronouns, noun/verb pairs
   Classifiers and classifier predicates, and sentence types,.
   Conversational openers are also covered including tense and time indicators, Verb forms, directional, temporal, and distributional aspects of some signs

   Approximate Time In Hours
   17.00

4. Lecture

   Outline
   Development of sign vocabulary development such as family and friends, signs to describe oneself and others, signs for food, around the home, school, and environment, feelings and emotions. Negative responses and basic numbers are also covered.along with basic fingerspelling.

   Approximate Time In Hours
   20.00

5. Lecture

   Outline

   Cultural topics to be covered include:
   a. Sign Language and its origins
   b. Values of the deaf community
   c. Rules of etiquette
   d. Negotiating a signed environment
   e. Deaf Profiles (famous people)

   Approximate Time In Hours
   13.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Spontaneously generate introductory American Sign Language sentences and short interactive dialogues about oneself, family, everyday topics, character descriptions, everyday routines, and real world surroundings.
2. Deduce meaning and respond appropriately to simple and direct commands, questions and conversations of familiar topics.
3. Demonstrate comprehension of short stories and basic ASL narratives.
4. Recognize and produce basic non-manual markers, mouth morphemes, and grammatical

features embedded in sentences both through receptive and expressive interactions.

5. Demonstrate and comprehend beginning level fingerspelling and numbers as signed in common situations.
6. Prepare and report on contemporary topics, trends, or issues of current concern in the deaf community and how they impact the culture.
7. Identify prominent deaf individuals and important historical events within the American deaf community.
8. Compare basic ASL and English sentence types to demonstrate basic knowledge of the structural difference between the languages.
9. Demonstrate knowledge of rules of social interaction with deaf individuals.

Student Learning Outcomes

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

1. Given a set of basic signed ASL sentences and short stories, write appropriate English equivalents that convey (with a minimum of 70% accuracy) signed, fingerspelled, and prosodic content; using technically correct English grammar, sentence structure, spelling, and idiomatic word usage..

2. Given a signed text, students will demonstrate understanding by providing accurate responses in American Sign Language or writing.

3. Given a topic, students will prepare a 2 - 5 minute signed ASL presentation using appropriate phonology, facial grammar, sign vocabulary, and fingerspelling. These presentations can pertain to general topics based on the student's interests. The presentation itself should follow the essential language structures as described above.

4. Given a selection of topics on Deaf Culture, students will read an article or book on two selected topics and write two two-page reaction papers responding to the readings. For example, readings may entail the holistic experiences of the American Deaf community since the study of the community began. Such experiences may include the description of Deaf social gatherings, typical Deaf family dynamics, discussions regarding the impact that the education system has had on Deaf communities, and how the arts and athletic contributions of Deaf communities look.

5. Students will attend a deaf event, interact with at least two deaf individuals, and evaluate their success in interacting linguistically and culturally. Furthermore, students will produce a one-page summary describing their experiences as students briefly immersed themselves in Deaf spaces. A document with guiding questions is made available for students to use as an outline for their one-page paper.

Methods of Instruction

- Demonstration

  Spontaneously generate introductory American Sign Language sentences and short interactive dialogues about oneself, family, everyday topics, character descriptions, everyday routines, and real world surroundings.

- Discussion

  Demonstrate comprehension of short stories and basic ASL narratives.

- Group Activities

  11. Demonstrate knowledge of rules of social interaction with deaf individuals.

- Lecture

  Introduction of a variety of topics in deaf culture such as etiquette, values of the deaf community, the history and development of sign language, and profiles of famous deaf people.

- Multimedia presentations

  Presentations utilizing a variety of media such as videos, internet, and other types of recordings will be used to demonstrate to students appropriate signing technique. Multimedia presentations can include other types of media (such as social and traditional) to introduce, discuss, and develop understanding of deaf culture and other pertinent issues.

Methods of Evaluation

- Substantial writing assignments
- Skills demonstrations

Assignment Examples

Reading Assignments:
Prepare and report on contemporary topics, trends, or issues of current concern in the deaf community and how they impact the culture

Writing Assignments:
After preparing a sign language story with specific requirements for grammar and vocabulary embedded, construct and sign/demonstrate the story to the teacher. Stories will be signed and exchanged among classmates for review and analysis.

Outside-of-Class Assignments:
Attend an off-campus Deaf community event, where they are tasked with engaging with the Deaf and Hard of Hearing community members.

Some assignments require critical thinking:
In groups, examine and discuss two early cultural philosophical beliefs about deafness and debate the differences.

Course Materials

1. Author: Lentz
   Title: Signing Naturally: Level 1 Student workbook and DVD
   Publisher: Dawn Sign Press
   Year: 2008
   Rationale for older textbook:
   This text is the most current edition and discipline standard.
   Or Equivalent: No

1. Other:
   Sign Language 15, Student Packet, El Camino Bookstore

2. Other:
   Deaf Culture Our Way, 4th edition. Samuel K. Holcomb (ed). Dawn Sign Press, 2011.

Minimum Qualification

1. Sign Language, American
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: FILM

Course Division: Fine Arts, Communication and Humanities

Course Number: 124

Full Course Title: Production Planning

Short Title: Production Planning

TOP Code: 061220 - Film Production

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status B - Transferable to CSU only.

Effective Term: Fall 2021

Board of Trustees Approval Date:
2021-05-18

Course Description

This course provides students with the skills needed for effectively planning production projects for various entertainment and corporate industries. Financing, script development, budgeting, scheduling, and marketing will be covered.

Course Standards

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Marketplace Considerations

   Conducting needs analysis
   Researching the topic
   Planning the project
   Proposal Development
   Target Audience
   For profit vs. non-profit

   Approximate Time In Hours
   9.00

2. Lecture

   Outline
   Developing Proposal

   Writing the treatment

Treatment into script
Script as basis for production budget
Script as basis for production schedule

Approximate Time In Hours
12.00

3. Lecture

Outline
Budgeting the Project

Above the line costs
Below the line costs
Equipment rentals
Location costs
Travel
Capture medium
Insurance and permits
Contingencies

Approximate Time In Hours
15.00

4. Lecture

Outline
Casting and Casting Directors

Auditioning, call backs, final selections
Determining crew needs: production and post
Contracts
Screen Actors Guild "SAG" considerations
Deferments: cast and crew
Contingencies

Approximate Time In Hours
6.00

5. Lecture

Outline
Financing the Project

Private money
Grant writing
Crowdsourcing
Preselling rights
Copyrights and clearances

Approximate Time In Hours

9.00

6. Lecture

   Outline
   Distribution and Marketing

   Target audiences
   Advertising
   Internet
   Domestic and Foreign considerations
   Film Festivals
   Television

   Approximate Time In Hours
   3.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Create a budget and schedule for a short film.

2. Lecture

   Evaluate the role of the producer in the development of a film/video production.

3. Lecture

   Analyze the principles of successfully developing a project proposal into a shooting script.

4. Lecture

   Create a business plan that includes the funding, marketing, and promotion of a film or video.

5. Lecture

   Evaluate the quality of scripts for potential film and television projects.

6. Lecture

   Analyze methods producers use to obtain clearances for copyrighted material.

7. Lecture

   Evaluate business principles used to acquire rights to original story ideas.

Student Learning Outcomes

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

1. At the end of this course, students will be able to create a budget for a given screenplay.

2. At the end of this course, students will be able to create a shooting schedule for all departments (camera, sound, art,talent) for a given screenplay.

3. At the end of this course, students will be able to create a professional call sheet for a given shoot date to include location, arrival times, projected weather, nearest hospital, directions, parking, scenes to be shot, break and wrap times.

Methods of Instruction

- Discussion

  Every class section we openly discuss students' work and other related items such as films and trends in the industry.

- Guest Speakers

  From time to time, providing scheduling can be arranged, we will have guest speakers who are active in the film and television industry speak to the class.

- Lecture

  Lectures are weekly with each week covering a different topic.

- Multimedia presentations

  There will be slide presentations as well as audio and video presentations done by the professor, guests, and the students.

Methods of Evaluation

- Problem solving demonstrations (computational or non-computational)
- Skills demonstrations
- Exams/Quizzes

If you selected "Other", please provide details.
Students have to produce a Production Binder that includes:
• Lined script
• Script Breakdown
• Schedule
• Budget - the budget must include an itemized list of items rented, costs, and where they are rented from.
• Call sheets for each day of the shoot.

This binder must be robust and accurate to the last day of class. The items included are revised from earlier submissions. Throughout the semester, students learn to aforementioned skills. They are tasked with completing each task as different points in the semester. They are graded, and students must correct and updated those tasks for the Production Binder.

Assignment Examples

Reading Assignments:
Assignments could include chapters on script breakdowns, budgeting, scheduling, location scouting, casting, and pre-production planning, along with case studies of how films were planned and produced. Students might also read and analyze sample production schedules, call sheets, shooting scripts, and production notes.

Writing Assignments:
Assignments include creating a script breakdown and preliminary shooting schedule, developing a production budget, scouting and documenting potential filming locations, or preparing a detailed production plan for a short/feature film. Students could also analyze a completed film's pre-production choices and write a brief report explaining how those decisions affected the final production.

Outside-of-Class Assignments:
Students also must learn to read and create Call Sheets as well as Production Reports.

Some assignments require critical thinking:
After a lesson on lining a script that's been prepped for production, students must then line a script appropriately and submit it for review. We do this for script breakdowns, scheduling, and budgeting. The entire time, students hold numerous considerations in mind as they slowly begin to understand the complexities of producing a film.

Course Materials

1. **Author:** Stephen Price, Jr.
   Title: Single-Camera Video: From Pre to Post-Production
   Publisher: Routledge

ISBN-13: 978-0-367-44558-4

Year: 2025

Or Equivalent: No

2. Author: Katherine Beyda

Title: The Creative Producing Handbook: An Insider's Guide to Production

Publisher: Routledge

ISBN-13: 978-1-032-84223-3

Year: 2025

Or Equivalent: No

Minimum Qualification

1. Film and Media Studies
Condition

2. Media Production
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: ART

Course Division: Fine Arts, Communication and Humanities

Course Number: 109

Full Course Title: Contemporary Art in World Cultures

Short Title: Contemp Art in World Cultures

TOP Code: 100200 - Art

SAM Code: E - Non-Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Fall 2022

Board of Trustees Approval Date:
2022-04-18

Course Description

In this global survey of contemporary art, students study recent works by artists from different geographical and cultural regions of the world. Emphasis is placed on artworks that reflect changes to world cultures resulting from colonization, war, and globalization and that capture the interconnections among world cultures and individuals from a humanistic perspective. Using a comparative and transnational framework, students identify commonalities and differences in the way diverse cultures and individuals are affected by and respond to global change.

Course Standards

Lecture Hours:
54.000
Activity Hours:
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:

Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline

   Introduction, Part I: Defining Global Studies and Globalization

   Parameters and objectives of our study
   Local, global, glocal, international, transnational taxonomies
   Overview of the problems and processes of globalization; relations and conflations with its historical antecedents (industrialization, modernization, colonization, imperialism, and capitalism)
   Case Study/Ideological Formations: The New Rulers of the World, 2001 by Alan Lowery
   Case Study/Transnational Cultures and Interconnectivity: Babel, 2006 by Alejandro González Iñárritu

   Approximate Time In Hours
   3.50

2. Lecture

   Outline

   Introduction, Part II: Globalization and the International Art Market

   An overview of international exhibition venues (e.g., Venice Biennale, Documenta); their antecedents in 19th century World's Fairs and the social and ideological movement of nationalism
   Case Study: "Check List Luanda Pop" exhibition at the 52nd Venice Biennale, 2007
   MetroMobiltan by Hans Haacke
   The Presence of your Absence by Ingrid Persaud

   Approximate Time In Hours
   3.50

3. Lecture

   Outline

   Asia (India, South Asia, China and Japan) A study and analysis of contemporary artworks that address how Asian cultures and people are affected by and respond to globalization. Examples may include:

   Bollywood/Case study: Masala, 1991
   Born into Brothels, 2004 by Ross Kauffman
   Earth, 1998; Fire, 1996; and Water, 2005 by Deepa Metha
   Platform, 2000 by Jia Zhangke
   Works by Wang Qingsong, Yun-Fei Ji, Hong Lei, Liu Xiaodong
   Works by Wang Qingsong, Yun-Fei Ji, Hong Lei, Liu Xiaodong

   Approximate Time In Hours
   11.00

4. Lecture

   Outline

   The Americas (North, Central, and South) A study and analysis of contemporary artworks that address how American cultures and people are affected by and respond to globalization. Examples may include:

   Insertions into Ideological Circuits: Coca-Cola Project by Cildo Meireles
   Maria Full of Grace, 2004 by Joshua Marston
   Couple in a Cage by Guillermo Gomez Peña and Coco Fusco

Approximate Time In Hours
11.00

5. Lecture

   Outline

   Africa A study and analysis of contemporary artworks that address how African cultures and people are affected by and respond to globalization. Examples may include:

   Lumumba, 2000 by Raul Peck
   Darwin's Nightmare, 2004 by Hubert Sauper
   Works by Jean-Michel Basquiat, Olu Oguibe, Yinka Shonibare, Keith Piper, Barthélémy Toguo
   Video installations by Oladélé Ajiboyé Bamgboyé (Homeward Bound, 1995 and Paradigm Shift: African Stories, 1997)

   Approximate Time In Hours
   11.00

6. Lecture

   Outline

   Middle East A study and analysis of contemporary artworks that address how Middle Eastern cultures and people are affected by and respond to globalization. Examples may include:

   Works by Shirin Neshat; Marjane Satrapi, Janabbe Al•Ani, Emily Jacir, Y.Z. Kami
   Video installations by Kutlag Ataman (Twelve, 2003; 99 Names, 2002)
   Measures of Distance and other works by Mona Hatoum
   Turtles Can Fly, 2005 by Bahman Ghobadi

   Approximate Time In Hours
   11.00

7. Lecture

   Outline

   Student presentations

   Approximate Time In Hours
   3.00

General Education/Transfer

Local GE/Graduation Requirements:
- 3 - Arts and Humanities

Cal-GETC:
- 3A: Arts

UC TCA:
- UC-H Arts and Humanities

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Identify the major works of contemporary art by visual recognition, providing the title, artist, date, nationality, medium, theme, and other pertinent data.

2. Lecture

   Evaluate different styles, genres, and media in contemporary art and distinguish their salient characteristics.

3. Lecture

   Interpret contemporary art in terms of formal, emotional, symbolic, ideological, and/or narrative content.

4. Lecture

   Distinguish the salient characteristics of globalization as reflected in contemporary art.

5. Lecture

   Identify commonalities and differences in the way diverse cultures and individuals are affected by and respond to global change as reflected in contemporary art.

6. Lecture

   Assess the effects of globalization on contemporary artists and the international art market.

Student Learning Outcomes

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

1. Comprehend and Critique: Students will be able to demonstrate the ability to comprehend and critique global artworks in terms of form, medium, and style.

2. Analysis of Content: Students will demonstrate analysis of content through the historical, geographical, and chronological context of global art.

3. Communication: Students will demonstrate the ability to effectively communicate ideas about global art verbally or by written methods.

Methods of Instruction

- Discussion
- Group Activities
- Lecture
- Multimedia presentations

Methods of Evaluation

- Substantial writing assignments
- Exams/Quizzes

Assignment Examples

Reading Assignments:
A reading assignment example might be to read specific chapters from *The History of Art: A Global View* (Robertson, Hutton).

Writing Assignments:
In a three-page paper, outline the salient characteristics of globalization and cite a minimum of three examples from our study that address one or more of these characteristics from a humanistic or internationalist perspective.

Outside-of-Class Assignments:
Curate a PowerPoint "exhibition" of five contemporary artworks previously discussed in class. Format your selected artworks as a PowerPoint presentation. Each slide should include: 1. an image of the artwork; 2. a caption detailing the artist's name, title of the work, year, artwork size, and medium; 3. 3-5 sentence description of the artwork, written in your own words. Your slide deck also needs to include a title slide for your exhibition, an introduction slide that articulates your reasoning for curating the five works together, and a final bibliography slide that appropriately credits images and sources used.

Some assignments require critical thinking:
Choose a contemporary artwork that was not discussed in class. In a five-page paper, provide a lengthy synopsis and/or description of the work. Then, explain how the example relates to globalization; that is, how does the example illuminate a particular process or effect of globalization on an individual, a culture, or the world.

Using a comparative framework and one example of one artwork from three different regions, compose a five-page essay in which you identify, discuss, and evaluate how each example has responded to a common problem and/or similar process of globalization.

Course Materials

1. **Author:** Robertson, McDaniel, Contreras-Koterbay
   Title: Themes of Contemporary Art
   Edition: 5
   Publisher: Oxford University Press
   ISBN-13: 9780190078331
   Year: 2021
   Or Equivalent: No
2. **Author:** Robertson, Hutton
   Title: The History of Art: A Global View
   Edition: 1
   Publisher: Thames & Hudsdon
   ISBN-13: 978-0500845134
   Year: 2023
   Or Equivalent: No
3. **Author:** edited by Jean Fisher
   Title: Global Visions: Towards a New Internationalism in the Visual Arts
   Publisher: Kala Press in association with Iniva (Institute of International Visual Arts)
   Year: 1994
   Rationale for older textbook:
   Discipline standard
   Or Equivalent: No

1. **Other:**
   2.Global Culture: Media, Arts, Policy, and Globalization
   Editors: Diana Crane, Nobuko Kawashima, and Ken'ichi Kawasaki,Routledge, 2002.

   3. Global Studies, McGraw Hill Contemporary Learning Series, 2008. Series of 9 volumes organized into geographic regions: Africa; China; Europe; India and South Asia; Japan and the Pacific Rim; Latin America; the Middle East; and Russia, the Eurasian Republics, and Central/Eastern Europe.
2. **Other:**
   Course Reader

Minimum Qualification

1. Art History
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: FILM

Course Division: Fine Arts, Communication and Humanities

Course Number: 113

Full Course Title: Screenplay Analysis

Short Title: Screenplay Analysis

TOP Code: 061220 - Film Production

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Fall 2021

Board of Trustees Approval Date:
2021-06-15

Course Description

In this introductory course, students will analyze the underlying story structure of motion pictures, short films, and television programs. Through screenings, lectures, and writing exercises, students will study the basic components of an effective, unified script that connects with its intended audience. Special attention will be paid to the classical Hollywood model of storytelling for developing scripts for both fiction and non-fiction productions.

Course Standards

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Course requirements

   screenplay terms and definitions
   introduction to narrative screen storytelling

   Approximate Time In Hours
   9.00

2. Lecture

   Outline
   Basic dramaturgy

   act structures for film and television
   developing the story concept

   Approximate Time In Hours
   9.00

3. Lecture

   Outline
   Sequence structure as a dramatic unit

   developing conflict and tension

   Approximate Time In Hours
   9.00

4. Lecture

   Outline
   Narrative closure and resolution

   alternative endings
   developing the treatment based on the story concept

   Approximate Time In Hours
   9.00

5. Lecture

   Outline
   Conventions and genres

   themes and issues
   A-story vs. B-story
   inner and outer storylines

   Approximate Time In Hours
   9.00

6. Lecture

   Outline
   The hero's journey

   anti-heroes and reluctant heroes
   adaptations
   evaluating a prospective screenplay

   Approximate Time In Hours
   9.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Analyze and chart the basic dramatic structure of a feature film.

2. Lecture

Differentiate between the major plotline and subplotlines and analyze their functions with the narrative proper.

3. Lecture

   Analyze and chart the sequence structure of a typical Hollywood movie based on the key narrative events.

4. Lecture

   Analyze and plot the dramatic structure of a screenplay.

5. Lecture

   Identify the central character of a screenplay and his/her wants and desires.

6. Lecture

   Analyze the major thematic issues of a screenplay or feature film.

7. Lecture

   Develop an original story idea and plan its basic dramatic events in keeping with the classical Hollywood model of storytelling.

8. Lecture

   Synthesize the key elements needed for a unified screen story.

Student Learning Outcomes

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

1. At the end of this course, students will be able to graph the act structure of a given Hollywood narrative film.

2. At the end of this course, students will be able to identify the central character of a given Hollywood narrative film and describe the character's arc.

3. At the end of this course, students will be able to create a story concept for an original screen story that includes the story idea combined with the dramatic problem.

Methods of Instruction

- Discussion

  Each week discuss a new structural, formatting, thematic, or character point about several films or television shows.

- Group Activities

  Group activities consist of table reading scripts and working in groups to identify plots points in the screen and teleplays.

- Lecture

Each class is centered around a lecture that delves into an element of a screen or teleplay. These lectures set a foundation for the class session.

- Multimedia presentations

  Lectures are accompanies by a slide show, as much as possible. Clips from films and television shows are shown to support the lesson.

Methods of Evaluation

- Substantial writing assignments
- Skills demonstrations

Assignment Examples

Reading Assignments:
Students have to describe standard formatting requirements of screenplays and teleplays as well themes and storylines present in the written script or film product.

This is a weekly assignment that advances with the film.

Writing Assignments:
Writing a detailed (5-10 pages) scene analysis, comparing a screenplay with its completed film, mapping a film's three-act or sequence structure, or annotating a screenplay for character, conflict, theme, and visual storytelling. Students might also rewrite a short scene from a different character's perspective and explain how the changes affect the story.

Outside-of-Class Assignments:
Analyze complete screenplays alongside their finished films, with attention to structure, character development, dialogue, pacing, theme, and visual storytelling. Students might also read chapters on screenplay formatting and narrative theory, as well as critical essays or case studies examining how particular screenplays were adapted into films.

Some assignments require critical thinking:
Based on an original idea for a film or television program, conceptualize, develop, and write a concise story concept that includes the main story idea plus the central dramatic conflict.

Screen an 8-10 minute clip from a feature film. In a 400 words, analyze what part of the screen structure the scene is located, identify its main tension as well as the central character and his/her desires.

Course Materials

1. **Author:** Paul Joseph Gulino

   Title: Screenwriting: The Sequence Approach, 2nd ed.

Publisher: Bloomsbury Academic 97

ISBN-13: 979-8765104620

Year: 2024

Or Equivalent: No

2. **Author:** Michael Tierno

Title: Semiotics for Screenwriters: Break Down Your Favorite Movies Then Write Your Own

Publisher: Bloomsbury Academic

ISBN-13: 978-1501390999

Year: 2024

Or Equivalent: No

Minimum Qualification

1. Film and Media Studies
Condition

2. Media Production
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: FILM

Course Division: Fine Arts, Communication and Humanities

Course Number: 128

Full Course Title: Television Production

Short Title: Television Production

TOP Code: 060420 - Television (including combined TV/Film/Video)

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status B - Transferable to CSU only.

Effective Term: Fall 2020

Board of Trustees Approval Date:
2019-08-20

Course Description

This course is a study of the production principles and procedures common to multi-camera television and new media productions from conceptualization to completed project. The emphasis is on scripting, planning, directing, editing, and other skills unique to audio-visual media. Budgeting, cost analysis, legal issues, research, and other production situations will also be examined.

Course Standards

Lecture Hours:
36.000
Activity Hours:
0.000
Lab Hours:
54.000
Outside-of-Class Hours:
72.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
36.000
Activity Hours:
0.000
Lab Hours:
54.000
Outside-of-Class Hours:
72.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
2.000
Activity Units:

Lab Units:
1.000
Min/Max Units:
3.000
Total Hours:
90.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Elements of Television Production

   studio
   multi-camera
   single camera
   location shooting

   Approximate Time In Hours
   16.00

2. Lecture

   Outline
   Script Writing
   A. generating ideas
   B. researching subjects
   C. copyright and clearances

Approximate Time In Hours
10.00

3. Lecture

   Outline
   TV lighting equipment techniques; location and studio production

   Approximate Time In Hours
   10.00

4. Lab

   Outline
   Designing sets and graphics

   Approximate Time In Hours
   2.00

5. Lab

   Outline
   Audio techniques
   A. microphones: wired, wireless, pick up patterns
   B. location recording; field mixing
   C. single camera vs. multicamera audio
   D. post sound considerations

   Approximate Time In Hours
   12.00

6. Lab

   Outline
   Working with Talent
   A. production personnel (crew)
   B. professional and nonprofessional actors
   C. studio vs. location considerations

   Approximate Time In Hours
   10.00

7. Lab

   Outline
   Producing and Directing

   multiple and single camera programs
   postproduction editing
   distribution outlets and opportunities
   project screenings and critiques

   Approximate Time In Hours
   30.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Demonstrate professional techniques when working with performers and crew in television productions.
2. Produce single and multiple-camera video productions.
3. Identify and compare legal issues related to copyright, music, and image clearance.
4. Create production treatments and shot lists.
5. Demonstrate standardized techniques to solve lighting problems.
6. Demonstrate proper techniques for designing sets and graphics for television production.
7. Demonstrate the operation of television studio equipment, such as camera, switcher, character generator, audio mixer, and computer hardware/software.

Student Learning Outcomes

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

1. At the end of this course, students will be able to demonstrate basic studio camera operating techniques including pan, tilt, dolly, pedestal, and zoom.

2. At the end of this course, students will be able to demonstrate basic video editing techniques including shot selection, continuity, transitions, and synchronization of audio/video, to produce a coherent television program.

3. At the end of this course, students will be able to plan and produce a multiple camera interview style television broadcast and a multiple camera sitcom.

Methods of Instruction

- Demonstration

  Instructor is expected to demonstrate techniques such as camera moves, using the control board, and lighting principles in class.

- Group Activities

  Production, as well as some of the pre and post-production, activities are collaborative. Students cannot produce shows by themselves.

- Guest Speakers

  Guest speakers versed in single and/or multi camera, television production are welcomed to contribute to instruction.

- Laboratory

Labs will be utilized for students to practice strategies, techniques, and theories discussed during the lecture.

- Lecture

  Instructors are expected to lecture on the theories, practices, and techniques of multi-camera television production to be learned.

- Multimedia presentations

  Students must screen all of the work created from this course in class for feedback, critiques, and grading.

Methods of Evaluation

- Substantial writing assignments
- Skills demonstrations

Assignment Examples

Reading Assignments:
Reading assignments could include chapters on camera operation, lighting, sound, and shot composition to build students' technical foundations. Students could also analyze TV scripts, storyboards, show bibles, and production schedules to understand how creative ideas are developed and translated into finished programming. Additional readings might explore directing techniques, editing principles, studio workflows, and case studies of professional television productions to connect classroom concepts with practices common in the industry.

Writing Assignments:
Writing assignments may include developing a short TV script, writing a scene breakdown, constructing a show bible, and preparing a storyboard or shot list to translate creative ideas into production plans. Students could create production documents such as call sheets, shooting schedules, and camera scripts to develop practical skills in organizing and executing a television project. Additional assignments might include writing a director's treatment, analyzing a TV program's visual storytelling techniques, and preparing a reflection evaluating the strengths and challenges of a completed production.

Outside-of-Class Assignments:
Watching and analyzing a television program, writing a short script or storyboard, researching a TV production technique, or filming and editing a brief video project. Students may also be asked to attend or observe a live production and write a reflection on the production process.

Some assignments require critical thinking:
Students must produce a short multi-camera sitcom, a short multi-camera talk show, and a short single camera web-series.

Course Materials

1. **Author:** James C. Foust, Edward J. Fink, Phil Beskid, José A. Cardenas, Robert Gordon Jr., and James B. Lohrey

   Title: Video Production: Disciplines and Techniques

   Publisher: Routledge

   Year: 2024

   Or Equivalent: No

2. **Author:** Andrew Hicks Utterback

   Title: Studio Television Production and Directing: Concepts, Equipment, and Procedures, 3rd ed.

   Publisher: Routledge

   ISBN-13: 978-0-367-19922-7

   Year: 2023

   Or Equivalent: No

3. **Author:** Jim Owens

   Title: Television Production, 18th ed.

   Publisher: Routledge

   ISBN-13: 978-1-032-64098-3

   Year: 2025

   Or Equivalent: No

1. **Other:**
   SD or Compact Flash cards, leather work gloves, paper tape, gaffe tape, and 1TB hard drive or external storage.

Minimum Qualification

1. Film and Media Studies
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: FILM

Course Division: Fine Arts, Communication and Humanities

Course Number: 236

Full Course Title: Editing

Short Title: Editing

TOP Code: 061220 - Film Production

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status B - Transferable to CSU only.

Effective Term: Fall 2020

Board of Trustees Approval Date:
2019-08-20

Course Description

This is an intermediate-level course that teaches picture and sound editing skills. Advanced editing concepts such as pace, rhythm, and tempo will be explored through screenings, lectures, and studentmade projects. Special attention will be paid to the role of digital technologies in film/video post production.

Course Standards

Lecture Hours:
36.000
Activity Hours:
0.000
Lab Hours:
54.000
Outside-of-Class Hours:
72.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
36.000
Activity Hours:
0.000
Lab Hours:
54.000
Outside-of-Class Hours:
72.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
2.000
Activity Units:

Lab Units:
1.000
Min/Max Units:
3.000
Total Hours:
90.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Editing Terminology and Definitions

   Approximate Time In Hours
   9.00

2. Lecture

   Outline
   Non-linear Systems and Software

   Approximate Time In Hours
   12.00

3. Lecture

   Outline
   Continuity and the Classical Hollywood Model

   editing the master scene

Approximate Time In Hours
15.00

4. Lab

   Outline
   Alternative Editing Strategies

   nonnarrative editing approaches
   montage

   Approximate Time In Hours
   9.00

5. Lab

   Outline
   Advanced Editing Concepts

   pace
   rhythm
   building tension to increase audience interest

   Approximate Time In Hours
   15.00

6. Lab

   Outline
   Editing Soundtracks and Sound Design

   Approximate Time In Hours
   15.00

7. Lab

   Outline
   Screening and Critiques

   professional
   student projects

   Approximate Time In Hours
   15.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Operate basic nonlinear digital video editing systems and software.
2. Demonstrate the ability to edit both fictional and non-fictional material in keeping with classical standards of continuity editing.

3. Demonstrate the ability to edit nontraditional material organized around structural models that differ from traditional Hollywood methods.
4. Design and edit a variety of soundtracks, including music, sound effects, and voice-overs to accompany the picture track.
5. Utilize a variety of editing styles, including montage and master scene technique.
6. Evaluate and critique a given scene for different approaches to editing.

Student Learning Outcomes

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

1. SLO #1 Unrelated Shots - At the end of this course, students will be able to log, assemble, and edit footage that demonstrates the principle of putting unrelated shots together to create a new meaning.

2. SLO #2 Invisible Style of Editing - At the end of this course, students will be able to demonstrate how to edit a scene that employs the principles of the invisible style of editing.

3. SLO #3 Advanced Editing Software - At the end of this course, students will be able to demonstrate how to import, edit, export picture, and prepare a short film for sound design utilizing advanced editing software such as Adobe Premiere Pro, Davinci Resolve, and/or Avid.

Methods of Instruction

- Demonstration

  Instructor is expected to demonstrate editing technique and practices in class.
- Discussion

  Students are encouraged to discuss editing techniques and theories in class. The discussions should be facilitated by the instructor with the desired outcome being to understand the artistic and practical efficacy of editing. These discussions should be steeped in history and the current state of editing in, but not limited to, the film and television industries.
- Guest Speakers

  Guest speakers who are verse in editing techniques are welcomed.
- Laboratory

  Students are expected practice editing techniques and theories in the lab.
- Lecture

  The instructor is expected to lecture on the history, practices - both historic and modern, and theories of editing while demonstrating those practices.
- Multimedia presentations

  Students must share their work with classmates and the instructor in class for feedback,

critiques, and grading reasons.

Methods of Evaluation

- Skills demonstrations

Assignment Examples

Reading Assignments:
Possible reading assignments may include chapters/articles on film editing theory, visual storytelling, continuity and montage, pacing, sound editing, and the history of cinema editing, along with articles or interviews with professional editors. Students might also read analyses of specific films to see how editing choices shape emotion and narrative.

Writing Assignments:
Assignments could include editing analyses, scene breakdowns, production journals, and short critical responses that examine how editing shapes story, pacing, character, and emotion. Students might also write project rationales or post-production reflections explaining their creative and technical choices and evaluating how those choices affect the final cut.

Outside-of-Class Assignments:
Editing short scenes, creating montages, practicing continuity editing, recreating a film sequence, or producing a short film using original/provided footage. Students may also be asked to analyze and critique their own edits or those of classmates.

Some assignments require critical thinking:
Given picture and sound tracks shot double-system (picture and sound are on separate mediums), synchronize sound to picture using nonlinear editing system.

After screening an edited version of a given dialog scene between two or more actors, take the unedited footage of the same scene and reedit the scene with the objective of shifting the focus of the scene to a different character.

Course Materials

1. **Author:** John Rosenberg
   Title: Editing for the Screen
   Publisher: Routledge
   ISBN-13: 9781032064987
   Year: 2025
   Or Equivalent: No
2. **Author:** Karen Pearlman
   Title: Cutting Rhythms: Creative Film Editing

Publisher: Routledge

ISBN-13: 9781041024088

Year: 2025

Or Equivalent: No

Minimum Qualification

1. Film and Media Studies
Condition

2. Media Production
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: PSYC

Course Division: Social Sciences

Course Number: 107

Full Course Title: Physiological Psychology

Short Title: Physiological Psychology

TOP Code: 200100 - Psychology, General

SAM Code: E - Non-Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Spring 2024

Board of Trustees Approval Date:
2023-10-17

Course Description

This course focuses on physiological factors in human development, behavior, and experience. Fundamental topics include consciousness, language, emotion, memory, and sensation/perception. Clinical topics include Sexual Disorders, Bipolar Disorder, Schizophrenia, Post- Traumatic Stress Disorder, Autism, Alzheimer's disease, and traumatic brain injury. Studies of both humans and other animals are evaluated and organized by scientific and clinical standards.

Course Standards

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Requisites

1. Prerequisite
   Subject PSYC - Psychology
   Requisite Course PSYC C1000 - Introduction to Psychology (Active)0.000 - 0.000
   Condition or
2. Prerequisite
   Subject PSYC - Psychology
   Requisite Course PSYC C1000H - Introduction to Psychology - Honors (Active)0.000 - 0.000

Course Content

1. Lecture
   Outline
   Historical Roots of Physiological PsychologyA. Philosophy 1. Epistemology 2. The Mind/Body Problem 3. Ethics in ResearchB. Evolution and Genetics
   Approximate Time In Hours
   3.00

2. Lecture

   Outline

   Nervous System Cells: Structures and FunctionsA. Neural Structure 1. Dendrite, Soma, Axon, Terminal Button 2. Membrane, Myelin Sheathing, Protein ChannelB. Neural Function 1. Resting, Graded, and Action Potentials 2. Saltatory Conduction and NeurotransmissionC. Glial Cells in the CNS and PNS

   Approximate Time In Hours

   4.00

3. Lecture

   Outline

   Pharmacology of Psychoactive DrugsA. Agonistic and Antagonistic Effects, AffinityB. Addiction and Withdrawal

   Approximate Time In Hours

   3.00

4. Lecture

   Outline

   NeuroanatomyA. Central Nervous System Structures and Functions 1. Hindbrain (Myencephalon and Mesencephalon) 2. Midbrain (Metencephalon) 3. Forebrain (Diencephalon and Telencephalon)B. Protective Structures of the Central Nervous System 1. Ventricles 2. Meninges 3. Cerebrospinal Fluid 4. Blood/Brain BarrierC. Peripheral Nervous System Structures and Functions 1. Somatic Branch 2. Autonomic BranchD. Directional Nomenclature

   Approximate Time In Hours

   6.00

5. Lecture

   Outline

   VisionA. Psychophysics of LightB. Neuroanatomy of Visual Pathways 1. Straight Line 2. LateralC. Cortical Analysis of Visual Information 1. Dorsal Stream 2. Ventral StreamD. Aspects of Visual Experience 1. Form 2. Color 3. Movement 4. Location 5. Identity

   Approximate Time In Hours

   5.00

6. Lecture

   Outline

   Nonvisual Sensory SystemsA. AuditionB. GustationC. OlfactionD. Somatosensation

   Approximate Time In Hours

   2.00

7. Lecture

   Outline

   Control of MovementA. CNS Structures and Functions 1. Primary Motor Cortex 2. Basal

Ganglia 3. Cerebellum 4. PonsB. PNS Structure and Functions 1. Ventral Spinal Roots 2. Neuromuscular Junctions 3. Acetylcholine

Approximate Time In Hours
2.00

8. Lecture

Outline
Sleep and WakefulnessA. Circadian Rhythms and ZeitgebersB. Central Nervous System Structures and Functions: Results from Cerveau Isole and Encephalo Isole StudiesC. Theories of Sleep 1. Evolutionary 2. RestorationalD. Theories of Dreaming 1. Classical Freudian Theory 2. Modern Physiological TheoryE. Sleep Disorders 1. Insomnia: Onset, Fitful, and Early Termination 2. Narcolepsy 3. REM Behavior Disorder 4. Apnea

Approximate Time In Hours
3.00

9. Lecture

Outline
Reproductive BehaviorA. Sexual Identity Versus OrientationB. Development of Sexual Dimorphism 1. Prenatal (Organizational) and Postpubescent (Activational) Hormonal Effects 2. Brain, Internal Organs, and GenitaliaC. Exceptional Cases of Human Sexuality 1. Congenital Adrenal Hyperplasia 2. Androgen Insensitivity Syndrome 3. 5-Alpha Reductace Insufficiency

Approximate Time In Hours
4.00

10. Lecture

Outline
EmotionsA. Aspects of Emotions 1. Phenomenology 2. Behavior: Aggression, Stress, and Fear 3. Physiology 4. Facial ExpressionsB. Theories of Emotional Phenomenology and Physiology

Approximate Time In Hours
3.00

11. Lecture

Outline
Ingestive BehaviorA. Physiological Regulatory Systems: Fluids and ThirstB. Neural and Hormonal Control of Eating 1. Hypothalamic Nuclei: Lateral, Ventromedial, and Paraventricular 2. Pancreatic Hormones: Insulin and Glucagon

Approximate Time In Hours
4.00

12. Lecture

Outline
Learning and MemoryA. Types of Learning and MemoryB. Synaptic PlasticityC. Long-Term

Potentiation and Depotentiation

Approximate Time In Hours
2.00

13. Lecture

    Outline
    Lateralization and LanguageA. Hemispheric SpecializationB. Language Production and ComprehensionC. Comparing Data from Human and Infrahuman StudiesD. Brain Structures and Functions in Language 1. Broca's Area 2. Wernicke's Area 3. Arcuate FasciculusE. Language Disorders 1. Broca's Aphasia 2. Wernicke's Aphasia 3. Conduction Aphasia

    Approximate Time In Hours
    4.00

14. Lecture

    Outline
    Neurological DisordersA. Tumors and TraumaB. Cerebrovascular AccidentsC. Pervasive Developmental DisordersD. DementiasE. Infectious Diseases

    Approximate Time In Hours
    5.00

15. Lecture

    Outline
    Mental DisordersA. Psychotic DisordersB. Mood DisordersC. Anxiety DisordersD. Sexual Disorders

    Approximate Time In Hours
    4.00

General Education/Transfer

Local GE/Graduation Requirements:
- 5 - Natural Sciences

Cal-GETC:
- 5B: Biological Sciences

Transfer and Articulation:
- **C-ID:** PSY 150

UC TCA:
- UC-S Physical and Biological Sciences

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Evaluate the historical roots of physiological psychology, including topics from philosophy, evolution, and genetics.

2. Lecture

   Categorize the structures and functions of nervous system cells.

3. Lecture

   Analyze the relevant factors in the pharmacology of psychoactive drugs.

4. Lecture

   Identify and distinguish basic neuroanatomical structures and concepts.

5. Lecture

   Organize and explain the psychophysical, physiological, and phenomenological details pertaining to vision.

6. Lecture

   Recognize and describe the most basic details of at least one nonvisual sensory system.

7. Lecture

   Recognize and evaluate the nervous system structures and neurotransmitters most relevant to the control of movement.

8. Lecture

   Distinguish and analyze sleep and wakefulness, theories of sleep and dreaming, and sleep disorders.

9. Lecture

   Analyze the social, neural, and hormonal factors relevant to reproductive behavior.

10. Lecture

    Distinguish and assess the phenomenological, behavioral, physiological, and social factors relevant to emotions such as fear and aggression.

11. Lecture

    Contrast and explain the specific environmental, neural, and hormonal factors relevant to hunger and thirst.

12. Lecture

    Explain and analyze learning and memory in terms of the neural mechanisms of synaptic plasticity.

13. Lecture

    Evaluate the concepts and data relating to cerebral lateralization, especially as they are applied to language and its disorders.

14. Lecture

    Differentiate between the symptoms and pathophysiologies of brain tumors, dementia, cerebrovascular accidents, pervasive developmental disorders, and infectious disease disorders.

15. Lecture

    Differentiate and describe the symptoms and pathophysiologies of psychotic, mood, sexual, and anxiety disorders.

Student Learning Outcomes

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

1. Explain and evaluate various types of data relevant to the biological basis of behavior (e.g., experimental versus non-experimental, human versus infrahuman, basic versus applied).

2. Identify and explain basic nervous system structures (e.g., neural and glial cells; brain stem and forebrain; meninges and blood-brain barrier) and functions (e.g., resting and action potentials; excitatory and inhibitory postsynaptic potentials; sensory transduction; agonistic and antagonistic drug effects).

3. Apply fundamental psycho-psychological principles in their efforts to understand everyday life experiences (e.g., weight control, sexual behavior, insomnia; coping with cognitive decline).

Methods of Instruction

- Discussion

  Critical thinking discussion questions are incorporated in-class curriculum to stimulate conversation, retain lecture/reading content, and ensure students are grasping material learned.

- Group Activities

  Group presentations are integrated into the class as a way for students to work collectively and to stimulate different perspectives on a topic.

- Lecture

  Lectures can present large amounts of information that can be utilized for reading assignments, small group activities, and discussion. Furthermore, lectures allow the instructor maximum control of the learning experience and encourage listening from students.

Methods of Evaluation

- Substantial writing assignments
- Skills demonstrations
- Exams/Quizzes

Assignment Examples

Reading Assignments:
Community college psychology reading assignments typically ask students to read textbook chapters, short articles, or peer-reviewed studies and complete a writing or reflection task.

Common Types of Reading Assignments:

1. Reading Reflection Logs (PROPS

2. Reading Guides and Pre-Class Quizzes

3. Journal Article Summaries

4. Application and Media Analysis

Writing Assignments:
Individual cones and rods work essentially the same way in the retina. In a one- page paper, explain how it is nonetheless true that cones, not rods, contribute to color vision.

Outside-of-Class Assignments:
Community college psychology assignments outside of class typically include practical activities, journal entries, and small research tasks.

Common Out-of-Class Assignments

1. Behavior Modification Project: You change one of your own habits for two weeks using operant conditioning principles and write a short report.

2. Psychology in the Media: You watch a movie or TV show, spot a psychological disorder or concept, and explain how accurately or inaccurately it is portrayed.

3. Naturalistic Observation: You go to a public place like a coffee shop or park, watch people for 30 minutes without bothering them, and log social behaviors or body language.

4. Journal or Reflection Papers: You read a short article about stress, memory, or development and write a one-page response on how it applies to your own life.

5. Mini Research or Data Collection: You ask five friends or family members a short survey question about sleep or memory, then make a simple chart of the results.

Some assignments require critical thinking:
In a one- to two-page paper, distinguish between monism and dualism in the context of physiological psychology, and then explain why only dualism is hopelessly saddled with the mind/body problem.

In a two- to three-page essay, compare and evaluate the Freudian and the Activation-Synthesis theories on the function of dreaming. From the viewpoint of scientific psychology, the latter is considered superior; state whether you agree with this assessment and explain your reasoning.

Course Materials

1. **Author:** Garrett and Hough
   Title: Brain & Behavior An Introduction to Behavioral Neuroscience
   Edition: 7th
   Publisher: Sa
   ISBN-13: 9781071924662
   Year: 2026
   Or Equivalent: No
2. **Author:** James W. Kalat
   Title: Biological Psychology
   Edition: 14th
   Publisher: Wadsworth Cengage
   ISBN-13: 9780357798201
   Year: 2024
   Or Equivalent: No
3. **Author:** John P.J. Pinel
   Title: Biopsychology
   Edition: 11th
   Publisher: Pearson
   ISBN-13: 9780137588596
   Year: 2021
   Or Equivalent: No

Minimum Qualification

1. Psychology
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: PSYC

Course Division: Social Sciences

Course Number: 108

Full Course Title: Social Psychology

Short Title: Social Psychology

TOP Code: 200100 - Psychology, General

SAM Code: E - Non-Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Spring 2024

Board of Trustees Approval Date:
2023-10-17

Course Description

This course focuses on the scientific study of the psychological processes and interpersonal interactions in and between groups. The emphasis is on individual behavior rather than on the group as a unit. Topics include social cognition; social perception; attitudes; prejudice and discrimination; social and group influence; aggression and prosocial behavior; interpersonal attraction and intimate relationships; and gender and culture.

Course Standards

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Course Content

1. Lecture

   Outline
   Introduction to the Field of Social PsychologyA. DefinitionsB. Historical and Contemporary Perspectives on Social PsychologyC. Considerations of Gender and Culture

   Approximate Time In Hours
   3.00

2. Lecture

   Outline
   Research Methods in Social PsychologyA. The Scientific MethodB. Correlational ResearchC. Experimental ResearchD. Other Research Methods

   Approximate Time In Hours
   3.00

3. Lecture

   Outline
   Social CognitionA. SchemasB. HeuristicsC. Errors in Social CognitionD. Affect and Cognition

Approximate Time In Hours
4.50

4. Lecture

   Outline
   Social PerceptionA. AttributionB. Impression Formation and Impression Management

   Approximate Time In Hours
   4.50

5. Lecture

   Outline
   The SelfA. Self-PresentationB. Self-KnowledgeC. Self-EsteemD. Social Comparison

   Approximate Time In Hours
   3.00

6. Lecture

   Outline
   AttitudesA. Attitudinal ComponentsB. Attitude FormationC. The Relationship Between Attitudes and BehaviorD. PersuasionE. Cognitive Dissonance

   Approximate Time In Hours
   6.00

7. Lecture

   Outline
   Prejudice and DiscriminationA. The Nature and Origins of Stereotyping, Prejudice, and DiscriminationB. Countering the Effects of Stereotyping, Prejudice, and Discrimination

   Approximate Time In Hours
   4.50

8. Lecture

   Outline
   Social InfluenceA. ConformityB. ComplianceC. Obedience

   Approximate Time In Hours
   4.50

9. Lecture

   Outline
   Group InfluenceA. The Nature of GroupsB. Social FacilitationC. Social LoafingD. DeindividuationE. Group Polarization

   Approximate Time In Hours
   4.50

10. Lecture

    Outline
    AggressionA. The Nature of AggressionB. The Causes of AggressionC. Prevention and

Control of Aggression

Approximate Time In Hours
4.50

11. Lecture

Outline
Interpersonal Attraction and Intimate RelationshipsA. The Determinants of AttractionB. Intimate Relationships 1. Family Relationships 2. Friendships 3. Romantic Relationships 4. Sexual Relationships

Approximate Time In Hours
4.50

12. Lecture

Outline
Prosocial BehaviorA. Motives for Helping BehaviorB. External and Internal Influences on Helping BehaviorC. Bystander EffectD. Increasing Prosocial Behavior

Approximate Time In Hours
4.50

13. Lecture

Outline
Applied Social PsychologyA. OverviewB. Social Psychology and the Legal SystemC. Social Psychology and HealthD. Social Psychology and Work

Approximate Time In Hours
3.00

General Education/Transfer

Local GE/Graduation Requirements:
- 4 - Social and Behavioral Sciences

Cal-GETC:
- 4: Social and Behavioral Sciences

UC TCA:
- UC-B Social and Behavioral Sciences

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Differentiate among psychology, social psychology, and sociology.

2. Lecture

   Examine and discuss historical and contemporary perspectives on social psychology.

3. Lecture

Describe research methods used in social psychology, with an emphasis on examining how the scientific method is used in social psychology.

4. Lecture

   Identify, describe, and evaluate basic concepts and ideas in social cognition, including schemas, heuristics, and the relationship between affect and cognition.

5. Lecture

   Identify, describe, and evaluate basic concepts and ideas in social perception, including attribution, impression formation, and nonverbal communication.

6. Lecture

   Examine social psychological research on the self and discuss concepts related to the self such as self-esteem, self-presentation, and social comparison.

7. Lecture

   Discuss the components and formation of attitudes and apply this knowledge to examine important attitudinal concepts such as the relationship between attitudes and behavior, persuasion, and cognitive dissonance.

8. Lecture

   Describe and evaluate social psychological research on stereotyping, prejudice, and discrimination.

9. Lecture

   Differentiate between the basic types of social influence - conformity, compliance, and obedience - and discuss and assess social psychological research in these three areas.

10. Lecture

    Discuss the concept of "group," describe the basic types of group influence (e.g., social loafing, deindividuation, groupthink), and relate these types of group influence to your own experiences.

11. Lecture

    Appraise social psychological research on the nature, causes, and control of aggression.

12. Lecture

    Assess social psychological research on interpersonal attraction and intimate relationships and relate these findings to your own experiences with other people.

13. Lecture

    Appraise social psychological research on prosocial behavior and formulate ideas on how this research could be applied to increasing prosocial behavior in our society.

14. Lecture

    Describe how social psychological principles can be applied to such areas as law, health, and work.

15. Lecture

    Explain how knowledge of gender/sex and cultural differences and similarities can provide a broader understanding of basic social psychological concepts.

Student Learning Outcomes

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

1. explain and evaluate historical and contemporary perspectives on social psychology.

2. explain, differentiate, and critique the major theoretical perspectives and topics in social psychology (e.g., attribution, conformity, deindividuation, aggression).

3.
apply fundamental social psychological principles in their efforts to understand everyday life experiences (individual/group differences; attitude, belief, and value formation; interpersonal interactions).

Methods of Instruction

- Discussion

  Class discussions will be part of the instruction to engage students in critical thinking as it relates to social issues in social psychology.

- Group Activities

  Group activities will be part of the instruction to engage students in group critical thinking topics as it relates to social issues in social psychology.

- Internet Presentation/Resources

  Search engines searching social psychology topics/research will be used.

- Lecture

  Lecture will vary in different teaching formats.

- Multimedia presentations

  Videos as it relates to social psychology will be used as part of instruction.

Methods of Evaluation

- Substantial writing assignments
- Exams/Quizzes

Assignment Examples

Reading Assignments:
Community college psychology reading assignments typically ask students to read textbook chapters, short articles, or peer-reviewed studies and complete a writing or reflection task.

Common Types of Reading Assignments:

1. Reading Reflection Logs (PROPS

2. Reading Guides and Pre-Class Quizzes

3. Journal Article Summaries

4. Application and Media Analysis

Writing Assignments:
Think of a person who has persuaded you. This can be a person in your daily life who persuaded you; a person who has sold you a product or idea; a politician; or another example of your choice. Analyze this instance of persuasion in terms of the four elements discussed in class and in your text (Who? What? By what means? To whom?). Each element should be described in a minimum of one paragraph. Finally, answer this question: Which element contributed most to persuading you? Explain why this element contributed most. Your answer should be at least one paragraph in length.

Outside-of-Class Assignments:
Community college psychology assignments outside of class typically include practical activities, journal entries, and small research tasks.

Common Out-of-Class Assignments

1. Behavior Modification Project: You change one of your own habits for two weeks using operant conditioning principles and write a short report.

2. Psychology in the Media: You watch a movie or TV show, spot a psychological disorder or concept, and explain how accurately or inaccurately it is portrayed.

3. Naturalistic Observation: You go to a public place like a coffee shop or park, watch people for 30 minutes without bothering them, and log social behaviors or body language.

4. Journal or Reflection Papers: You read a short article about stress, memory, or development and write a one-page response on how it applies to your own life.

5. Mini Research or Data Collection: You ask five friends or family members a short survey question about sleep or memory, then make a simple chart of the results.

Some assignments require critical thinking:
This project requires you to break a group/social norm several times. Observe and record your own reactions as well as the reactions of others. In a two- to three-page typed paper, identify the norm which was broken, describe the reactions you observed, and analyze and explain all reactions in relation to the social psychological research on conformity. Finally, describe and evaluate the research methodology used.

We have discussed several different theorists' views on love and the types of love. In a two-page paper, develop your own classification system of the different types of love. Identify and describe each type of love. Compare each of your types of love to a type described in lecture and/or the text.

Course Materials

1. **Author:** Aronson, Wilson, Sommers, Page-Gould and Lewis
   Title: Social Psychology
   Edition: 11th
   Publisher: Pearson
   ISBN-13: 9780137633647
   Year: 2022
   Or Equivalent: No
2. **Author:** Nyla R. Branscombe, Robert A. Baron
   Title: Social Psychology
   Edition: 14th
   Publisher: Pearson
   ISBN-13: 9780137533534
   Year: 2021
   Or Equivalent: No
3. **Author:** David Myers and Jean Twenge
   Title: Exploring Social Psychology
   Edition: 9th
   Publisher: McGraw Hill
   ISBN-13: 9781260254112
   Year: 2021
   Or Equivalent: No

Minimum Qualification

1. Psychology
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: FILM

Course Division: Fine Arts, Communication and Humanities

Course Number: 117

Full Course Title: Screenwriting I

Short Title: Screenwriting I

TOP Code: 061220 - Film Production

SAM Code: D - Possibly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status B - Transferable to CSU only.

Effective Term: Fall 2026

Board of Trustees Approval Date:
2026-06-15

Course Description

A course that targets the analysis, examination, and writing of scripts focusing on film and television writing. The creative process from the proposal of a script idea to its completed shooting form will be discussed, including concept, characterization, and format, with an emphasis on structure.

Course Standards

Lecture Hours:
54.000
Activity Hours:
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:

Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000

Total Hours:
54.000

Grading Method:
Letter grade only

Requisites

1. Other

   Non Course Requirements
   Prerequisite: Eligibility for college-level composition (ENGL C1000, ENGL C1000E or ENGL C1000H).

Course Content

1. Lecture

   Outline
   Screenplay formatting and structure.

   Approximate Time In Hours
   3.00

2. Lecture

   Outline
   The full outline. Finding a job in the industry.

   Approximate Time In Hours

3.00

3. Lecture

   Outline
   Comedy writing.

   Approximate Time In Hours
   3.00

4. Lecture

   Outline
   Pixar's story rules and their applicability to your script.

   Approximate Time In Hours
   3.00

5. Lecture

   Outline
   Animation storytelling.

   Approximate Time In Hours
   3.00

6. Lecture

   Outline
   Nonfiction and experimental subjects. The documentary outline.

   Approximate Time In Hours
   3.00

7. Lecture

   Outline
   The world of your story.

   Approximate Time In Hours
   3.00

8. Lecture

   Outline
   Building characters from the ground up. Character biographies.

   Approximate Time In Hours
   3.00

9. Lecture

   Outline
   Titles, loglines, and the pitch.

   Approximate Time In Hours
   3.00

10. Lecture

Outline
Andrew Stanton and Michael Arndt's story elements.

Approximate Time In Hours
3.00

11. Lecture

Outline
The act and habit of writing. Mythology and making the personal story into the universal.

Approximate Time In Hours
3.00

12. Lecture

Outline
Editing the screenplay and self-evaluation.

Approximate Time In Hours
3.00

13. Lecture

Outline
Writing character desire and the raising of stakes.

Approximate Time In Hours
3.00

14. Lecture

Outline
Writing subplots and considering character duality.

Approximate Time In Hours
3.00

15. Lecture

Outline
Screenplay case studies and script breakdowns.

Approximate Time In Hours
3.00

16. Lecture

Outline
Writing character specificity and addressing rewrites.

Approximate Time In Hours
3.00

17. Lecture

Outline
Writing integrated elements and discovering premise.

Approximate Time In Hours
3.00

18. Lecture

    Outline
    Writing character spine and character relationships.

    Approximate Time In Hours
    3.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Exhibit foundational knowledge of and skills in film production (screenwriting).

2. Lecture

   Apply basic knowledge of and skills in film analysis and criticism.

3. Lecture

   Practice professional values and behaviors of the field (deadline adherence, effective communication, collaboration, etc.).

Student Learning Outcomes

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

1. Demonstrate technical proficiency in the writing of short screenplays

2. Create screenplays with originality and aesthetic depth

3. Analyze and critique screenplays

4. Apply ethical principles in the production and analysis of screenplays

Methods of Instruction

- Demonstration
- Discussion
- Group Activities
- Guest Speakers
- Internet Presentation/Resources
- Lecture

- Multimedia presentations

Methods of Evaluation

- Substantial writing assignments
- Skills demonstrations
- Exams/Quizzes

Assignment Examples

Reading Assignments:
Write multiple drafts of a short screenplay with no dialogue that includes a conflict between two characters and is a complete, self-contained story (2-3 pages).
Write multiple drafts of a short screenplay with dialogue that includes dialogue and is a complete, self-contained story (5-6 pages).
Write multiple drafts of a short screenplay that follows a character's full emotional arc through the film's plot and theme and is a complete, self-contained story (7-10 pages).

Writing Assignments:
Watch a film currently in theaters and complete a 7-10 page analysis of its story structure for the class. Outline the film's hook, inciting incident, central question, answer to the central question, first big step forward, midpoint twist, achievement of the plot goal, low point, and conclusion.

Outside-of-Class Assignments:
Possible outside-of-class assignments can include but are not limited to:

Film Analysis/Beat Outline: Watch a film, break it down into a beat sheet including an analysis of the film's three-act structure. Identify the film's hook, inciting incident, break into act two, midpoint, false ending, low point, and conclusion.

Scene Transcription: Transcribe a short scene from a film/TV show to study pacing and subtext.

Character Bio: Write a detailed backstory and motivations for an original character(s).

Script Coverage Assignment: Read a fellow student's script and write professional-style feedback/ coverage.

Adaptation Exercise: Adapt a short story or personal anecdote into a scene.

Logline & Pitch: Develop loglines and a (verbal) pitch for an original idea.

Collaborative Screenwriting: Co-write a scene/entire short script with a classmate. Focus on process and communication.

Some assignments require critical thinking:
In 7-10 pages, analyze a critically acclaimed film for the class. Outline the film's hook, inciting incident, central question, answer to the central question, first big step forward, midpoint twist, achievement of the plot goal, low point, and conclusion. Answer in detail why it appeals to audiences and critics alike.

Course Materials

1. Author: Austin Bunn
   Title: Short Film Screenwriting: A Craft Guide and Anthology
   Publisher: Bloomsbury Academic
   Year: 2024
   Or Equivalent: No
2. Author: Richard Walter
   Title: Essentials of Screenwriting
   Publisher: Penguin Publishing Group
   Year: 2010
   Rationale for older textbook:
   Still a core text regarding the writing of screenplays.
   Or Equivalent: No
3. Author: David Trottier
   Title: Screenwriter's Bible
   Publisher: Silman-James Pr
   Year: 2019
   Rationale for older textbook:
   Teaches screenplay formatting.
   Or Equivalent: No
4. Author: Blake Snyder
   Title: Save the Cat
   Publisher: Michael Wiese Productions
   Year: 2005
   Rationale for older textbook:
   Still a core text regarding the writing of screenplays.
   Or Equivalent: No

Minimum Qualification

1. Film and Media Studies
Condition

2. Media Production
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: POLI

Course Division: Social Sciences

Course Number: 102

Full Course Title: Introduction to Comparative Politics

Short Title: Intro to Comparative Politics

TOP Code: 220700 - Political Science

SAM Code: E - Non-Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status A - Transferable to both UC and CSU.

Effective Term: Fall 2020

Board of Trustees Approval Date:
2020-09-08

Course Description

In this course students will analyze political systems of different countries in a comparative context. Emphasis will be placed on studying the differences and similarities of governmental systems found in developed democratic nation-states. Developing countries, regional systems, and new democracies will also be analyzed to illustrate the complex nature of creating and maintaining a functioning nation-state system.

Course Standards

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:
Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
54.000
Activity Hours:
0.000
Lab Hours:

Outside-of-Class Hours:
108.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Units:
3.000
Activity Units:

Lab Units:

Min/Max Units:
3.000
Total Hours:
54.000
Grading Method:
Letter grade only

Requisites

1. Recommended Prep - Courses

   Subject POLS - Political Science

   Requisite Course POLS C1000H - American Government and Politics - Honors (Active)0.000 - 0.000

   Condition or

2. Recommended Prep - Courses

   Subject POLS - Political Science

   Requisite Course POLS C1000 - American Government and Politics (Active)0.000 - 0.000

   Condition or

Course Content

1. Lecture

   Outline
   Comparative Politics
   A. Politics in Global Relations

B. Comparative Tools and Methods
C. Defining of Basic Terms

Approximate Time In Hours
2.00

2. Lecture

Outline
Survey of Comparative Theory
A. Classic Approach: Aristotle's Typology
B. Democratic Political Culture and Political Action
C. Grand and Mid-Range Theories
D. Theory Regarding Regime Stability and Transitions

Approximate Time In Hours
6.00

3. Lecture

Outline
Basics of Constitutional Arrangements in a Democratic Government
A. Types of Institutional Structures Necessary for Governmental Functions
B. Procedural and Substantive Requirements of Democracy

Approximate Time In Hours
4.00

4. Lecture

Outline
Current Governmental System of Great Britain: Geopolitical, Cultural, and Historical Antecedents
A. Compare to the United States
B. Role and Impact of Political Parties and Interest Groups on the Political Process

Approximate Time In Hours
6.00

5. Lecture

Outline
Current Governmental System of France: Geopolitical, Cultural, and Historical Antecedents
A. Parliamentary and Presidential Models
B. Citizen Participation
C. Policy Making Progress

Approximate Time In Hours
6.00

6. Lecture

Outline
Current Governmental System of the Federal Republic of Germany: Geopolitical, Cultural, and

Historical Antecedents
A. Advantages and Disadvantages of Unitary Versus Federal Systems
B. Impact of Different Electoral Systems on Party Politics

Approximate Time In Hours
6.00

7. Lecture

Outline
Current Governmental System of Russia: Geopolitical, Cultural, and Historical Antecedents — Problems in Adopting Democratic Forms of Government
A. Political Development in the Post-Soviet Period
B. Current Judicial Development and Rule of Law

Approximate Time In Hours
6.00

8. Lecture

Outline
Economic and Political Forces That Push Nation States Toward More Regional and Integrative Forms of Government
A. Geopolitical and Historical Antecedents of the European Union
B. Current Institutions: Problems and Prospects for Further Integration
C. European Union as a Model for Other Attempts at Regional Integration in the Developing World

Approximate Time In Hours
7.00

9. Lecture

Outline
Current Governmental System of China: Geopolitical, Cultural, and Historical Antecedents
A. Role of Political Parties — Interest Groups and Public Opinion on the Political Process
B. Compare Problems of Non-Democratic Nation States with Problems of Developing Democracies
C. Possibility of Democratization

Approximate Time In Hours
7.00

10. Lecture

Outline
Latin America (Brazil and Mexico): Transition Towards Democracy
A. Socio-Historical Antecedents
B. Consolidation of Political Systems
C. Party Systems and Branches of Government

Approximate Time In Hours
4.00

General Education/Transfer

Local GE/Graduation Requirements:
- 4 - Social and Behavioral Sciences

Cal-GETC:
- 4: Social and Behavioral Sciences

Transfer and Articulation:
- **C-ID:** POLS 130

UC TCA:
- UC-B Social and Behavioral Sciences

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lecture

   Identify and assess the basic theory of comparative political analysis and the commonly applied methodology.

2. Lecture

   Identify and evaluate the structures and functions common to all political systems.

3. Lecture

   Analyze the geopolitical, cultural, and historical antecedents of nation-states for comparative analysis.

4. Lecture

   Evaluate cultural-political systems in developing non-democratic nation-states.

5. Lecture

   Assess procedures used in democratic political systems in the determination of policy and legislation.

6. Lecture

   Evaluate and examine the major institutions that contribute to the political process.

7. Lecture

   Describe and analyze the European Union as a model of regional integration.

8. Lecture

   Identify and evaluate current government systems.

9. Lecture

   Distinguish among regime types and their central features.

10. Lecture

    Assess the ways in which political parties, interest groups, and public opinion effect the political process.

Student Learning Outcomes

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

1. SLO #1 Political Systems: In a written essay, the students will discuss and critically analyze both differences and similarities found among different political systems as they pertain to the functions that their institutions perform.

2. SLO #2 Institutional Choices: In a written essay, students will demonstrate knowledge and analyze the differences between presidential and parliamentary systems and the impact they have on the policymaking process.

3. SLO #3 Democracy: In a written essay, students will demonstrate knowledge of and analyze the various concepts of democracy and how these differences impact the system of government.

Methods of Instruction

- Discussion

  Class can be taught through in person or remote discussion.
- Field trips
- Group Activities

  Class will often have group work/activities, such as working collaboratively on questions or activities/class competitions.
- Guest Speakers

  Guest speakers may be brought to class in order to convey specialized material.
- Lecture

  Class can be taught through traditional lecture methods, whether remote or face to face.
- Multimedia presentations

  Powerpoint or other presentation software may be used to give audio/visual presentations to students.
- Simulation

Methods of Evaluation

- Substantial writing assignments
- Exams/Quizzes

Assignment Examples

Reading Assignments:
Students will draw on assigned readings, including scholarship on what democracy is and is not, to complete a substantial analytical project (approximately 3 to 5 pages, or an instructor-approved equivalent in another format) that examines the conditions necessary for a stable democracy. Students will apply these criteria to Russia or another non-democratic or backsliding state studied in the course, assess whether the country is currently moving toward or away from those conditions, and evaluate the likelihood that a stable democracy will emerge. Students will support their conclusion with evidence and address at least one competing interpretation.

Writing Assignments:
Students will research a two-party system and a multiparty system in at least two countries studied in the course and complete a substantial analytical project (approximately 3 to 5 pages, or an instructor-approved equivalent in another format). Students will explain the advantages and disadvantages of each party system and evaluate Duverger's argument that a country's electoral system strongly shapes, and may determine, the number of political parties it has. Students will use evidence from their selected countries to assess where the argument holds and where it falls short.

Outside-of-Class Assignments:
Students will engage with a museum, exhibit, or virtual collection, such as the Chinese American Museum, and complete a reflection (approximately 2 pages, or an instructor-approved equivalent in another format) explaining how one exhibit or artifact illustrates a key course concept, such as political identity, citizenship, or the relationship between people and the state. Students will describe their observations in specific detail, apply at least two course concepts in their own words, and compare what they observed to at least one country or case study from the course. Students will close by considering what perspectives the exhibit might leave out and how that shapes the story it tells.

Some assignments require critical thinking:
Students will complete a substantial analytical project (approximately 3 to 5 pages, or an instructor-approved equivalent in another format) that assesses the argument, advanced by many political scientists, that parliamentary systems are preferable to presidential systems. Students will evaluate the reasoning behind this claim and the strongest arguments against it, using specific evidence from at least one country representing each model, such as the United Kingdom and the United States. Students will reach a supported conclusion about the conditions under which each system performs better or worse.

Course Materials

1. **Author:** O'Neil, Patrick
   Title: Essentials of Comparative Politics
   Edition: Eighth
   Publisher: W.W. Norton
   ISBN-13: 978-1-324-06205-9
   Year: 2023

Or Equivalent: No

2. **Author:** Bozonelos, Dino
   Title: Introduction to Comparative Government and Politics
   Edition: First
   Publisher: LibreTexts
   Year: 2026
   Or Equivalent: No
3. **Author:** G. Bingham Powell, Russell J. Dalton, Karre Strom
   Title: Comparative Politics Today A World View
   Edition: 12th
   Publisher: Pearson
   ISBN-13: 9780134639789
   Year: 2021
   Or Equivalent: No

Minimum Qualification

1. Political Science
Condition

Course Inactivations CCC Agenda

October 27, 2026

Subject	Course Title	Division Notified of Inactivation
PE	PE 110 – Body Conditioning and Physical Fitness	12/19/2022
PE	PE 125 – Weight Training	12/19/2022

Course Outline of Record

Course Information

Course Information

Course Discipline: BTEC

Course Division: Science, Technology, Engineering, and Mathematics (STEM)

Course Number: 95

Full Course Title: Work Experience Education

Short Title: Work Experience Education

TOP Code: 043000 - Biotechnology and Biomedical Technology

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Transfer Status B - Transferable to CSU only.

Course Description

Through a set of learning objectives established by the student, supervisor, and instructor, each student will work with and learn from professionals in the biotechnology and related life science fields. These experiences will enable students to improve job skills, analyze career opportunities and requirements, and compare them to personal abilities and career expectations.

Note: Transfer limitations apply.
Note: The total units earned for Work Experience Education may not exceed 16 units.

Course Standards

Lecture Hours:
Activity Hours:
Lab Hours:
54.000 - 216.000
Outside-of-Class Hours:
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
-
Activity Hours:
-
Lab Hours:
54.000 - 216.000
Outside-of-Class Hours:
-
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:
-
Lecture Units:
-
Activity Units:
-
Lab Units:
1.000 - 4.000
Min/Max Units:
1.000 - 4.000
Total Hours:
54.000 - 216.000
Grading Method:
Letter grade only

Requisites

1. Other

   Non Course Requirements
   Approved employment, internship, apprenticeship, research or laboratory placement, or volunteer work related to biotechnology or a related life science field. Completion of or concurrent enrollment in at least one biotechnology course.

Course Content

1. Lab

   Outline
   Credit for one unit of work experience is 54 hours.

   Approximate Time In Hours
   54.00

2. Lab

   Outline
   Credit for two units of work experience is 108 hours.

Approximate Time In Hours
108.00

3. Lab

   Outline
   Credit for three units of work experience is 162 hours.

   Approximate Time In Hours
   162.00

4. Lab

   Outline
   Credit for four units of work experience is 216 hours.

   Approximate Time In Hours
   216.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. Lab

   Analyze career opportunities in biotechnology and related life science fields and compare them to personal skills, interests and career expectations.

2. Lab

   Explain how biotechnology coursework applies to practical problems encountered in the workplace.

3. Lab

   Complete work-based projects using biotechnology knowledge, technical skills, and problem-solving strategies while undertaking new or expanded workplace responsibilities.

4. Lab

   Develop new knowledge and job skills that contribute to occupational or educational goals in biotechnology.

Student Learning Outcomes

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

1. Demonstrate effective communication and collaboration within a biotechnology or life science workplace.

2. Evaluate workplace performance and skill development in relation to individualized learning objectives and professional expectations.

3. Analyze how workplace experiences and professional networking contribute toeducational and career goals in biotechnology.

Methods of Instruction

- Laboratory

Methods of Evaluation

- Problem solving demonstrations (computational or non-computational)

If you selected "Other", please provide details.
Students will be evaluated based on achievement of individualized workplace learning objectives, employer or worksite supervisor evaluations, and faculty assessment of student progress.

Assignment Examples

Reading Assignments:
Review workplace policies, procedures, job descriptions, and career-related materials relevant to the student's work experience.

Writing Assignments:
Document progress toward individualized learning objectives and reflect on workplace experiences, professional skills, and career opportunities.

Outside-of-Class Assignments:
No additional out-of-class assignments are required. Students complete individualized learning objectives through supervised paid or unpaid work experience.

Course Materials

1. Other:
   As appropriate to the student's work experience, materials may include workplace policies, standard operating procedures, safety guidelines, technical manuals, industry publications, and career development resources.
2. Other:
   Work Experience Education learning agreements, learning objectives, work-hour documentation, and evaluation forms.

Minimum Qualification

1. Biotechnology
Condition

Course Outline of Record

Course Information

Course Information

Course Discipline: BTEC

Course Division: Science, Technology, Engineering, and Mathematics (STEM)

Course Number: 99

Full Course Title: Independent Study

Short Title: Independent Study

TOP Code: 043000 - Biotechnology and Biomedical Technology

SAM Code: C - Clearly Occupational

Is this a credit or noncredit course? D - Credit - Degree Applicable

Course Description

This course provides opportunities for advanced study in biotechnology beyond topics covered in regularly scheduled courses. Students develop and complete independent study projects in consultation with an instructor (54 total student learning hours per unit).

Note: Transfer limitations apply.

Course Standards

Lecture Hours:
18.000 - 54.000
Activity Hours:
Lab Hours:
Outside-of-Class Hours:
36.000
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:

Lecture Hours:
18.000 - 54.000
Activity Hours:
-
Lab Hours:
-
Outside-of-Class Hours:
36.000 -
Min and Max Total Regularly Scheduled Hours of instruction required for student to achieve course objectives:
-
Lecture Units:
1.000 - 3.000
Activity Units:
-
Lab Units:
0.000 - 0.000
Min/Max Units:
1.000 - 3.000
Total Hours:
18.000 - 54.000
Grading Method:
Both - Letter with Pass/No Pass Option

Requisites

1. Prerequisite
   Subject BTEC - Biotechnology
   Requisite Course BTEC 101 - Introduction to Biotechnology (Active)4.000 - 4.000
   Condition or
2. Prerequisite
   Subject BTEC - Biotechnology
   Requisite Course BTEC 150 - Techniques in Cell and Molecular Biology (Active)0.000 - 0.000
   Condition or
3. Prerequisite
   Subject BTEC - Biotechnology
   Requisite Course BTEC 200 - Quality and Regulatory Practices in Biomanufacturing (Active)3.000 - 3.000
   Condition or
4. Prerequisite

Subject BTEC - Biotechnology

Requisite Course BTEC 210 - Technical Communication for Regulated Environments (Active)0.000 - 0.000

Condition or

5. **Prerequisite**

   Subject BTEC - Biotechnology

   Requisite Course BTEC 220 - Biomanufacturing (Active)4.000 - 4.000

   Condition or

Course Content

1. **Lecture**

   Outline
   The topic of study and the types of projects to be included are to be developed through consultation between the student and the instructor (1 unit of credit).

   Approximate Time In Hours
   18.00

2. **Lecture**

   Outline
   The topic of study and the types of projects to be included are to be developed through consultation between the student and the instructor (2 units of credit).

   Approximate Time In Hours
   36.00

3. **Lecture**

   Outline
   The topic of study and the types of projects to be included are to be developed through consultation between the student and the instructor (3 units of credit).

   Approximate Time In Hours
   54.00

Course Objectives

Upon successful completion of the course, the student will demonstrate the ability to:

1. **Lecture**

   Develop research and critical thinking skills applicable to the field of biotechnology.

2. **Lecture**

   Demonstrate independent learning through the completion of an approved biotechnology project.

Student Learning Outcomes

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

1. Apply relevant biotechnology concepts and principles to an independent study project.

2. Analyze information or results and draw conclusions related to the independent study project.

Methods of Instruction

- Demonstration
- Laboratory
- Lecture

Methods of Evaluation

- Substantial writing assignments
- Problem solving demonstrations (computational or non-computational)

Assignment Examples

Reading Assignments:
Review scientific journal articles, technical reports, industry publications, and/or biotechnology protocols relevant to the approved project.

Writing Assignments:
The assignments will be determined by the instructor and student based on the nature of the topics under study.

Outside-of-Class Assignments:
Outside-of-class assignments will be developed by the instructor dependent upon the nature of the independent study project.

Some assignments require critical thinking:
The college-level critical thinking assignments will be determined by the instructor and student, based on the nature of the topics under study.

Course Materials

1. Author: -
   Title: -
   Publisher: -
   Year: 0
   Rationale for older textbook:

Required texts will be determined by the instructor and student.

Or Equivalent: No

1. **Other:**
   Other materials will be determined by the instructor and student.

Minimum Qualification

1. Biotechnology
Condition

College Curriculum Committee Roster

3-year terms

Voting Members	Member	Term	Semester Term Began	Semester Term Ends
Adjunct Faculty At Large	Victoria Martinez	2nd Term	Fall 2026	Spring 2029
BIS Faculty Member (1)	Manzoor Ahmad	1st Term	Spring 2024	Fall 2026
BIS Faculty Member (2)	Michael Vanoverbeck	2nd Term	Fall 2024 2nd term	Spring 2027
FACH Faculty Member (1)	Stefani Baez	1st Term	Fall 2024	Spring 2027
FACH Faculty Member (2)	Selene Aguirre	1st Term	Spring 2026	Fall 2028
HPS Faculty Member (1)	Arneshia Bryant- Horn	2nd Term	Fall 2026	Spring 2029
HPS Faculty Member (2)	Angela Burrell	1st term	Spring 2024	Spring 2027
STEM Faculty Member (1)	Jose Martinez	1st Term	Spring 2024	Fall 2026
STEM Faculty Member (2)	Karla Coti	1st Term	Fall 2026	Spring 2029
Social Sciences (1)	Kendahl Radcliffe	2nd Term	Fall 2026	Spring 2029
Social Sciences (2)	Richard "Gabe" Flores	1st Term	Fall 2026	Spring 2029
Dean	Gerson Valle	1st Term	Fall 2025	Spring 2028
Division Chair	Valerie Woodward	1st Term	Fall 2026	Spring 2029
Faculty Counselor (1)	Noemi Monterroso	1st Term	Fall 2024	Spring 2027
Student Learning Outcomes Coordinator	Jesse Mills	N/A	Spring 2024	TBD
Distance Education Faculty Coordinator	Bradfield Conn	N/A	Fall 2022	TBD
Full-time Librarian (FACH)	Andree Valdry	1st Term	Fall 2026	Spring 2029

Non-Voting Members	Member	Term	Semester Term Began	Semester Term Ends
Articulation Officer	Melain McIntosh	N/A	N/A	
Vice President of Academic Affairs/CIO	Sheri Berger	N/A	N/A	
Curriculum Analyst	Maya Medina	N/A	N/A	
Student Representative	Iris Rogers	N/A	N/A	
Academic Senate Secretary	Brittany Olayele	N/A	N/A	
College Curriculum Committee Chair (tie break vote only)	Nathan Lopez	1st Term	Fall 2027	Spring 2028

Curriculum Committee Meeting Schedule

2026 - 2027

Date	Time	Location
~~September 8, 2026~~	~~2:00 PM - 3:30 PM~~	~~Instructional Building 1, Room 105~~
~~September 22, 2026~~	~~2:00 PM - 3:30 PM~~	~~Instructional Building 1, Room 105~~
~~October 13, 2026~~	~~2:00 PM - 3:30 PM~~	~~Instructional Building 1, Room 105~~
October 27, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
November 10, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
November 24, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
December 8, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
February 23, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
March 9, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
March 23, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
April 6, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 105
April 20, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 106
May 11, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 107
May 25, 2026	2:00 PM - 3:30 PM	Instructional Building 1, Room 108